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# THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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BRUARY
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# THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

FEBRUARY 1910

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HER MAJESTY THE EMPRESS OF JAPAN

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## POEM BY HER MAJESTY THE EMPRESS

Minato bune
Ikari wo aguru
Koe no uchi ni
Namiji shiramite
Yo wa ake ni keri.

In the small hours of night,
When all is dark, and rocks nor islets show
To guide the steersman, lo! the noisy crew,
Of mariners, with many a yo-heave-ho and shout,
Raise up the anchor. Ere the lusty strains
Have ceased, day breaks on the whitening waves,
And all the course lies clearly to be seen.

Translated by Arthur Lloyd

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HER MAJESTY JANE

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UTA KARUTA KAI CARD-PLAYING PARTY

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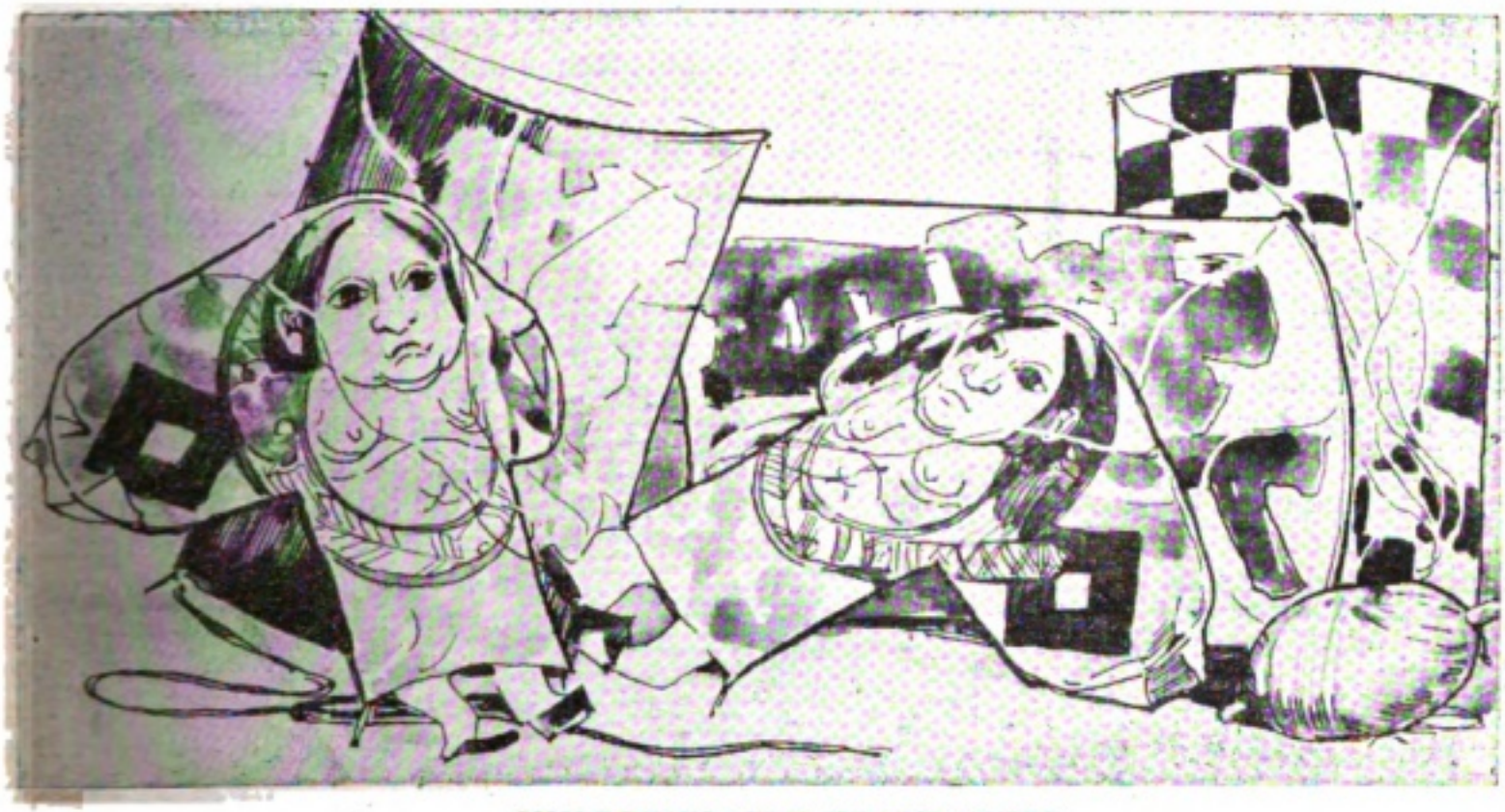

CHILDREN'S NEW YEAR'S KITES

## NEW YEAR'S CUSTOMS IN JAPAN

BY

DR. YAICHI HAGA

PROFESSOR OF LITERATURE, IMPERIAL UNIVERSITY

IN each household throughout the Empire of Japan, whether the family is rich ot poor, high or low, preparations are made for the welcome the New Year. The shoji, or siliding doors, are freshly papered; the mattings of the floor are renewed; the family shrine is dusted, and the tablets of the ancestors cleansed. Before the shrine are placed new paper ornaments, (gohei), and straw hangings, (shime-nawa), while the small articles used in family worship are made clean.

At the end of the year, the housewife goes forth to purchase tiny table, lacquered bowls, and porcelain dishes, that a new start in the household may be made. Each member of the family must have a new suit of clothing, called the shinnen no haregi or dress of the New Year. Not only is there a thorough house-cleaning, but the New Year to the Japanese mind means a renewal of both mind and body.

New Year's festivities in Japan correspond with those of occidental nations, in that it is a time set aside for greetings to friends and relatives, but in other respects, they are quite different and more elaborate.

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Although the Gregorian calendar has been adopted, and the ancient system of chronology discarded, few changes have been made in the festivities connected with the New Year, and many customs are still in existence that have been handed down since the age of myth.

According to the former Japanese calendar, the New Year heralded the spring time, and was a celebration of the rejuvenation of nature after the bleak, cold winter. So the New Year's festivities meant not only the beginning of new life, but a new heart and mind, and fresh aspirations.

The custom of calculating ages in Japan was formerly different from that of Western countries. In the West, the age is counted by years and the number of months. While in Japan, a person became one year older with the advent of the New Year, and a child was two years of age whether born early or late in the previous year. Thus a youth of fourteen attained his majority at fifteen and an old man of sixty-nine became seventy. The fact that a year was added to the age was a matter of congratulation on the New Year.

Decorations play a large part in the New Year's celebration, and each article in use has a particular meaning. These articles of decoration are offered for sale at the to shi no ichi, or street fair at the end of the year, and are to be found in many different parts of the cities. The most important of the decorations is the kadomatsu (gate-pine), the branches of the pine used on either side of the gate or porch of a house. Custom ordains that these shall be kept intact for the first week of the New Year. This period is called Matsu no uchi (within the days of pine). The branches of these evergreens as sold at the street fairs bear a marked similiarity to the *Tannenbaum* on sale in Germany for Christmas decorations.

There are also offered for decorations, straw cables, (shimenawa) that are hung to the kadomatsu, or gate-pine. This simple straw decoration is a contrast to the glittering ornamentation of gold and silver paper as seen upon the Christmas trees of Europe and America. Sometimes other ornaments are used, such as the leaves of the urajiro or uduriba, and often pieces of bamboo are combined with the pine branches. Such articles as trays and receptacles for offerings to the gods, and departed spirits, are made of pure unornamented wood, and can be secured at the street fairs.

KADOMATSU OR GATE-PINE

The room into which the guests are invited on New Year's day is especially decorated, On the walls of the elevated dais, or tokonoma, of the parlor is hung a kakemono appropriate to New Year, either representing pine, bamboo and plum, called sho chiku bai, a picture of Tenjin Sama, the patron saint of Japanese literature; or an artistic rendering of the subject given forth by the Imperial Court for the composition of a New Year's poem.

On this dais is also placed a tray made of pure white wood on which is placed circular pieces of mochi, or rice dumplings, one upon the other, forming tiers, not unlike the Western Christmas or wedding cake. These rice dumplings are called, kagami mochi, or mirror-dumplings, from their fancied resemblance to a mirror. The sizes of these dumplings are, of course, not uniform, but differ according to the household.

Underneath the dumpling it is also customary to place leaves of urajiro and yudsuriba, mematsu or pine, and yorokombu or sea weed. While it is adorned on top with a lobster, and daidai, or bitter orange.

There is also a special arrangement of flowers in the vases, and pine, bamboo, and plum branches, or the plant, fukujuso, are the most used, all having the significance of long life and happiness. The

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pine and bamboo are held in great esteem in Japan, since they are perpetually green. The bitter orange, daidai, signifies from generation to generation. Urajio means succession, or inheritance. The lobster, used as an ornament for the pieces of dumplings, implies that the members may live to the age when they are bent as it is. Kachiguri, or dried chestnuts, mean victory, while nimame and gomame, kinds of boiled beans, refer to good health; the Japanese phrase, "mamede kurase," meaning, "May you have good health."

In every household a quantity of the rice dumplings, or mochi, is prepared, although the quality and quantity may vary according to the social status of the family. These dumplings are eaten the first three days of the New Year instead of the ordinary rice diet of the people. When the dumpling is boiled in soup, and mixed with vegetables and poultry, it is called zoni, a very popular New Year's dish.

On New Year's day the family rises

DECORATED MOCHI

earlier than usual, and clad in their best garments, assemble together and offer a prayer to the spirits of their departed ancestors, after which they partake of breakfast. The food is previously prepared because it is not customary to preform any cooking during the first days of the holiday season.

Another custom is the exchange of saké mixed with a fragrant condiment, called toso, a kind of spice, the flavor resembling vermouth. The master of the house goes out for a round of calls on his friends,

TAKARABUNE TREASURE SHIP

while the lady stays at home to receive callers, and the younger members of the family attend their respective schools, where exercises are held before the portrait of His Imperial Majesty.

Whenever a relative or friend comes on a congratulatory call, the invariable greeting exchanged is, "I beg to thank you for your kindness during the past year, and ask for a continuance of the same in the future." Spiced toso is offered first, and later ordinary saké.

There are many New Year's games, and one of the most popular in vogue in all parts of the country is utakarutakai, or card playing, which forms a favorite pastime in the holidays. Both young men and women are invited to take part in the utakarutakai, or card-playing party. The cards consist of one hundred pieces, and on them are printed short classical poems. There is also another one hundred cards held in the hand of a reader. The cards are distributed to the players and as the reader shuffles and reads the poems, the corresponding ones are taken from the piles in front of the players. As soon as a player has laid aside all his cards he becomes the winner of the game.

Kite flying is popular at New Year's time, and over the roofs of the cities many gaily ornamented ones, of various designs

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and sizes are to be seen. The shops are full of them during the holidays, and they make suitable gifts to boys.

One of the most characteristic games of the holiday season is that of battledore and shuttlecock. Although it is a Western game, it has received a special adaptation in Japan. The battledores are decorated with representations of mythological or historical characters, and some of them are rich and costly. The most prized gift to a young lady or girl is one of these battledores. The young people in their bright kimono may be seen along the streets playing this graceful game.

The first seven days of the New Year are known as matsu no uchi, and from the eighth work at the school begins. On the morning of the seventh it is the custom to have for breakfast, nanakusa no kai, boiled rice with seven vegetables. On the fifteenth boiled rice called komame no kai, small beans mixed with rice, is eaten. All these customs have a significance that connects them with health and happiness. After January 7th ladies go out for their congratulatory visit. January 16th is the day reserved as a holiday for workmen and domestic servants so that they may enjoy themselves and visit their relatives or friends. On January 20th, the New Year's festivities end, and it is called hatsuka shogatsu.

With the introduction of Western civilization into Japan many of the quaint customs of former days have gone out of use. Yet there are many old ones that are still popular among the people. An interesting custom is hatsu yume, or first dream. A picture, takarabune, or treasure ship, in which is seen personifications of happiness and long life, is placed under the pillow on the night of January 2nd, as it is thought to bring a good dream. It is sold by vendors in the streets who call out "Otakara! Otakara!" "Buy our treasure boats!" This is done more often for fun than for profit.

Business begins on January 2nd. And on this day is seen the ceremony of hatsuni, when mercantile firms transport their goods through the streets in ornamental cars, attended by men clad in gay attire.

At the Imperial court there are special New Year ceremonies. That of Shihohai is an offering to the gods of heaven and earth for the peace of the universe, and the safety of the people. His Majesty personally takes part in this ceremony, rising long before sunrise, and praying to the four quarters of the tglobe.

For the first three days of the New Year their Majesties receive congratulations of officials, both civil and military, members of the aristocracy, and corps diplomatique. On the fifth the Emperor gives a New Year dinner to which high officials are invited, Among other ceremonies at the Imperial court, there is the Genjisai on January 3rd when the Emperor makes offerings to his ancestors. On January 4th state officials and members of the cabinet are summoned to the court, first reporting the safety of the Imperial shrines at Ise, and then the various affairs of state. On January 7th is held the ceremony of Koshohajime, when the court lecturers are given the first audience of the New Year, and on January 8th a report on military matters is made.

In the middle of January the O-uta hajime, or poetry ceremony is held at the court. On this occasion poems by their Majesties are read first, followed by those of the people. The subject for the poem is given forth by the Imperial court, and compositions are submitted by the public. Sometimes there are more than 20,000 of these poems presented but only a half dozen or so are chosen as the best, so that it is considered a great honor to be numbered among those selected.

NEW YEAR'S BATTLEDORE AND SHUTTLECOCK

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# REMINISCENCES OF ITO

BY

MARQUIS INOUYE

The late Prince Ito and I were members of the same clan, but as I was six years older than he, and the places of our birth distant from each other, we had no opportunity to become acquainted in our childhood.

As far as I can remember, it was during the latter part of the first year of Bunkiu, when the late Prince was nineteen or twenty years of age, that I first met him. My original name was Bunda Shido, and I was a member of the body-guard of the Prince of Chō-siu, afterwards serving as page to the heir-apparent.

My duties in the suite of the Prince made it necessary for me to travel often to Yedo, the Shogun's capital. At this period Japan was in a state of great commotion, the new treaty with the United States of America had just been concluded, and public opinion was strongly against the Shogun's government. Many of the illustrious malcontents were put into prison or decapitated, and the stormy events of the time culminated in the assassination of Premier Ii.

At the time, Prince Ito was known by the name of Shusuke Ito, and was one of the violent partisans of the anti-foreign propaganda. He came to Yedo as a follower of the late Marquis Kido, who called himself Kogoro Katsura. It was in the second year of Bunkui that Ando Tsushimanokami, a member of the Shogun's cabinet, was attacked by assassins at one of the castle gates of Yedo, Sakashita Gomon. Both Ito and Kido were arrested on suspicion of complicity in the plot,—summoned before the magistrates, and were about to be put into prison. Filled with anxiety on their account, I went at once to Uta, one of the influential counsellors of thePrince of Chō-siu and through his influence with the members of the Shogun's cabinet, Ito and Kido were rescued from the clutches of the law. It was in this manner that a friendship began between the late Prince and myself.

The first political conspiracy in which we were united was a plot to fire the American legation at Gotenyama. It may be necessary to explain the condition of affairs that existed at this time. The Imperial Court at Kyoto was violently opposed to the arbitrary action of the Shogun's government in concluding a treaty with the United States of America without the Imperial sanction, and Prince Sanjo was appointed an Imperial envoy to Yedo, in order to force the Shogun's government to submit to the Imperial will. The heir-apparent of the Prince of Chō-siu was also in the suite of Prince Sanjo. The Shogun's government, however, was procrastinating, and apparently not prepared to take any decisive step. Failing to persuade the Yedo government to take action, I conferred with Takasugi, one of our party, suggesting that we must have recourse to some extraordinary measures to force the government to come to a decision. This was to be accomplished by bringing about some complications with foreign governments. We resolved to sacrifice our lives for the cause.

We were informed that the foreign ministers were in the habit of going to Kanagawa from Yokohama every Sunday. I made a proposal to attack them en route. Takasugi, Kusaka, and all the other members of the party greeted the proposition unanimously, and we at once made our preparations. Our rendezvous was at Shinagawa where we held secret meetings in a restaurant. We were in arrears in the payment of our expenses to the amount of 60 ryos, and we were obliged to pay this before we accomplished our purpose, —as it would have been beneath the dignity of a samurai to die and leave such debts unpaid. We were students at the time, and none of the party could furnish such a large sum. The only alternative was to ask one of the older members of the clan for a loan. Who would be the messenger?

It was proposed that this matter

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should be decided by the result of a game and unfortunately I lost the game and was selected to borrow the money. After encountering some difficulties, I succeeded in raising a loan of a hundred ryos, with which we paid off four debts, and the party started for Kanagawa which had just been opened to foreign trade.

We took our lodgings at a hotel called Shimodaya, in Kanagawa, but it appeared that the plot had leaked out, for we observed that the soldiers of the Shogun's government watched our proceedings closely. Shortly afterward, Prince Sanjo, the Imperial envoy, who was in Yedo, dispatched a messenger urging us not to take violent measures. A messenger was also sent to us by the heir-apparent of Prince Chō-siu, informing us that he desired to meet us at Omori.

The plot being thus made known, there was nothing left but to change our line of action. We had an audience with the young prince at Omori who earnestly requested us to stop the undertaking. Thus the plot to assassinate the members of the foreign legation was dropped.

THE LATE PRINCE ITO

Although our first plans were frustrated, we were firm in our determination to exclude foreigners, and we formed ourselves into a party, called "Mitategumi," making a secret compact, and signing it with our own blood. This document is still to be seen. Prince Ito was one of the signers.

One day Takasugi said that it would be a matter of regret if we remained inactive, and proposed to set on fire the foreign legation in course of construction at Gotenyama near Shinagawa. The proposition was accepted, and the neccessary preparations were made for the incendiarism. We, a party of thirteen young bloods,—attacked the legation in the dead of night, I myself, having actually been the first to set fire to the buildings.

After the above event, I became very intimate with Ito, and we proposed to go abroad together. I was, from the very beginning, a violent anti-foreign advocate,but was of the opinion that in order to realize our object, it was neccessary to have a strong navy so as to be able to cope with the navies of other countries. I approached the young Prince of Chō-siu, and was granted permission to study the English language, and naval matters. A steamer, called Jirobomaru had been purchased from England, and I was ordered to go on board the ship for practice.

I had also heard the opinions of Sakuma Jirozan, and became more than ever convinced of the urgency of establishing a navy,—and so having made up my mind, applied for permission to go abroad. As it was forbidden by the laws of the land to travel to foreign countries, I was secretly granted permission and given a sum of money,—200 ryos from the private exchequer of the Prince.

Just then, I was obliged to proceed to Yedo in company with Ito on some business connected with the clan. On the way I disclosed my views regarding the organization of a navy and that I was going abroad to study and urged him to ac-

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company me. At first he was undecided, but finally made up his mind, and so it happened that we travelled to Europe together.

We embarked on board a steamer in the dead of night from Yokohama. When I was first granted permission there were three of us,—Viscount Yamao, Viscount Katsu Inouye, than known as Yakichi Nomura, and myseli. But Prince Ito and Kinsuke Endo having subsequently joined the party, our number increased to five. The fund granted us originally was 600 ryos for three persons, which was quite insufficient. In the course of conversation with Mr. Gower, the English consul, we were informed that at least 1,000 ryos would be necessary for expenses in England for one person. We were at a loss how to obtain the balance. Out of sheer necessity, I called upon Omura Masujiro, one of the leading officials of the Chō-siu clan, then in charge of the residence of the Prince in Yedo, and asked him for a loan of 5,000 ryos, which I was fortunate enough to gain by showing my firm determination to die in the event the request was not granted.

MARQUIS INOUYE

It was on the night of May 12th, in the third year of Meiji, that we boarded the steamer of Messrs. Jardine, Matheson and Company of Yokohama. Before the steamer sailed, we hid ourselves in the coal bunkers, so as to prevent detection by the customs officials, and it was only after the sight of our native land had faded from sight that we felt safe.

Arriving at the port of Shanghai, the novelty of the surroundings, and the flourishing condition of commerce made our eyes open with astonishment. My views underwent a sudden metamorphosis I began to see that the expulsion of foreigners from Japan was out of the question and wrote a long letter to friends in Japan, stating how my opinions had been modified, and that I believed foreign intercourse was an urgent necessity of our country, also the dangers which threatened the nation should the policy of exclusiveness still be pursued. Prince Ito was lukewarm in sharing my opinions, and even censured me for my lack of consistency in changing my views so soon.

While we were in Shanghai, we were asked the object of our voyage, and not being able to express our desire to study naval affairs fully in English, we simply answered, — "navigation." The captain of the ship, thinking that we wanted to become sailors, sent us to different vessels bound for London, and we were required to perform the regular routine duties of sailors. Prince Ito and myself were sent on board a merchantman loaded with tea, and the other members of the party sailed in another ship. We had to perform all kinds of hard work, washing the deck, working at the pumps, the food being almost exclusively salt meat, and black bread. In spite of the fact that we were from the first prepared for difficulties, we were rather disheartened. During the day time we had few moments to ponder over our troubles, but when night came, we would often stand together on the deck, gazing in the direction of our native land and talk of our friends in Japan, the Emperor at Kyoto, and the developments that might happen in the carrying out of the expulsion of foreigners,—until it was late at night, and

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the tears came to our eyes.

During the voyage, my companion was once taken seriously ill. The sailing ship in which we had shipped was a vessel of only 300 tons, and there were few conveniences, and I was obliged to nurse the invalid day and night without any assistance.

Upon our arrival in England, we at once began to study English, and could read and understand the language in course of time. We were able to read the newspapers, and what was our astonishment one day to find the stirring news from the Far East of the bombardment of Kagoshima from an English squadron, and an attack upon foreign ships by the forts of Shimonoseki by the Chō-siu clan, and also that the allied fleet of the powers was about to bombard Shimonoseki. The news was like a thunderbolt. It was our opinion that Japan was ultimately destined to be beaten in such a struggle, and forced to pay a heavy indemnity, or even to cede territory. To avoid a national calamity, it was of urgent necessity to unite the governing power in the hands of the Mikado, as the Shogun's government had lost entire control over the nation. Unless the policy of foreign intercourse was agreed upon at once, the country would go to destruction. We decided we should not be poring over books in a foreign land when there was not a moment to lose, if we wished to help our country. It was incumbent upon us to return to our province at once. So Prince Ito and I made a hasty departure for Japan, leaving the other members of the party in England to pursue their studies.

We found on reaching Japan that our clan was placed in a most critical position, both as regarded internal affairs and in relation to foreign powers. The Prince of Chō-siu had been disgraced at the Imperial Court, having been deprived of the protection of the gates of the Imperial palace and ordered to return to his province. The clan was on the point of making an attack on Kyoto, and the vanguard of the forces was already in the neighborhood of the capital.

Great Britain, France, the United States of America, and Holland were making preparations for a combined attack on the Chō-siu clan, for the part they had played in the attack made on their ships. We were dismayed at the turn of affairs, and at once sought an interview with the British minister, Mr. Alcock. We entreated him to delay the action of the foreign powers, as we would see the Prince in person and urge upon him a change of policy. The minister was at first adverse to our entreaties, but finally consented to grant us a few days of grace. Being allowed to go on board one of the British men of war, we landed at an island off the coast of Bungo, called Himejima, and proceeded to Chō-siu by means of a sampan, and finally landed at a place called Toumi. Hurrying to the capital of the clan, we at once sought audience of the Prince, when the chief counsellors of the clan, and all the important officials were assembled, and explained to them the actual state of affairs in foreign countries, and that Japan must at once be opened to other nations.

When we returned to our province, the anti-foreign spirit was at its height, and the whole clan was almost mad at the idea of opening the country to foreign commerce. Even the women walked with swords concealed in their clothing. Not only was there no one to lead ears to our views, but we were regarded as traitors, and some wished to behead us.

At a meeting of the clan we brought up three great questions, the opening of the country to foreigners, the restoration of the Imperial power, and the consolidation of the Empire. We were greeted with derision, Although we talked for more than five hours, our opinions were rejected by the chief counsellors. They would not listen to reason. Both Ito and myself were in despair, but it was of no avail.

Subsequent events proved fatal to the clan. The town of Shimonoseki was bombarded by the allied fleet, and the clan was forced to conclude an ignominious peace. In the meantime, the forces of the Chō-siu clan in Kyoto came into collision with the partisans of the Shogun's government, led by the Aidzu and Satsuma clans, and after severe fighting, they were repulsed. The Shogun's government immediately issued an order to the daimyos of the realm, attacking Chō-siu as a rebel. In the Chō-siu clan, opinions were divided, and a faction of

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influential clansmen, styled Yokuronto, advocated unconditional surrender to the Shogun's forces, to guarantee the security of the Prince's house. We were enraged at this exposure of our weakness, as we were convinced that such a policy would be our destruction.

The night of September 25th, in the third year of Bunkiu, is one that shall never slip from my memory. A meeting of the senior counsellors held in the presence of the Prince closed late at night, and I was returning to my home, while an attendant led the way with a lighted lantern. Just as I was a short distance from a place called Sodetsukibashi, three men suddenly sprang out of the darkness and asked "Who are you?" I answered "I am Inouye Bunda." Immediately, I was attacked with swords. But during the affray the long sword which I wore in my belt, turned fortunately so as to cover my back, and the enemy striking against the scabbard, I was only slightly injured. I then stood up and defended myself with drawn sword, but the odds were too great, and I was severely wounded in several parts of my body.

Though quite exhausted from loss of blood, I managed to steal away in the darkness and dragged myself to a farm house. Afterwares I was carried home. The pains I had to endure were so great that I begged my elder brother to decapitate me, and end my suffering. As he was convinced that I could not live, he drew a sword and was about to apply it to my neck, when my mother with a piteous cry, implored him to send for a doctor. As soon as the physician arrived, I was treated to a rude surgical operation, which, however, saved my life.

Prince Ito had just returned from an official mission to Yedo in connection with the conclusion of peace with the allied powers and was staying at Shimonoseki. When the news of my disaster reached him, he lost no time in hastening to my bedside. The interview was heart rending. He wept bitterly, and his tears fell upon my cheeks. I opened my eyes and faintly warned him to fly from the place at once as it was dangerous for him to remain.

More than forty years have elapsed since the above event occured, and although there have been several occasions when we have had heated discussions, there has never been a single instance when we hurt each other's feelings. Such being the case, I cannot express in words the deep sorrow that filled my heart at the news of my old comrade's sad death.

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# Bushido

By

## Count Okuma

In Japan there is a literature so characteristic of the country that it cannot be found in any other part of the world. This literature deals with loyalty to the throne, filial piety, devotion between man and wife, fidelity to friends, the spirit of sacrificing one's life for the cause of the state in time of a national emergency.

All these ideals have existed in Japan from time immemorial forming a spirit that pervaded every class of society and remains unchanged even to-day. This national idea or spirit is sometimes called Bushido, but I would call it a popular literature.

Take, for instance, the country theatricals, the tales of story-tellers, the naniwa bushi, the tokiwadzu, the gidayu, the shinnai, and the bauta, or any passage from musical compositions,—all will reveal the predominance of this national idea. Although the spirit may be expressed in many ways, yet the theme will invariably consist of such sentiments as loyalty, fidelity,—devotion.

COUNT OKUMA

For the development of human character, based upon moral excellence, there is probably nothing which bears a more important relation to it than this common literature. What is the best mode of spiritual culture for the people of Japan? The answer to this question is certainly this: to let them understand Bushido and realize its principles in themselves. This is my conviction.

But Bushido is interpreted variously. Some say that it is a "warrior spirit", and is a sentiment which existed only in the samurai of long ago. Yet there are others who attach to it a deeper and broader meaning. It is true that every explanation contains more or less truth, but the difference in interpretation is often misleading. Therefore, for my part, I would call Bushido the popular literature of Japan and I believe this is the most appropriate explanation.

The celebrated Hansbu Saigo once resigned his official post and formed a league with his fellow-thinkers and his plan can be said to be simply a phase of this popular literature of Japan or Bushido. It was a great pity, however, that his meaning was misunderstood, and that he died an unknown death in consequence.

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# THE REGENERATION OF KOREA

BY

J. R. KENNEDY

THE recent scourge of cholera that swept through Korea and caused the deaths of over 3,000 people within two months has had one excellent result. It has caused the authorities of municipalities visited by the plague to take sanitary precautions. That this has been the result, and that the city of Seoul as well as minor towns in Korea have been cleaned up and are to-day fairly sanitary, is evidence of changed conditions in Korea.

There is to-day in Korea a care on the part of officials for the people—the mass of Koreans, who hitherto have not had protection of life or property under any law, under any regulations or as a result of any organized form of Government.

On a visit to Seoul some months ago a resident of experience, said:—

"I have lived and worked in Korea for more than twelve years and consider myself competent to criticize. I think I can do so independently and impartially, for I like the Koreans and I do not dislike the Japanese, among whom I spent several very happy years. But Seoul twelve years ago was the dirtiest place in Christendom. At that time there was absolutely no sanitation; there were no hospitals and there was not a house suitable for a foreigner in the whole of Seoul. I lived in a heavy atmosphere of smell.

"The Government of that day was corrupt from the lowest official to the highest. The poor people were pressed and squeezed and robbed; as a consequence, they lost all energy. There was no desire to work because the proceeds of work were passed to the officials after the bare necessities of life had been supplied to the workmen. All each man wanted was to have enough to eat and to be let alone to live his life according to his small bent. Korea was without patriotism in those days; that is to say there was a love of country but no desire to do anything for the country and no admiration for the Government. The Government did nothing for the people of the country; why then should the people of the country be expected to care for the Government.

VISCOUNT SONE
RESIDENT GENERAL OF KOREA

"I actually heard a foreign consul in those days term the present ex-Emperor, who was at that time the ruler of Korea, "the greatest scoundrel of all Korean officials." The Emperor was surrounded by bands of servile officials who had no greater ambition than to lead an easy life and fill their pockets. Frequently masses of people protested against unjust oppression and

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petitions were presented to His Majesty, resulting only in silence or in the giving of empty promises. The Emperor was an autocrat in the highest sense of the word. Under the leadership of Tonghak Chiefs, sections of the people of Korea frequently rose in rebellion against unscrupulous officials; in fact there was at that time more rebellion in Korea by far than there is to-day. I may say here there has always been more rebellion and revolution against the existing order in Korea, extending over the last 400 years, than there is to-day; the so-called rebellion against the Japanese régime is mild in comparison with the brigandage, lawlessness and rebellion existing when I first came to this country twelve years ago.

"Notwithstanding the outrageous conditions surrounding the Court and the indifference of the Emperor to the needs of his people there always existed that reverence for the name of the Emperor peculiar to the orient—to China, Japan and Korea. This reverence for the Emperor—that is to say the reverence which surrounded the person with a halo almost of divinity, was so frequently shaken by his selfish carelessness for the welfare of the people that patience finally wore out. It may not generally be known, but it is a fact that in the year 1898 a somewhat powerful society organized in Korea, demanded the abdication of the Emperor, because of the backwardness of Korea, the insecurity of life and property and because it was believed the Emperor was incapable to control. The wording of this remarkable demand, which was circulated throughout the Empire follows:—

'His Sacred Majesty has reigned thirty-five years. Inheriting the great estate of his ancestors and appreciating the love of his people, our Emperor is thirsty for good government. But failing to secure the services of able ministers His Majesty has to control and manage everything in domestic and foreign affairs. He is constantly worried, and anxious crowds of evil men direct his vision and bewilder his mind. The excess of worry and labor are endangering his sacred health. Can his subjects help feeling concerned about his person? In order to preserve the Imperial health and to prolong the Imperial life His Majesty should resign his great office to the Crown Prince to strengthen the foundation of the Imperial family and to advance the welfare of the State.'

"I need not say that the ex-Emperor declined to accept the suggestion and did not realize, as his subjects desired, how much the cares of office were endangering his health. He preferred to live in the atmosphere of debauch, corruption and intrigue that had become the every day surroundings of the Court in Korea.

"After this there followed a number of incidents, indicative of the temper of the people and a further description of the Empire. Attempts were made to poison the Emperor and Crown Prince, and protests of every kind against the existing order were frequent. The body of the Emperor was continually surrounded by guards at one time entirely foreign and the Independence Club, a somewhat powerful body, was extremely active in leading the protest.

"On November 26th, 1898 in the presence of the Representatives of Treaty Powers and officials, the Emperor solemnly promised that all improvements in the government asked for by the Independence Club should be gradually enforced. It is unfortunately unnecessary to say that the promise was not fulfilled and that things went from bad to worse until the condition of the people of Korea outside of the Yang Ban, or Nobles' class, became desperate."

The picture drawn by my informant, bringing us up to ten years ago is not an inviting one. When one compares the conditions then existing, as outlined by this most reliable authority (who is confirmed on every hand) with the conditions of to-day, sympathy for the Koreans, because of the interference of Japan, is limited to such sentiment as is given to any nation that loses its independence and becomes subject.

The stirring events happening in Korea, between the year 1898 and the war between Japan and Russia, are matters of too recent history to necessitate repetition now. Undoubtedly Korea was the bone of contention that caused actual war. During this period conditions in Korea had not improved; industry there was none, except among the agricultural class who struggled through a hopeless existence for their daily bread and who were unable to accumulate any money wherewith to

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SEOUL NORMAL SCHOOL

provide for a better and happier existence. The war over, the right to administer Korea was granted to Japan under the treaty of Portsmouth, and in this treaty

A CLASS-ROOM OF THE NORMAL SCHOOL

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the words "advice, guidance and control", as applied to Japan's relations with Korea, are particularly significant.

The question of method then arose in Japan, where there were two decided factions. The one advocated an immediate annexation; the other, headed by Prince Ito, demanded a more careful following of the wording of the treaty. Prince Ito won the day. It was decided to "advise and guide" so long as advice and guidance were sufficient to secure such conditions of prosperity and good government in Korea as would make that country a useful neighbor.

The ex-Emperor, here again by intrigue lost to his people the one opportunity left to them of remaining independent. His early violation of the treaty with Japan and his interference in the foreign affairs of Korea, for which Japan had been given the responsibility under treaty with the Emperor of Korea himself, brought about the disbandment of the Korean army, the removal of the Emperor, and the establishment of "control" by Japan in Korea.

As early as the year 1898 Prince Ito paid his first visit to Korea. He was then on his way to China, but as recently he hoped to study conditions in Manchuria, he then went to Korea.

At a banquet given by the Korean Minister of Foreign Affairs, Prince Ito said among other things "Japan's policy towards Korea has always been to assist and befriend this country. It is true that at times incidents of an unpleasant nature unfortunately interfered with the maintenance of cordiality, but I can conscientiously assure you that the real object of the Japanese Government always has been to render assistance to Korea in her endeavors to be a civilized and independent State. Japan's good wishes for Korean independence are all the more sincere and more reliable because the vital interests of Japan are bound up with those of your country. A menace to Korean independence will be a menace to Japan's safety."

And so eleven years ago the man who for the last three years and up to the hour of his death stood at the head of Korea as its uncrowned king, directing the Empire and acting as Grand Tutor to its Crown Prince, fostering its industries and building up hope for the

THE FOREIGN LANGUAGE SCHOOL

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THE COURT HOUSE (SUPREME COURT AND SEOUL APPEAL COURT)

mass of the population, sounded the note that has rung so true throughout the whole course of the administration of his policy. "A menace to the independence of Korea" came from Russia. It was "a menace to the safety of Japan" and Japan fought for her national life.

And then Korea, through the man who had misdirected its affairs, showed that whatever the patriotism and whatever the love of its people for their country might be, he, the ruler, was lacking in all those qualities that might enable him or his court to conduct affairs so as to prevent Japan from again being obliged to take to arms because the independence of Korea was threatened by another nation. It was not a question of Korean independence now; it was a question of who could best and in the most friendly and helpful way develop Korea as a dependent nation.

In his capacity as Resident General it must be admitted that Prince Ito was the guiding spirit of the country and to-day those who were most bitterly opposed to the advent of Japan into the affairs of Korea admit freely that the Resident General worked for the welfare of the people of Korea and did so against tremendous odds and even with the opposition of factions in his own country.

The story of the development of Korea in detail would take long to tell, but to-day there is hope in Korea; there is a decided hope that, notwithstanding the palpable fact that so long as Japan shall continue the ruling power in the Far East Korea cannot secure absolute political independence, there may come a time when she is qualified to conduct her own government, and her own Emperor may sit upon the throne.

To-day in Tokyo, a boy taken from the midst of objectionable surroundings, lives a wholesome life, studies among Japanese boys of high rank, and is treated by the Emperor of Japan with the consideration due to the Crown Prince of Korea. He had for his Grand Tutor and guardian the old statesman who in his declining years saw honor for himself and honor for his country in a kindlier and more humane treatment of Koreans than has been adopted by greater nations in their relations with and control of dependencies.

There is reason to believe that Prince

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Ito, when he brought this boy back from Korea to receive his education in the broader fields of learning and where he could get a broader view of life, saw in the not far distant future the chance of setting upon the throne of Korea a young man grown up in friendship with the people and the Emperor of this nation and in whom he had implanted respect and even affection for himself.

And now from north to south of "The Land of the Morning Calm" the dawn of hope is growing almost to brilliancy. The word picture of the Korea of twelve years ago has been completely changed. Seoul, a city of a quarter of a million people, is becoming more prosperous every day. Factories are building where the cotton grows in South Korea, and cattle graze among the valleys. Millions upon millions of trees are being planted upon the bare hills from which an improvident government permitted the timber to be ruthlessly cut. Thousands of Koreans are employed in digging from the earth the wealth of minerals with which Korea abounds and more thousands will be employed every year for years to come. Gold, copper and iron are finding their way by shiploads into foreign countries. A great experimental station is there to teach the farmer how to make the most of his soil.

Where a few years ago dirt, ignorance, sickness, poverty and savagery were the striking features of Korean life—no schools, no courts, no law, no sanitation, no just government—now city and country schools and colleges have been built, where the children of the ten million poor people of Korea can receive education; courts have been established and court houses built where the Korean appeals to justice and gets it; the cities are clean and well governed; great hospitals, free to the poor, have been erected; the missionary from all lands and of all denominations is welcomed with open arms as an aid in the great work for the betterment of these people.

INDUSTRIAL TRAINING SCHOOL

The regeneration of Korea is well upon its way. Let us hope that in the face of the cold facts of existing conditions the sentiment of the world will be directed to the encouragement of Korean people to an acceptance of the situation, in order that out of their present dependence there may come independence for those who for 400 years have merely existed as a nation, and whose sole hope now lies in the wisdom and the justice of their neighbor—Japan.

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# THE FINE ART OF JAPAN

NAOHIKO MASAKI

DIRECTOR OF THE TOKYO FINE ART SCHOOL.

THE masterpieces of Japanese art,—including paintings, sculptures, and buildings which date as early as the seventh century are preserved in the custody of the Imperial family, the nobility and the great temples. In no country can examples of fine art be found in such large numbers and in such a complete state of preservation as in Japan, a fact of which the nation may well be proud. In order to understand these art objects, it is necessary to know something of the historic relations between Japan and China and Korea. Before the influence of these two countries was felt fine art, in the present acceptance of the term, had no existence.

At the beginning of the third century A. D. Japan invaded Korea, and intercourse became established between the two countries. It was by this means that the civilization of Korea, which was that of the Six Dynasties of Northern China, was brought to Japan. Buddhism was introduced in the middle of the sixth century, and this influence affected fine art to a large extent. In the temple of Horiu in Yamoto objects of this period are still preserved.

The period of greatest assimilation in Japan of Chinese art was in the seventh century when Shotoku Taishi flourished. In the following century direct intercourse was carried on with China, and Japan felt for the first time the tide of civilization from Southern China.

In its turn China was influenced by Hindu civilization, while Buddhism made itself widely felt. The fine art and Buddhist religion of Northern China was introduced through Turkestan and Khotan, and that of Southern China by the Persians who came from over the seas.

During this period, which was the Tang dynasty, civilization in China reached a very high degree, and much of the splendor of the period was transmitted to the Nara dynasty of Japan, the art objects of that time being preserved at the present day in the great Buddhist temples of Sohoso, Todai and Kofu in Nara. Although there is but a century between the periods of Nara and Suiko, fundamental differences exist between the art of the two periods, which is apparent to those who are familiar with the subject.

From the Suiko period until the end of the ninth century intercourse between Japan and China was very frequent and it is most probable that art objects were imported from China, or made in Japan by Korean or Chinese artists or under their tuition.

About the end of the ninth century China was distracted by great civil wars, and as a result relations ceased between the two countries. At this time the prestige of the Emperors was at its height, and the whole of Japan was peaceful and prosperous. It was while foreign intercourse was suspended that the most characteristic features of Japanese art became developed.

From the tenth century to the middle of the twelfth, known as the Fujiwara period, art objects of exquiste beauty and elegance were made. At the end of the twelfth century military government was established by the Shoguns, and a new era was opened. A martial spirit pervaded all classes of society. Relations were again carried on with the Sung dynasty of China, and the Zen sect of Buddhism was introduced into Japan which tended also to increase appreciation for simple paintings like that of Sumiye or painting with Chinese ink. The masterpieces imported during the Tang and Sung dynasties of China had also a great influence upon Japanese painting.

Intercourse was also carried on in the fifteenth century with the Ming dynasty of China which corresponded to the Higashiyama period in Japan when Shogun Ashikaga Yoshimasa was in power. A large number of the objects imported at this time are still extant in Japan.

After the military rule of Shogun Mina-

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moto Yoritomo, the power of the shogunate passed into the hands of the Ashikaga family and later to the military families of Oda and Toyotomi. From the latter part of the reign of the Ashikaga shoguns until the fall of the Toyotomi family during the years of Genki and Tensho in the sixteenth century, Japan was rent by incessant internal strife, and it was at this time that military instruments were popular. A great stimulus was thus given to the development of ornaments for swords and armor. When, in the latter part of the sixteenth century Toyotomi Hideyoshi (Taiko Sama) made an invasion of Korea, his generals returned with various Korean mauufactures, and were accompanied by Korean artists These artists settled in the domains of the generals, and the arts and industries of Korea were soon implanted in our country.

When the Tokugawa Shoguns were in power, peace reigned throughout the Empire, and the new industries and arts that had been transplanted flourished, there being especially great development in the manufacture of porcelain and faience.

Previous to this, about the middle of the sixteenth century, the Portuguese came to Japan for the first time and commerce with foreign countries was carried on until the year 1639 when all relations with other nations were forbidden. The tide of occidental civilization which at this time appeared to invade Japan was abruptly checked by this edict, and foreign influence, in consequence, had little effect upon the art of the country. In the Tokugawa era, peace reigned all over the Empire, and the people were prosperous. Art characteristics peculiar to Japan began to be developed. It is called the Genroku period and abounds in manufactures of great beauty.

Among the structures that have stood the ravages of time is the Shos in, the treasure depository owned by the Imperial family, a wooden building erected 1200 years ago and still standing intact. This wonderful building erected in the eighth century guards the Imperial treasures at the present time, a fact worthy of our deep reverence. Among the invaluable treasures deposited within its precincts are not only masterworks of art such as musical instruments, arms and chotori used by the Emperor Seinu, but a large number of official documents. Many other articles dedicated to the temples are also to be found without injury.

Such a preservation of art objects has no parallel in any other country. From ancient times there were wars within the Empire, but these were the result of rivalry for supremacy between subjects, and there was never a case of revolution in which the Imperial family was endangered. The belligerents obeyed and revered the Imperial family. Such being the case, the treasure depository owned by the Imperial family, or the sanctuaries where their spirits were enshrined were exempt from either incendiarism or plunder. Another cause lies in the fact that Japan is an island empire, and except for the coming of Kublai Khan, has been free from invasions.

In China, much of the fine art of the Tang and Sung periods was reduced to ashes during the revolutionary wars which preceded the changes in dynasties, and only the shadow of former splendor can be found in the metallic and stone articles that have been preserved to posterity embedded in the earth. To really investigate the art objects of these periods, it is necessary to visit Japan, where they can be seen in their completeness,—not to mention the great number of manufactures born of the characteristic Japanese civilization which the influence of the Tang and Sung dynasties produced.

Although it is sometimes said that the War of Restoration was the cause of an exodus of Japanese fine art to foreign countries, it is not entirely true. There may have been some of the nobles and samurai who parted with articles of daily use under sheer necessity in the ebb tide of fortune caused by political and social revolution. But that they allowed the treasures inherited from their ancestors to go from them, is not a fact.

With regard to the masterpieces of art deposited in the temples and shrines from ancient times, there is no evidence that they have been removed. The Sovereign who founded the Empire 2,500 years ago is the ancestor of our beloved Emperor, and our ancestors were his subjects. The universal custom of ancestor worship in our country was the primary cause in the preservation of our fine art.

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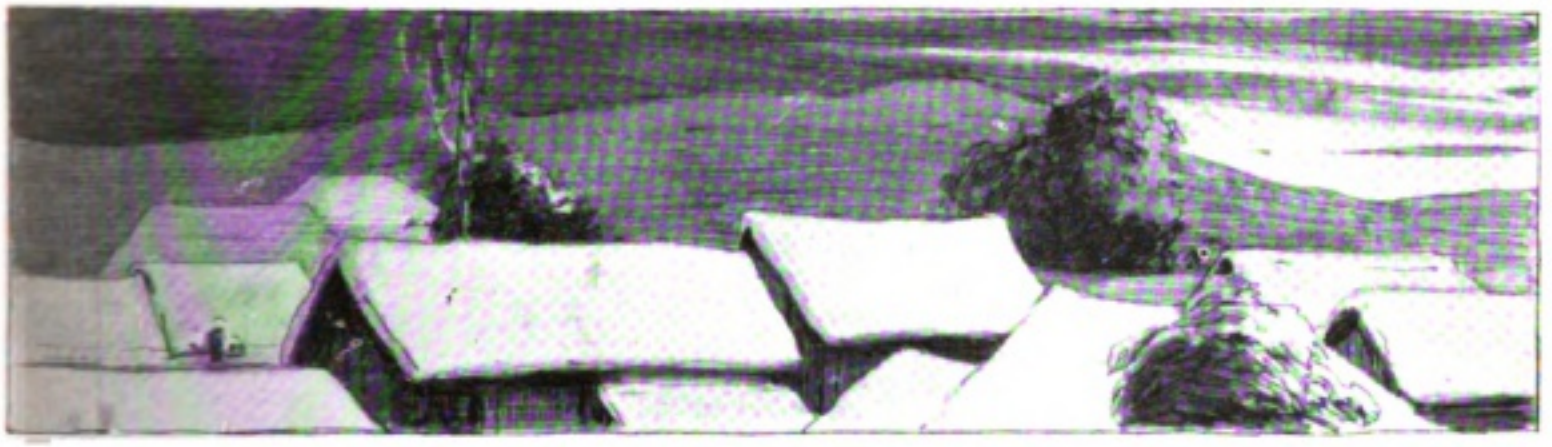


# NEW YEAR'S SNOW.

Two Poems on the subject given forth by the Imperial Court for this New Year's Poem.

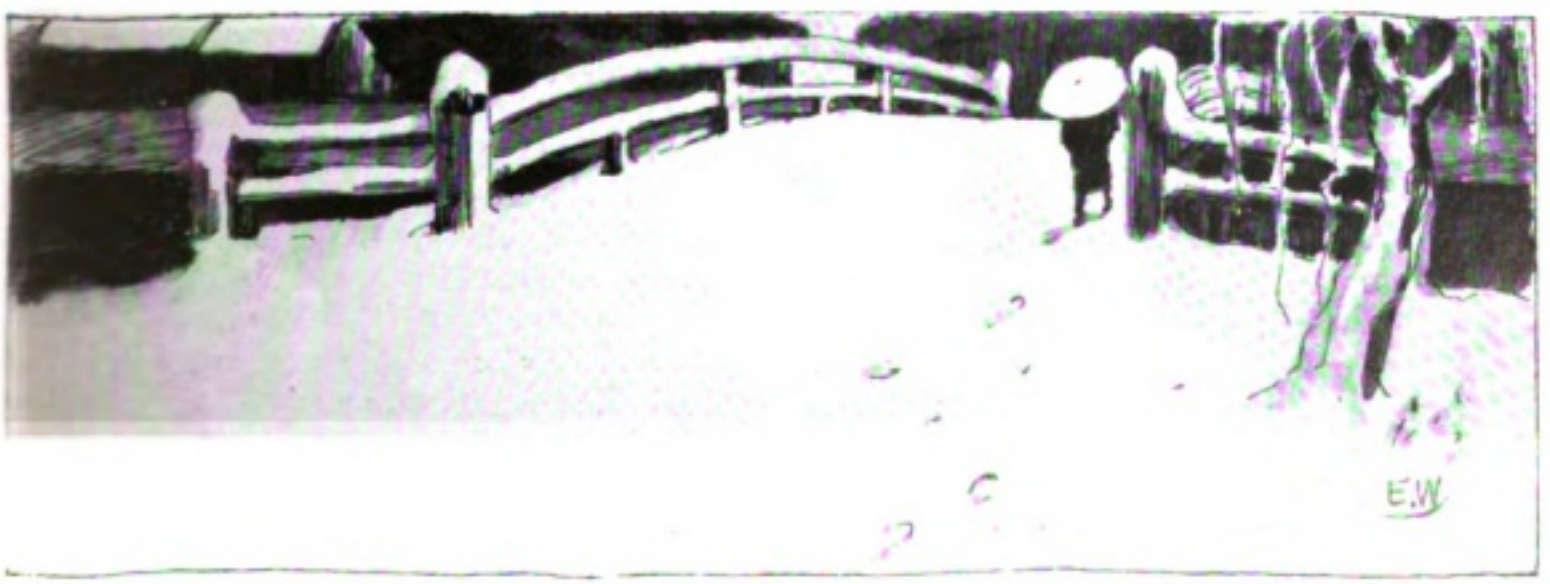
(BY ANGLICO JAPONICO).

I

The jealous night amass'd this beauty's wealth,
Which in the New Year's sun the eye doth daze;
So shall Thy glorious virtues stored by stealth
Shine forth till all the nations on Thee gaze!

II

The New Year comes, a pure and stainless child,
And wrapt all in a mantle spotless white,—
Before me lies a sheet yet undefiled,
Whereon I am,—or well or ill,—to write.

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THE TRIAL OF THE GOD JIZO

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# STORIES OF O-OKA, MAYOR OF YEDO

BY

MADAME Y. OZAKI

AUTHOR OF "BUDDHA'S CRYSTAL." "WARRIORS OF OLD JAPAN")

## I

SOME two hundred years ago the city of Yedo, now Tokyo, was governed by O-oka, who by birth belonged to the hatamoto, direct retainers of the Shogun and just below the daimyo in rank.

O-oka was made Mayor by the eighth Shogun, Yoshimune in 1717, and in recognition of meritorious service was finally created a daimyo with an income of 10,000 koku of rice or the equivalent of £20,000.

In those days the city had four mayors each given respectively administrative power over the samurai, the priests, the merchants, and the finance bureau. O-oka's jurisdiction lay over the merchants. Besides the exercise of municipal authority, the office of mayor combined the duties of police general and chief justice of the town.

O-oka was a great man and certainly the most popular mayor the city of Yedo ever had in ancient times. His dominant characteristic was absolute fearlessness in the cause of right and justice and it was this attribute which first won him the Shogun's admiration. His knowledge of human nature, his power of detecting crime, his unerring judgements were wonderful, and many are the amusing and interesting stories told of his wit, resource and ingenuity which the Yedokko delights in reading and laughing over to this day. Some of these anecdotes may be of interest here.

## II

### The Trial of the Stone Jizo

One day an employee of a dry-goods store in Nihonbashi was sent out with a large pack of two hundred pieces of white cotton which he was told to carry to a dyer in Honjo.

It happened to be a very hot day towards the end of July and the young man, Yagoro by name, found his burden very heavy as he trudged along the dusty road in the blazing sun, and hot and tired he, at last, reached that part of the city called Yokogawa Street. Here in the pleasant restful shade of a grove of trees stood a large stone Jizo, the special protector of travellers, women and children, beloved by everyone for his gentleness and mercy. The cool quiet spot was too tempting in its offer of refreshing rest to be passed; Yagoro untied his bundle, shifted it from his back to the ground, and then sat down leaning against the stone god.

In this comfortable position he soon fell fast asleep, and as he was very tired, it was an hour or so before he woke up with a start, remembering where he was. When he got up, ashamed of having slept so long, and looked about him for his goods, to his dismay the whole pack had entirely disappeared. In great distress of mind he decided to retrace his steps and confess everything just as it had happened to his master, which he did. His master, however, would not believe his story. He said that it was unlikely that any thief would dare to carry off such a large parcel in broad daylight. He told Yagoro that the only way for him to do was to go home to his parents and tell them all and get them to make good the loss.

"If you will do this, I will not bring you into court, otherwise I must!" said the man.

Yagoro was greatly perplexed. He did not know what to do in this dilemma. His parents were poor people and it was impossible that they could ever pay for the stolen goods. One of his friends seeing his distress, took pity on him and advised him to lay the case before O-oka, the Mayor.

"He is said to be the cleverest man in the country. Who can tell whether he may not be able to devise some means of finding the thief?" said his sympathetic friend.

Yagoro, thankful for anything that held out the smallest ray of hope to him, took his friend's advice and carried his story to the Mayor.

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O-oka after listening to the young man's tale said: "You are certainly to blame for falling asleep, but Jizo is a Buddha bound to protect everyone who trusts in him. He has therefore not done his duty in allowing things to be stolen that were placed right under his knees. Even though he be a Buddha, I cannot pardon him for such neglect of duty. I will arrest Jizo and examine him!"

With these words he summoned two or three of his officers and gave strict orders that the Jizo of Yokogawa Street should be brought before him.

It seemed a strange order to the men, but as it was their adored chief whom they all worshipped who gave it, they obeyed. The news soon spread abroad that the god Jizo was to be arrested and many people flocked to see the sight.

Faithful in carrying out the orders they had received, O-oka's men marched to the spot and bound the stone statue round and round with ropes. When they tried to move it, however, they found this an impossible task; the image was six feet high and carved out of solid stone, and it was far beyond their strength to move it an inch from where it stood. At last one of the three officers looked round on the crowd that had gathered about them and said:

"If you will help us, we will admit you into the court to hear the trial of Jizo!"

Everyone was eager to be present at such an unprecedented proceeding in the judicial court, so, one and all came forward and helped the officials move the stone image to a cart and their curiosity fully aroused, they lent a hand at pushing and drawing it across the city. The strange sight caused a good deal of excitement as it went along the streets and on hearing the unusual story many more people joined the procession so that by the time Jizo reached his destination quite a crowd entered the court room with the image.

As soon as Jizo was brought into the hall the Mayor came out and addressed the image with great solemnity.

"You are a negligent fool! You are supposed to protect everyone, men, women and children, and this man," pointing to Yagoro, "trusting in you fell asleep in your shade. But instead of protecting him as you are in duty bound to do, you allow a robber to steal his things while he is asleep! You must be an accomplice, if you are not, explain yourself!"

After waiting a few moments as if expecting a reply O-oka went on!

"As there is no explanation forthcoming, you admit that you are guilty. I will therefore imprison you!"

With these words he turned about and as if noticing the assembled crowd for the first time, said to his men:

"Who are these people? Are they accomplices of Jizo or thieves?"

"No, your Excellency," answered his subordinates in a most respectful manner, "they are only here to see the unprecedented trial of Jizo."

"What?" said O-oka as though very angry. "They have come to see the trial of Jizo? What impudent rascals? Do they think my court is a penny show?" and he glared round the room. Then he gave sharp quick orders.

"Shut the gates at once! These men must be detained for contempt of court!"

The alarmed men pleaded with no result,—they had been promised by the Mayor's men that if they helped in moving and carrying Jizo to the court they would be allowed to see the trial and that this was the understanding that accounted for their presence there that day.

O-oka seemed deaf to this explanation and nodded to several notaries who with paper and fude began at once to go round to everyone noting down names and addresses. The news spread like wild-fire outside the court that all who had gone to hear the case of Jizo were now arrested and the families and friends of these men came in haste to plead with O-oka and to ask his pardon for any imprudence of which they might be guilty.

All told, there were now seven hundred people in the court room which was crowded. The Mayor told the people that their friends were guilty of contempt of court and deserved heavy punishment, but that he would pardon them all if every man now present would each bring one tan (kimono length) of white cotton to the court as a fine. They were all only too glad to escape with so light a fine and in their delighted relief they vied with one another in bringing the goods quickly to O-oka, so that in

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HIDING THE TREASURE IN THE BRAN PICKLE

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OKA ABOLISHES TORTURE

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a short time seven hundred pieces of cotton were thus collected in court.

Then the mayor summoned the young man who had been robbed and asked him if he had any means of identifying the stolen material.

Yagoro replied that all his pieces of cotton were bought at the same factory and that each length was marked with a small red seal at the edge of the material so that it was an easy matter to identify it when he saw it.

O-oka then told him to examine the seven hundred pieces. Yagoro went over them carefully and picked out two that belonged to him. The Mayor then called the men who had brought those particular pieces, and in this way the robber was traced. When brought before O-oka, he confessed his theft and to what shops he had sold the material. Every piece of the stolen goods was thus finally collected to the delight of Yagoro, who was thus cleared of all suspicion to the satisfaction of his master whose favor he now regained, while the resource and ingenuity of the clever Mayor was the talk of Yedo.

## III

## Detected by a Smell

A hard-working laborer had by means of great thrift and industry managed to save fifty ryo. He was now at his wit's end where to hide such a large sum of money when he went out to work, for it was impossible to carry so much about with him. At last a bright idea struck him. He would hide it in the rice-bran pickle tub. No one in the world would dream of the money being hidden there. Having decided on this strange and strong smelling hiding place he put the fifty ryo in a bag and deposited it there. Every morning before the man went to work and every night when he came home he would go to the bran-pickle tub, take out his treasure and count it. This was the laborer's greatest pleasure. One day, however, when he was counting his treasure it was seen by a neighbor who happened to be passing by and who stole the bag when the man went to his work the next day.

The laborer on his return home was in great distress finding his money gone. He brought his case to O-oka who summoned all the people living in the same compound of whom there were twenty seven all told.

When the people entered the court O-oka laid the case before them and informed them that he, the judge, was sure that as the money had been kept in such a peculiar place it was most probable that the money was stolen by some of the neighbors who must have seen the man counting it.

"If any of you confess your guilt at once," said O-oka, "I will treat you as lightly as possible, for I do not think that you committed the theft premeditatedly. You saw the money being counted and in that moment the temptation overcame you!"

No one, however, came forward to confess his theft. O-oka looked round the room at the assembled men and after waiting a few moments then said:

"As rice-bran pickle has an unmistakably strong odor, the hand that was dipped in the "nuka-miso" tub must smell for a very long time. As none of you will confess the bad deed, I will come down and smell the hand of every one in turn!"

With these words the judge was about to descend from his platform into the court, when his quick eye caught sight of a man smelling his hand secretly.

"Oh!" shouted O-oka, "I can smell the thief's hand from here, you are the rascal!" he said pointing to the man and looking at him sternly. The thief turned pale and trembled. He confessed that he had taken the bag out of the pickle tub, but that he had spent nothing of the money. He had kept it in his room just as he had stolen it.

The Mayor banished the thief from Yedo.

## IV

## O-oka Abolishes Torture

When O-oka was promoted to the office of Mayor of the capital he invited all his subordinates to dinner to celebrate the event. On the occasion, he told his most faithful servant to buy the best oranges in the market to the number of two hundred for the expected guests, and he ordered the fruit to be brought on a large tray and placed in the middle of the room where every one was assembled.

Before the time for distribution of the

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oranges came O-oka managed to take away two and secreted them. He then called the old servant and asked him if he had counted them. The old man replied that he had done so and that the number was correct. O-oka commanded him to count them again before him. The servant said that this was not necessary as he had gone over them most carefully. O-oka insisted. The old man obeyed and found that two were missing. Astonished and somewhat bewildered the servant counted the oranges over again with the same result. O-oka asked him if he had not taken two on the road. The man denied the charge most emphatically, but O-oka pretended to disbelieve him, and told him that if he persisted in his feigned innocence of the theft that he, O-oka, would be obliged to use torture to wring a confession from him. The accused answered that no amount of torture would make him tell a falsehood. O-oka pretended to be angry at these words. He then gave orders to his subordinates to torture the old servant.

The men assembled there thought it a foolish and extreme measure to torture an old man for the sake of two oranges, but as it was the order of their chief they had nothing to do but to obey. At first the falsely accused man under the torture persisted in declaring that he had never stolen the oranges, but when the torture became severe and the poor old servant could bear the agony no longer he thought it better and wiser to escape the suffering by making a false confession, than to be tortured for telling the truth. At this point O-oka again asked him: "Is it true that you stole the oranges?"

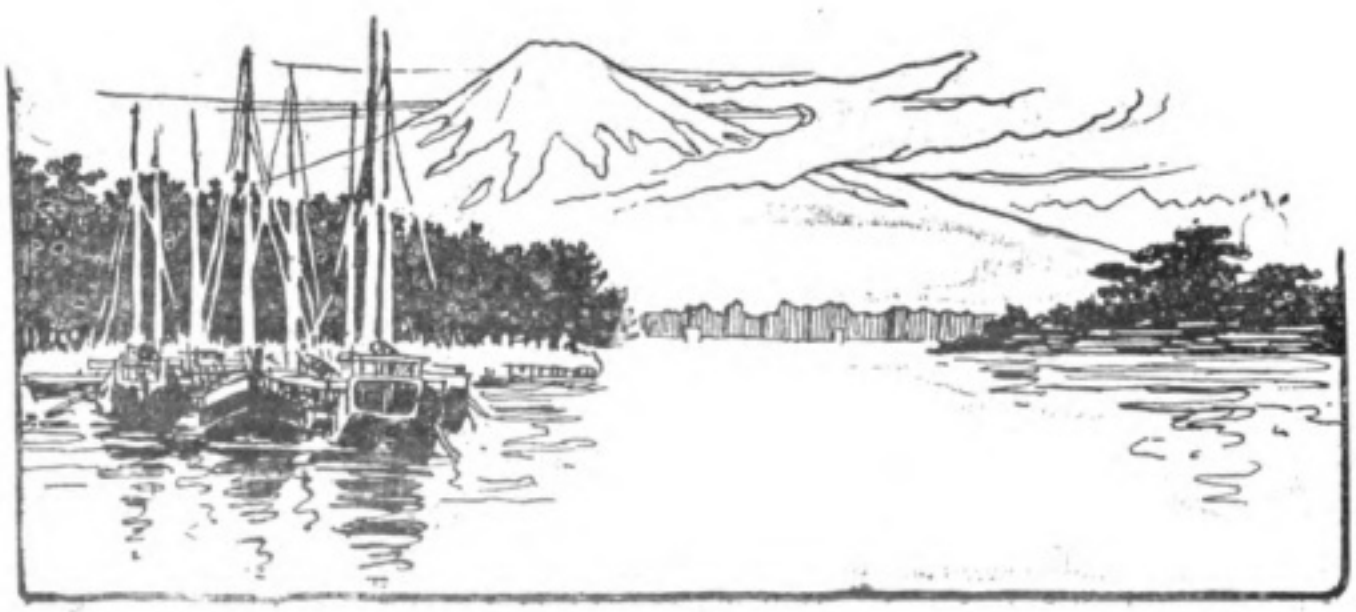
"Certainly," answered the old man as he gasped in his pain, "I will tell a lie no longer."

O-oka ordered the torture to be stopped and producing the two missing oranges from his sleeves told the old man that he was very sorry for him. He then turned to his subordinates and said:

"Though torture is considered a necessary procedure in the criminal court of justice I do not think that it can discover real crime, as the case of this old man shows. There must be a great number of innocent people who make false confessions under torture to escape from it, like my faithful servant here. During my term of mayorship in this city it is my wish to abolish torture altogether and I hope that you will all help me to carry out this determination."

It goes without saying that such an upright man as O-oka rewarded his servant who had been made a victim of this experimental illustration.

The doing away with the use of torture from the criminal code was the first act of the new Mayor O-oka.



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GOLD LACQUER DESIGN

# JAPAN'S LEADING ART INDUSTRY

BY

HIROMICHI SHUGIO.

AMONG the art industries of our country, lacquer takes the first place. Not only are the best examples of Japanese art to be found in lacquer, but the finest pieces are valued and admired more than any other works of art. All the old and best specimens are eagerly bought, regardless of their exorbitant prices, and often bring more than their weight in gold.

The art of lacquering is distinctly Japanese in its origin, and it is already more than thirteen hundred years in existence. The pieces made in olden times are preserved in our country. The oldest specimens of lacquer now in existence are the "Kesabako," a box for religious dress, and the "Sho," a musical instrument of Prince Shotoku, now treasured in Horiuji at Nara, and the scabbard of an Imperial sword worn by Emperor Shomu, and dedicated to Todaiji at Nara, the old capital of Japan, by Empress Koken in the year 749 A.D. This scabbard is believed to have been made 1300 years ago. There are also several specimens of very old lacquer still preserved in Todaiji and Saidaiji at Nara.

Until the twelfth century, the manufacture of lacquer was in its infancy, when many celebrated makers, such as Norisuye, Sadayasu, Sukemasa, Sadamitsu, Suyetsune and their pupils made great progress, and introduced many new features into the art.

During the interval between the 12th and 15th centuries there were some slight changes in lacquer-making, but no great advancement was noticeable until the 16th century, when masterpieces of lacquer were made by Honami Koyetsu, Korin, Kagikawa, Koma, Shunsho, and other noted artists.

The process of lacquer-making is a most

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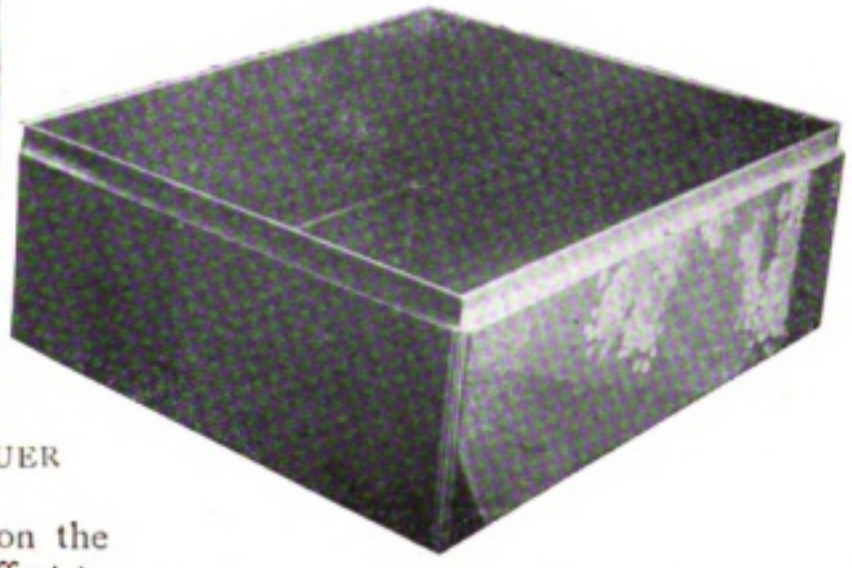
CHERRIES IN GOLD LACQUER

interesting one, depending largely on the properties of the materials and the effect to be produced. Seshime Urushi lacquer is used for priming, with an addition of burnt clay, dust, or fine stone powder so as to produce a coating of great hardness. The prepared lacquer, after having been strained through cloth or silk, is slightly transparent when applied in thin layers, and possesses a color similar to that of shellac; but this transparency is occasionally increased by a small addition of drying oil, which by mere hardening produces a sufficient glossiness of the surface, whereas the pure lacquer has to be polished. For coloring, the lacquer is mixed with cinnabar or pigment, red oxide of iron, or Prussian blue, etc.

Black lacquer made in the above manner is prepared without the addition of solid particles such as lamp-black or similar substance, but merely by stirring the crude lacquer for a day or two in the open air, after which it assumes a dark brown color.

Toward the end of the operation, a small quantity of water that has been kept standing for a few days, mingled with iron filings or gallnut infusion is added, and the whole stirred again until part of the water has evaporated. Then the lacquer acquires proper consistency and color. The addition of this water causes the highest brilliancy and blackness of lacquer.



Sometimes the colored lacquer is used when the final coating is required to be of a transparent nature. Either the unmixed, strained lacquer, or that peculiar kind of lacquer which has been thinned by an addition of oil, is used. The mixing of lacquer with hardening or coloring-powders is generally done by the lacquer artist himself on a board with a wooden spatula, just before using it. Finally, the thick mixture is strained forcibly through a piece of paper called Yoshino-gami. Should the lacquer become too stiff for use, some bits of camphor are crushed and thoroughly mixed in it with a

LACQUERED STIRRUPS

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CHRYSANTHEMUM BOX COVER

spatula, and then the lacquer becomes thinner.

Before beginning to lacquer, the artist often lines the exterior of the objects, and especially the joints and the corners, with linen gauze, or yoshinogami, pasted on with raw lacquer, so as to prevent its breaking, as well as to give the objects greater solidity,

The primary coatings are put on with a mixture of raw lacquer and burnt-clay powder, and afterward stone powder ; when hardened, they are rubbed over with a grindstone to smooth and polish the surface. The next two or three layers are done with inferior kinds of black or colored lacquer, according to the color to be produced. The lacquer is applied in the first place with a wooden spatula, and afterwards with a very stiff brush to smooth and spread the lacquer evenly. The surface is then ground with water, and charcoal that is either hard or soft. The freshly lacquered objects are placed in large wooden boxes that have been sprinkled or washed with water inside, so that the process of hardening takes place in a dark and damp atmosphere.

According to the statement of professionals, this precaution is necessary to cause the lacquer to harden quickly and to produce a clear appearance. The final coating is done with the best lacquer required in the particular case, and after it has been carefully ground, it is polished with powder made of deer-horn. Black lacquer when finished is repeatedly rubbed with a ball slightly wet with Seshime lacquer, and each time carefully polished with deer-horn powder. Gold sprinkled lacquer, called Nashiji (pear-surface), is produced by sifting a certain amount of finely-cut gold-leaf over a fresh coating of Seshime lacquer.

When hardened, the surface is smoothed and then coated with a choice quality of lacquer called Nashiji Urushi, which is prepared by carefully straining and then mixing it with a small quantity of gamboge When applied in thick layers, the lacquer is opaque, and only becomes transparent in thin layers. By grinding the final coating with charcoal, the gold sprinkling underneath can be made more or less visible, according to the desire of the artist. Finally, after being carefully polished, the object receives a very thin coating of the same lacquer to produce glossiness. For common ware, tinfoil is used instead of gold-leaf, but owing to the yellow color of the Nashiji, the tinfoil presents a gold-like appearance. The method of lacquering always remains the same, but the number of coatings can be reduced. The priming

DECORATED BOX INTERIOR

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may be done with cheaper materials, and the lacquer may be of inferior quality.

The final process of decorating the objects is one which admits of an almost infinite variety of devices, and consists either of paintings, or incrustations of mother-of-pearl, metal, porcelain, or else of a peculiar preparation of the surface. The relief paintings are made with a mixture of red oxide of iron and lacquer upon which fine charcoal powder is used before the lacquer has hardened. This again is coated with lacquer and colcothar, the operation being repeated until the required relief work has been produced. The metallic powders namely, gold, silver, bronze, etc. are applied to the final coating while the lacquer is still in a viscous condition, so that the powders are soaked into the fresh lacquer, and a thick layer, chiefly composed of metal, is produced. After the lacquer has become hard, the painter removes the surplus powder, and either polishes the painting or simply rubs it over, according to the result he desires to obtain.

Lacquer painting is an art which admits of almost as many different methods of producing a certain effect as does that of oil painting. Although the painter in lacquer has only a limited number of bright colors at his command, he can make use of many dark brown and neutral tints, and also of various metallic powders, besides which he has it in his power to modify the surface as he pleases. The lacquer can be carved or incrustated with mother-of-pearl, ivory, metal;—be made dull or brilliant, smooth or grained, producing relief or flat pictures by mixing with the lacquer a paste made of bean-powder, or the whites of eggs. He can thicken it to such an extent as to give it a kind of plasticity so that impressions can be made that remain visible after hardening. This is done, for instance, with the Tsugara lacquer, which presents a marbled appearance with red, brown, and green veins. The first coating is done in black lacquer, which is mingled with the whites of eggs, and by tamping with a ball of cotton, or some similar operation, the surface is made to present a mass of irregular depressions and elevations, which remain after the hardening. The latter are partially ground down, and a second coating of a different color is applied and similarly treated. After having finished the coating with variously colored lacquers the surface is ground until all the successive layers appear again in veins of different colors.

The history of lacquer ware, according to some authorities has been divided into five periods, as follows: Jodaimono, Jidaimono, Higashiyama Jidaimono, Taiko Jidai or Keicho period, and Tokugawa.

Jodaimono, or ancient lacquer, includes the lacquers made from the earliest time to the end of the eighth century. The specimens of this period are very scarce. The scabbard of a sword preserved in Shosoin at Nara is one of the rare specimens. Among the lacquer artists of the eighth century, Sadayasu and Norisuye were particularly distinguished. These two artists were honored with an audience at the Imperial palace on the occasion of the 50th birthday of the Emperor Goshirakawa, in 715 A.D.

OLD SPECIMEN OF LACQUER

Jidai-mono includes the period between

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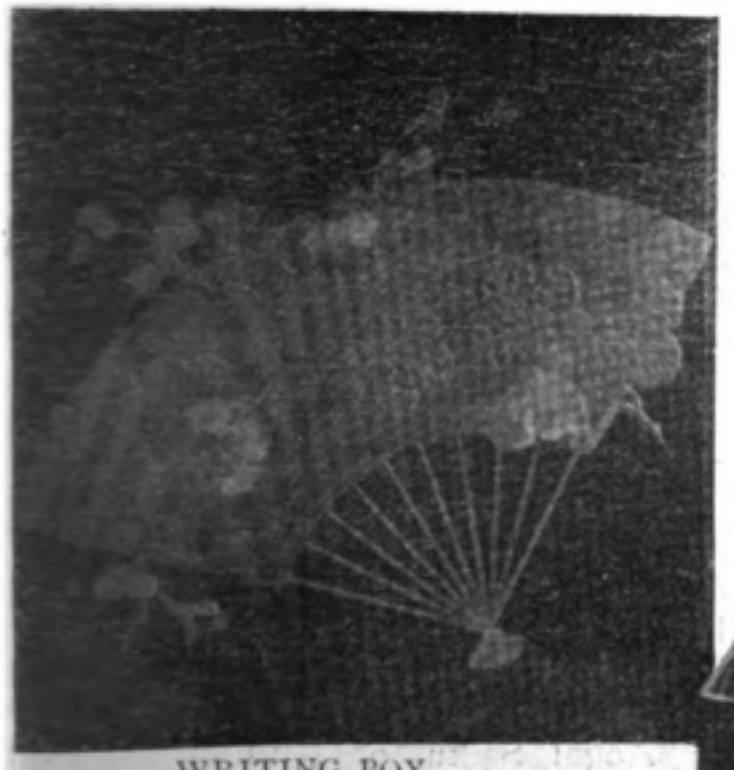
the ninth century and the fourteenth century. During this period lacquer art made great progress, when the first Shogun Yoritomo was installed at Kamakura. Many celebrated artists moved into this city, and here a novel style of lacquer ware was produced, which has since then been known as the Kamakura-bori.

The lacquer known under the above name is that decorated with the designs incised or carved and lacquered first in black and finally in red. It is usually simple and vigorous in design, and is highly artistic in effect. There are several specimens of this period preserved



WRITING BOX

in the temple of Hachiman in Kamakura, in the temple of Mishima in Idzu, and by a few private families.

Besides the new style just mentioned, other kinds of artistic lacquers were made and the famous lacquer artists were:—Sukemasa, Suyetsune, Sadamitsu, Sadayasu, Butsho, Suketoki, and Kunimitsu.

In the Higashiyama Jidai-mono period Yoshimasa, a Shogun of the Ashikaga family, who was the great tea amateur and art lover, gave great encouragement to our art industries and fine arts. Before this period, the decorations of lacquer ware were rather stiff and conventional, but Yoshimasa introduced artistic designs,

The most noted lacquer artist of this period was Igarashi, who was especially patronized by Yoshimasa.

The Taiko Jidai or Keicho period was very unfortunate in its artistic progress, as the country was in a state of anarchy, and the specimens of lacquer produced were generally inferior. But Igarashi Doho of Kyoto produced some fine works.

During the Tokugawa period, from 1600 to 1850, the finest specimens of lacquer ware were produced, and many strong artists created original styles. Honami Koyetsu of Kyoto, the famous sword expert, ceramist, and art connoisseur, introduced a new style in lacquer ware; and he was followed by Korin, whose works are bold, artistic and dignified.

Korin, one of the most original among our artists, created a new style in lacquer by introducing incrustations of lead and mother-of-pearl and a peculiar tone of gold. His works are remarkably artistic in design and they are strikingly bold in execution. Among his many pupils the most distinguished were Nagata Yuji of Kyoto, who lived in the early part of the 18th century. Soyetsu was another great artist who followed the famous Koyetsu style, and his productions are highly artistic.

Kagikawa, the first, a most skilful artist of his time, was honored with an appointment by the court of the Shogun as a lacquer-maker. His descendants were all good artists, and they were also patronized by the Shogun's court. Koma is another great name among the lacquer artists. Kiuhaku, one of the Koma family, was especially famous for his polished mirror black lacquers, which are unsurpassed by those of any other artist. This family was also honored with the Shogun's patronage.

Ritsuo or Haritsu was also a great

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lacquer artist, and his works are distinguished for their artistic qualities, besides ceramic and metal ornamentations are often introduced into his work. Hanzan, the most skilful pupil of Ritsuo, was one of the great artists of the time. Shunsho, of the Yamamoto family was one of the most artistic lacquer artists, and his polished lacquers are a dream of refinement and poetic sentiment. Shiomi Masazane was another noted artist, and his polished lacquers, with delicately painted designs, are much admired by Japanese connoisseurs for their delicate touches and faultless execution.

ANCIENT LACQUER TABLE

Seikai Kanhichi, a native of Yedo, was a celebrated lacquer artist of the latter part of the seventeenth century, and he was specially famous for his skill in painting the conventional wave design, and for his green lacquers decorated with gold.

Of the most noted artists of the later period were :—Komo Kansai, Hara Yoyusai, Nakayama Komin, Shibata Zeshin, Ikeda Taishin, Ogawa Shiomin, Kawanobe, Itcho Shibayama Soichi Kataoka Genjiko and Shirayama Shosai who is considered the greatest living artist.

The great artists, Yosei, Zonsei, and Zokoku, who were the most famous specialists in Tsuishu, Tsuikoku, and painted Chinese lacquers, must also be mentioned.

Among the principal varieties of lacquer is Raden, which is the name for those lacquers ornamented with inlay of shells of Omu and Yagui, or mother-of-pearl, gold and silver. This variety is sometimes known as Kanagai, on account of the gold and shell decoration. As to its exact origin, there is no recorded information ; but it was used during the reign of Empress Koken (749-758 A. D.). These early pieces are still preserved in the treasure house of Todaiji at Nara.

Among the lacquer artists noted for this variety were Shigenao, Sadakiyo, Morisada, Sadanaka, and Suyetsugu, who flourished during the years, 1108-98 Later, (1616-23), an artist of Nagasaki, whose name was Ikushima Tohichi, became quite famous for his skill in this work ; and one of his pupils, by the name of Chobei, began to use mother-of-pearl after the Chinese method taught him by a Chinese artist, and he has since then been known as Aogai Chobei, or " Mother-of-pearl Chobei." Since his time the lacquer decorated with mother-of-pearl, without other materials, came to be known by the name of Aogai Saiku, or Nuri. Besides the above-mentioned artists, Ihioye, Shirobei, Yahioye, and Hanzabro of Kioto were the celebrated lacquer artists most skilful in this branch during the Genroku period (1688-1703).

Hira Makiye, decorated lacquer, is the name given when the design is painted in gold lacquer on the surface.

Togidashi Makiye, decorated polished lacquer, has the design painted and then polished.

Makkinro is the old lacquer painted with fine gold-dust covered with black lacquer and then polished ; it is the same now known as polished lacquer.

Taka Makiye, decorated lacquer in relief, is that which has the design painted in gold in relief. According to the best Japanese authorities, the gold lacquer

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with the design in relief is said to have been first made during the early part of the Ashi-

DECORATED COMBS

kaga Shogunate (1337-1373), although some antiquarians place its origin at an earlier date.

Nashiji is lacquer which has the appearance of pear-skin, made by sprinkling fine gold-dust or sometimes tin-dust. There are two other kinds of Nashiji, namely, Giobu Nashiji, made with larger grains of gold-foil, and called Giobu Nashiji from the name of the lacquer artist who first introduced this style; and Hirame Nashiji, covered with small square gold-foils carefully applied on the lacquer.

Hiomon, or flat decoration, is a lacquer which has for its decoration a design made of either gold or silver foil applied on the lacquer.

Midasco lacquer is one of the oldest varieties, and there are to be seen small flower bowls which were presented to the temple of Todaiji in Nara by Empress Koken in the eighth year of Tempio-Shoho (756 A. D). These bowls, made of wood and covered with linen cloth, are lacquered first and then painted with Midaso.

TEA BOX

Jogahana lacquer, so called from the name of the town in the province of Yetchiu, is either black or red, and decorated with designs painted in colors or colored Midaso. This style, according to some authorities, is said to have been introduced by an artist of Yetchiu, who learned it from a Chinese artist in Nagasaki some time during the Bummei period (1469-86).

Heijin, flat dust, is the name given to lacquers which are decorated with gold-dust, showing a surface somewhat similar to the pear-skin.

Kamakura-bori is the name given to carved lacquer. The variety was first made in Kamakura, and is a carved lacquer ware which is first engraved with some design, such as peony flowers, hawthorn, diamond pattern, clouds etc., and lacquered with black and afterwards with red. The carved lacquer known as Yechizen-bori, made in Yechizen, and Odawara-bori, made in Odawara, are in the same style as Kamakura-bori, with some slight differences.

Chinkin-bori is either black or red lacquer decorated with designs incised and rubbed in with fine gold-dust. This variety is said to have been introduced from China, and has been mostly made in Nagasaki since the Kioho period (1716-1735).

Nonomiya Totei, a doctor of Kyoto, was the most famous artist in making this lacquer and he used the tooth of a mouse having a sharp fine point in incising the design. His works are remarkably fine, and those having the designs of peony flowers, and a peacock standing on a rock, are specially noted for their excellence. He worked between 1750 and 1800.

Urushiye, or painted lacquer, is the special name by which all lacquers, decorated with designs painted in color are known. The most famous artists who made this variety are Seikai Kanhichi of Yedo, who worked during the Genroku period (1688-1703), and who was celebrated for his skill in painting the conventional wave design; and Shibata

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Zeshin of Tokyo, who introduced a new variety into this style.

Tsuishu is red lacquer with carved design, and is said to have been first made by Momniu of Kyoto during the reign of Gotsuchi-mikado Tenno (1465-1500). Tsuikoku is black lacquer with carved design, and it was also made for the first time by the same artist. Yosei, Zonsei and Zokoku are the most famous artists who excelled in making Tsuishu and Tsuikoku lacquers. There is another style of carved lacquer called Guri-bori, made with many layers of black and red put on alternately so that the edges of the carved design give an appearance of fine grains or layers.

Besides those already mentioned, there are the following lacquers; — Nambu, Yoshino, Negoro, Kuroye, Shunkei, Noshiro, Wakasa, Tsugaru, Nikko, Yoshino, Hino, Wajima, Yamanaka, Zogan, Suruga, Kuwana, etc.; but they are rarely to be seen in any artistic collection, and most of them are of ordinary quality, found in our Japanese tableware, such as soup-bowls, trays, etc.

To understand the really beautiful specimens of this art, it is necessary to educate the eye in order to examine the smallest detail and compare the common pieces with those of the best workmanship. One who has such an opportunity for study will grow more and more appreciative of an art which combines the most varied technical devices with artistic ingenuity.

It need scarcely be added that the ordinary lacquer does not present all the features of the fine specimens. For this reason, the different methods of lacquering and painting have been considerably modified in order to produce cheaper articles. Nevertheless, the nature of the material gives a beautiful appearance even to such inferior ware.

## FLOWERS OF YOUTH

As for the folk,
I know their inmost hearts no more;
But of my seat of infancy
The flowers blooming as of yore
Remain as sweet and true to me,

(From the Japanese of Kiyohara Miyaba) H. SAITO.

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A SNOW-SCENE IN TOKYO

The dusky pines that stand like sentinels
Upon the bank beyond the palace moat
Turn pale beneath their growing weight of snow.
The frozen people gathered around in groups
Awaiting crowded trams to Shinjiku,
With motley oiled umbrellas opened wide,
Seem like a giant moonlit mushroom-field.
Within the weird white silence of the park
The palms clad in their winter garb of straw
Gaze pityingly upon the naked plum,
Whose blossoms which ere while appeared so white
Against their sombre background of bare trees,
Are put to shame beside the dazzling flakes
Of dizzy snow which ever come and come,
Blown here or there just as the wild gusts list,
Like unplaced souls sent forth from Heaven by God.
Some flakes fall tranquilly on guarded spots,
And some on mystic Fuji's sacred breast,
To wonder at the miracle of life.
And others fall upon the trampled road.
And every flake ere falling is the same.
Then who shall praise the pure untrodden snow
Or dare to blame what unsought traffic soiled?

M. KIRBY.

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# "BANZAI NIPPON!"

BY

## HALLIE ERMINIE RIVES (MRS. POST WHEELER)

Hallie Erminie Rives is known to Japan as the wife of the Second Secretary of the American Embassy in Tokyo and recently Appointed First Secretary at St. Petersburg. In the United States she is counted among the most popular writers of modern fiction, and is the author of many stories, some of which have been put into dramatic form for the American stage. Her best-known novels are: *Smoking Flax* a tale of the lynching evil in the southern sections of the United States; *A Furnace of Earth*, a sex-problem story; *Hearts Courageous*, a romance of the American Revolution, one of whose main characters is Patrick Henry; *The Castaway* founded on the life of Lord Byron; and *Satan Sanderson*, a powerful tale of double identity which appeared in 1907. The latter half of this novel was written in Tokyo. Mrs. Wheeler's new novel, published in New York and London during the present month, is a diplomatic story whose scenes are laid entirely in Japan. Beyond being an absorbing tale in the authoress' best vein, it is said to be a serious attempt to picture the national Japanese spirit as it can adequately be done, perhaps, only from the inner view-point of official life. The title under which it is to be published has not as yet been announced, but *The Japan Magazine*, through the courtesy of her American publishers, is enabled to give here one chapter, in which Mrs. Wheeler's characteristic style and vividness are employed in the description of an Imperial Review on Aoyama Parade-Ground.

GRADUALLY, as they proceeded, the throng became denser. Policemen in neat white-duck and wearing long cavalry swords, lined the road. They had smart, military-looking caps and white cotton gloves, and stood, as had the officer before the file of convicts in Shimbashi station, moveless and imperturbable. The crowds were massed now in close, locked lines on either side. In one place a school-master stood guard over a file of small boys in holiday kimono; a little paper Japanese flag was clutched in each chubby hand.

In all the ranks there was no jostling, or fighting for position, no loud-voiced jest or expostulation; a spell was in the air; the Imperial Presence who was to pass that way had cast His Beneficent Shadow before.

Through a double row of saluting police they whirled into an immense brown field, as level as a floor, stretching before them seemingly empty, a dull, yellow-brown waste horizoned by feathery tree-tops. The carriage turned to the right, skirting a surging sea of brown faces held in check by a stretched rope; these gave place to a mass of officers standing in dress uniform, with plumed caps and breasts ablaze with decorations; in another moment they descended before a canvas marquee where brilliant regimental uniforms from a dozen countries shifted and mingled with diplomatic costumes heavy with gold-braid, and with women's gay frocks and picture hats.

The air was full of exhilaration; people were laughing and chatting. The British Ambassador displayed the plaid of a Colonel of Highlanders; he had fought in the Soudan. The Chinese Minister was in his own mandarin costume; from his round jade-buttoned hat swept the coveted peacock-feather and on his breast were the stars of the "Rising-Sun" and the "Double Dragon." The American Ambassador alone, of all the foreign representatives,

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wore the plain frock-coat and silk hat of the civilian. From group to group strolled officials of the Japanese Foreign Office and Cabinet officers, their ceremonial coats crossed by white or crimson cordons, And through it all Barbara moved responsive to all this lightness and color, bowing here and there to introductions that left her only the more conscious of the one tall figure that had met them and now walked at her side.

Daunt could not have told that the flowers in her hat were brown orchids: he only knew that they matched the color of her eyes. Last night the moonlight had lent her something of the fragile and ethereal, like itself. Now the sun-light painted in clear, warm colors of cream and cardinal. It glinted from the perfect curve of her forehead, and tangled in the wide wave of her bronze hair, making it gleam like hot copper spun into silk-fine strands. His finger-tips tingled to touch it.

He started as—"A penny for your thoughts," she said with sudden mischief.

"Have you so much about you?" he countered.

"That's a subterfuge."

"You wouldn't be flattered to hear them, I'm afraid."

"The reflection is a sad blow to my self-esteem!"

"Well," he said daringly, "I was thinking how I would like to pick you up in my arms before all these people and run right out in the centre of that field—"

She flushed to the tips of her ears. "And then—"

"Just run, and run, and run away."

"What a heroic exploit! she said with subtle mockery, but the flush deepened.

"You know to what lengths I can go in my longing to be a hero!" he muttered.

"Running off with girls under your arm seems to have become a mania. But isn't your idea rather prosaic in this age of flying machines? To swoop down on me in an aeroplane would be so much more thrilling! This is the field where you practice, too, isn't it? Is that building away over there where you keep your Glider?"

"Yes. At first I made the models in a Japanese house of mine near here. I keep it, still, from sentiment."

"How fine to meet a man who admits to having sentiment! I'm tremendously interested in Japanese houses. You must show it to me."

"I will. And when will you let me take you for a 'fly'"

"I'm relieved," she said, "to find you willing to ask permission."

Her eyes sparkled into his and both laughed. Patricia was chatting animatedly with Count Voynich, the young diplomatist whom she had pointed out in the train, and whose monocle now looked absurdly contemplative and serene under a menacing helmet. The confusion of many colors, the pomp and panoply under the day's golden azure, was singing in Barbara's veins. She moved suddenly toward the front. "Come," she said, "I want you to tell me things!"

"I'm going to," he answered grimly. "I've known I should, ever since—"

"Look!" she cried. Several coaches had bowled up; behind each stood footmen in gold-lace and cocked-hats, knee-breeches and white silk stockings. Daunt named the occupants as they descended: the Premier, one of the "Elder Statesmen," the Minister of the Household.

"Who are the people there at the side, under the awning?"

"Tourists. Each Embassy and Legation is allowed a certain number of invitations."

"Why, yes," said Barbara. "I see some of my ship-mates." She smiled and nodded across as faces turned toward her. There was the gaunt, sallow woman who had distributed Christian Science tracts (till sea-sickness claimed her for its own) and little Miss Tippetts (the printed steamer-list, with unconscious wit, had made it "Tidbits") who had flitted about the companion-ways like a shawled wraith, radiant now in a white lingerie gown and a hat covered with red hollyhocks. And there, too, was the familiar painted-muslin and the expansive, white waistcoat of the train.

A hundred yards to the right was spread a wide silk canopy of royal purple, caught back with crimson tassels. "What is that?" she asked, pointing.

"That is for the Emperor and his suite. The big sixteen petalled chrysanthemum on its front is the Imperial Crest; no one

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else is allowed to use or carry it. The men on horseback are Princes of the Blood. Almost all the great generals of the late war are in that group behind them. The man smoking a cigarette is the Japanese Minister of War."

"But when do the troops come?" Barbara inquired. "I see only one little company out there in the centre.

"That is a band," he said. "Look further. Can you make out something like a wide, brown ribbon stretching all around the field?"

She looked. The far away, moveless, dun-colored stripe merged with the sere plain, but now, here and there, she saw minute needle points of sun-light twinkle across it. She made an exclamation. For the tiny flashes were sun-gleams from the bayonets of masses of men, clad in neutral-tinted khaki, silent, motionless as a brown wall, a living river frozen to utter immobility by a word of command that had been spoken two long hours before.

A mounted aide galloped wildly past toward the purple canopy. As he flashed by, a thin bugle note rang out and a band far back by the gate at which they had entered began playing a minor melody. Strange, slow, infinitely solemn and sad, the strain rolled around the hushed field—the Kimi-ga-yo, the "Hymn of the Sovereign," adapted by a German melodist a score of years ago, which in Japan is played only in the Imperial Presence or that of its outward and visible tokens. The counterpoint, with its muttering roll of snare-drums on the long chords, and sudden, sharp clashes of cymbals, gave the majestic air an effect weird and unforgettable. The strain sank to silence, but with the last note a second nearer band caught it up and repeated it; then, nearer still, another and another.

Barbara, leaning, saw a great state-coach of green and gold coming down the field. It was drawn by four of the most beautful bay horses she had ever seen. Coachmen, postillions and footmen wore red coats heavily frogged with gold, white cloth breeches and black enamel top-boots. As it came briskly along that animate wall of spectators, the vast concourse, save for the welling or ebbing minor of the bands, was silent, hushed as in a cathedral. But as it passed, the packed sea of brown faces—the mass of kimono next the gate and the ranks of splendid uniforms—bent forward as one man, in a great sighing rustle, like a field of tall grass when a sudden wind passes over it.

The plumed hats of the diplomatists came off; they bowed low. The ladies courtesied, and Barbara, as her gaze lifted, caught an instant's glimpse, through the coach's glass sides, of that kingly figure, heaven-descended and sacred, mysterious alike to his own subjects as to the outside world, through whom flows to the soul of modern Japan the manifest divinity and living guidance of cohorts of dead Emperors stretching backward into the Night of Time!

* * *

The band stationed in the centre of the immense field had begun to play—something with a martial swing; and now the far brown strip that had blent with brown earth, began to shift and tremble like the quiver of air above heated metal. Its motes detached themselves, clustered anew; and the long, wide ribbon, like a huge serpent waked from rigid sleep in the sunshine, swept into view; regiments of men, armed and blanketted, by file and platoon. They moved with high, jerky "goose-step" and loosely swinging arm, line upon line, till the ground shook with the tread.

Before each regiment were borne strange flags, blackened and tattered by blood and shell. Some were mere flapping fringes. But they were more precious than human lives. One had been found on a Manchurian battle-field, wrapped about the body of a dead Japanese, beneath the clothing. Wounded, he had so concealed it, then killed himself, lest, captured alive, the standard he bore might fall into the hands of the enemy. As each new rank came opposite the coach before the purple canopy, an officer's sword flashed out in salute, and a "banzai!" tore across the martial music like the ragged yell of a fanatical Dervish.

Daunt, watching Barbara, saw the light leaping in her brown eyes, the excitement coming and going in her face. Again and again he fixed his gaze before him as infantry, cavalry and artillery marched

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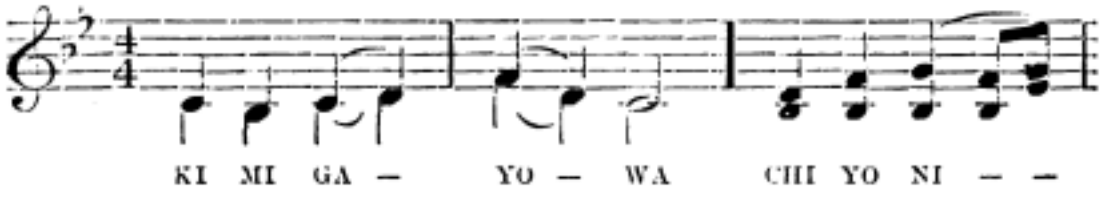
and pounded and rumbled past. In vain. Like a wilful drunkard, it returned to intoxicate itself with the sight of her eager beauty, that made the scene for him only a splendid blur, an extraneous impression of masses of swaying bodies moving like marionettes, of glistening bayonets, horses, clattering ammunition-wagons, and fluttering pennants.

In Barbara, however, every nerve was thrilling to the sight. For the moment she had forgotten even the man beside her. As she watched the audacious outpouring of drilled power, tempered and restrained, yet so terribly alive in its coiled virility, she was feeling a keen pang of sympathy that was almost pain. In this burning panorama she divined no shrinking, devious thing sinking with the fatigue of ages, aping the superficialities of a remote race; not merely a tidal wave of intense vitality, mobile and mercurial, hastening onward toward an inaudible unknown: but a splendid re-birth, a dazzling reincarnation of old spirit in new form, a symbol concrete and vital, like the blaze of a beacon flaming a racial reveille.

She turned toward Daunt, her hand outstretched, her fingers on his arm, her lips opened.

But she did not speak. Afterward she did not know what she had intended to say.




## FAMOUS JAPANESE SAYINGS

### On the Foolishness of Haste.

Traveller, if you had not started in such a hurry, you would not have become wet through by the rain on the moor, as the shower will soon pass over.

Ota Dokwan, Founder of Yedo.

### On Proving One's Mettle.

Let sorrows be heaped upon me that I may test the fullness of my powers.

Kumazawa Banzan, Tokugawa Statesman.

### On Over Estimated Reputation.

When within sight of Mount Fuji for the first time, it is not so high as expectation led one to believe.

Anon.

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STUDENTS PRACTICING ARCHERY

# STUDENT LIFE IN TOKYO

BY

AUSTIN W. MEDLEY

TOKYO is a city of students. One cannot walk a hundred yards down any street without meeting one. He may be told by his cap, if not by his uniform. The Japanese have a veritable passion for uniforms and they are compulsory in all government schools, and many private ones. The uniform consists in all cases of trousers and tight fitting coat buttoned up to the neck with smart brass buttons. On the head is worn a leather peaked cap of German extraction, bearing the badge of the school, which forms an easy method of identifying the student. Thus the students of the Peers' School wear a cherry flower in brass, Foreign Language School boys the letter "L" entwined round a Mercury's wand, and so on. The Imperial University forms a striking exception to this rule of uniforms. Some years ago they were compulsory, but in a fit of generosity the authorities gave the students the option of wearing Japanese clothes if they wished. Almost as one man the men reverted to their comfortable native dress, whilst still retaining the University cap, which has a square top like the mortar board of the English Universities, but must be classed as a cap as it has a peak and a badge.

The number of students in Tokyo is difficult to estimate, but there must be at least 50,000, assembled from all parts of the Empire, and studying a multitude of subjects. Beside the Imperial University, Tokyo contains two large private Universities with about 12,000 students between them, Technical schools, Commercial schools, a Fishery school, a Higher Normal school, a Woman's University, many theological schools, both Buddhist and Christian, language schools, an immense High school, an Art school, an Academy of Music, and many others.

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The language schools are particularly interesting, one large institution under private management, where English alone is taught, having 8,000 students. The government language school is a peculiarly attractive one. It is a veritable babel of languages, for in it are taught English, French, German, Russian, Spanish, Italian, Chinese, Korean, Tamil, Hindustani, Malay, and Mongolian, and for each tongue a foreign teacher is engaged. In the professors' common room can be found a mixture of nationalities such as would seem to foreshadow the federation of the world. It is at any rate a Parliament of nations.

Bearded Slavs, dapper Frenchmen, stolid Germans, voluble and gesticulating Italians—a constant source of wonder to the Japanese—dignified Spaniards, correct Englishmen, big Chinese with their peculiar Chinese pride, vacant looking Koreans, a Mongolian Lama priest, revolutionary Hindus, a Malay Mahometan full of proselytising fervour, and finally innumerable Japanese all rub shoulders together and get on somehow.

STUDENT TAKING A MEAL

The course at this school is a three year one, and the number of applicants is always far in excess of the vacant places. In addition to the language they select the students have to take courses in pedagogy, international law, and the Chinese classics.

The vast majority of the students are poor, for the love of and desire for education has permeated all Japan. During the course of a tour last summer we reached a small country town and put up at the best inn the place afforded, small but clean. After dinner the landlord sidled in for a chat, and in the course of conversation informed us that his son and daughter were being educated in England, the son at Birmingham University, and the girl at a school in the London suburb of Hampstead. Neither is such a case as this peculiar. Parents spend the savings of years educating their children, and run freely into debt on that account, or even sell some cherished family heirloom, a sword, a crystal ball or some such article. How then do these students, mostly country boys, live, and to what expense are they put?

When a boy comes up to Tokyo to study at some school, his first task is to look for a boarding house, of which of course there are many hundreds. If he happens to come from a public spirited and go-ahead province he will probably find a house run by a provincial society supported by the well-to-do of his province, and to which only students from that province are admitted. There are many such societies of which the Idzumo Education Society is one. This is maintained by the ancient and historical province of Idzumo in the South West of Japan, one of the original homes of the Japanese people, and where one of the most sacred shrines of the Empire is situated. The boarding house which was

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STUDENTS PLAYING JU-JUTSU

built by this Society has accommodation for thirty-five students, each of whom pays a board and lodging charge of yen 7.50 per month. In return for this fee he is either allotted a single room, or can share a double room with a friend. The rooms can scarcely be called palatial as a single room is only 6 feet by 9 feet and a double room twice that size. In this tiny cabin the student works and sleeps, providing his own bedding.

These rooms present a considerable contrast to those of a university under-graduate in America or England. Instead of the arm chairs in which your "Varsity man" likes to loll his lazy length, there are one or two cushions on the floor which is covered with a thick and

FENCING A FAVORITE EXERCISE

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soft matting. Boots or clogs are of course slipped off in the porch and left in the wooden boxes provided for the purpose, and shown on the right hand side of the picture.

The Japanese student's desk is a low table about 8 inches high, before which he sits on the floor. His paraphernalia consists of a number of writing brushes, an ink stone to make his ink on, and probably a small bottle of foreign ink. This bottle is one of the hall marks of a student, as no school provides ink of that sort, and the student carries his bottle with him suspended from his finger by a piece of string. Other furniture in the room will be a book case, and a hibachi or brazier to hold charcoal. The number of cigarette butts thrust into the sand in the brazier will testify to the occupant's love of tobacco. When the student is having a meal, the brazier will be used to keep his tea hot, for tea is taken with every meal, and usually the crowning bowl of rice is a swimming mixture of rice and tea.

In winter the rooms are very cold, as the paper sliding window, shown so invitingly open in the picture, is not much protection against the bitter wind which desolates Tokyo on the winter, and the handful of glowing charcoal in the brazier does not offer any very solid comfort.

At the Idzumo dormitory there is a dining-room, and also an assembly hall, and meals are taken in common. If a foreigner were present at such a meal he would probably wonder why it was so silent, and would miss the cheerful clatter of knives and forks. Thirty-five men eating with chop-sticks do not make as much noise as one lusty baby pounding his plate with his spoon. This dining hall, system is not usual. In most of the boarding houses, the men have their meals served to them separately in their rooms, as is always done in Japanese hotels, where the coffee-room is unknown.

There is a resident superintendent in the house, and once a week a representative from the parent society pays a visit. The serving staff is limited to two maids and a boy, the latter a school boy who works in return for his keep! The position of the maids is desperately hard; they have to be up early, go to bed late, and be on the run all day, for which they receive the princely salary of 2 yen a month each, that is $12 gold a year.

The monthly incomings of this dormitory are yen 280 ($140) which includes yen 10 subsidy from the Idzumo Society. This sum is spent in the following way:—

Rice 100; Soy 7; Meat 30; Fuel 10; Taxes and Insurance 10; Rent 20; Fish 30; Vegetables 25; Wages 8; Miscellaneous 40; total—280 yen.

From the above budget it is clear that rice is the staple food, and experience is fast showing that hard brain work cannot be done on rice, and that men who live on that article of food require a large amount of hard manual labour to keep the muscles constantly in motion. It does not fit those who have perforce to lead a sedentary life.

To return to our individual student, the sum of yen 7.50 seems absurdly small, as indeed it is, but he must provide himself with certain extras, as charcoal to heat his room in the winter, a daily hot bath and so on. His next big expense is school fees, which amount to yen 25 a year, say yen 2 a month; he must also provide himself with books and stationery. Adding everything together it will be found that his absolutely necessary expenses will amount to 11 or 12 yen a month, and if he can rely on 15 yen he will be quite comfortable. So much for our student's exchequer.

His daily life is one of almost continuous work. All schools begin at 8 o'clock in the morning, summer and winter, and the Peers' school which is under the command of the martinet General Nogi, the Cincinnatus and Cato of Japan, has to turn in at 7 o'clock. Work goes on until 12 o'clock with four intervals of seven minutes each. An hour is taken for the midday meal, generally brought by the men in small tin boxes and then the wheels begin to turn again.

At the language school every one has to attend thirty hours a week, of which twenty-two are spent on the principal language, if it be English, French or German; but if it be any one of the other tongues, four hours are lopped off this time, and spent in English study. Now thirty hours a week is a very long time to spend in the class room, and does not leave much leisure for outside study or individual reading. This may not perhaps matter in

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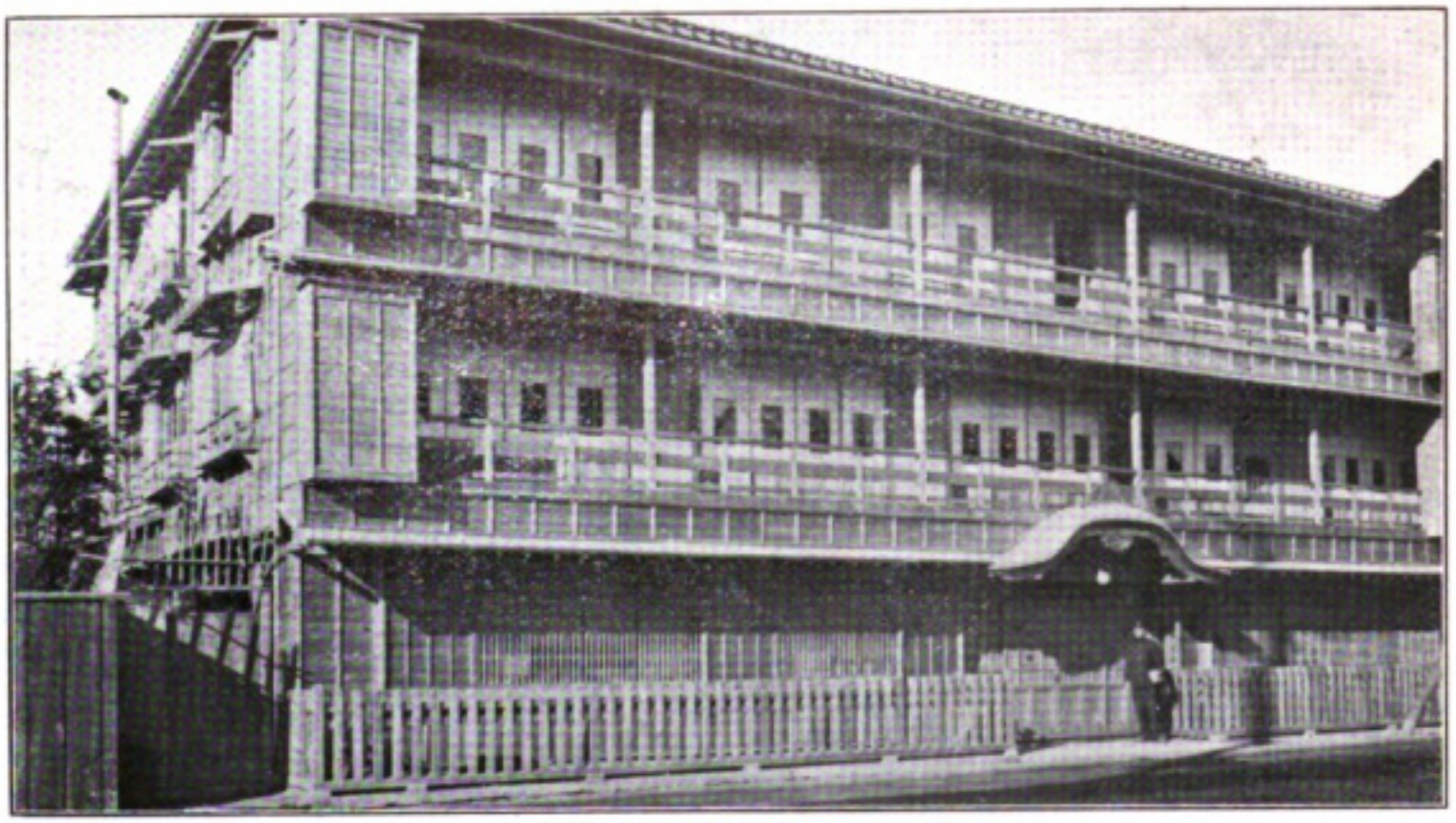

STUDENT BOARDING HOUSE

such schools as that described, where the curriculum does not include any very abstruse subjects, but when this system is carried to the university, it can and does do a great deal of harm. Thirty hours of lectures every week! Imagine it! Thirty hours a week listening to the opinions of three or four professors, without the possibility of correcting or balancing them by outside reading.

However conscientious a professor may be in trying to present an unprejudiced view of a subject, he cannot help giving considerable weight to his own personal opinion when he comes to sum up, and that personal opinion the student carries away as final. In addition to his long lecture hours the university graduate is further handicapped by the fact that before entering he has to acquire two languages, English and German, as part of his instruction will be given him in those tongues by foreign professors. These lectures practically degenerate into dictation lessons, and the late Lafcadio Hearn's lectures were delivered somewhat in this style :—" I wandered lonely as a cloud "—inverted commas—by William Wordsworth—capitals, full stop, fresh line " and so on, the lecture being on the whole a beautiful essay which the student might take home and study if he had time. One result of the compulsory languages is that the men enter the University very late, in fact just at the age when Americans and and Englishmen are learning to begin life and put their acquired knowledge into practice. To our mind the worst result of the Japanese lecture system is that originality is killed, and the men degenerate into mere note-takers, sponges to absorb facts which they may or may not digest. Such an experience as that to be related is not uncommon.

GARDEN OF BOARDING HOUSE

A foreign professor lecturing in the university devoted a whole course to the elucidation and discussion of a single point hoping thereby to teach his students how to think and work for

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themselves, and how to deal with any such subject in future. Were his students pleased? Did they understand? Not a bit of it! Why is the professor spending all our valuable time on this one point? Why does not he give us facts and statements that we can take down verbatim, and commit to memory? The consequence was the professor gave up his good intentions, and became once more a fact mill. Satisfaction reigned again over his class. This question is a very serious one in the Imperial University, but the two large private Universities of Waseda and Keiogijiku recognize the evil of the system, and have greatly reduced the number of lecture hours.

In class the men are eager and attentive, and there is a delightful courtesy prevailing between teacher and students, which makes it a pleasure to teach them. Of all countries in the world Japan is the one where politeness meets with an instant response. Politeness and a sense of humour will carry a man far in the Empire of the rising sun; nearly all the students have a keen sense of the comical, and a professor who is consistently dreary will find his classes diminishing in numbers.

No account of student life would be complete that did not refer to their amusements. Young Japan is base-ball mad, and every vacant lot is occupied by six or eight youngsters with an old stick and generally a rubber ball, who shout "pray," "boru," "outu" with complete indifference to accent, but perfect knowledge of the meaning. The bigger schools turn out base-ball nines that compare very favourably with the smaller college teams in the United States, and during the recent visit of a professional ball team from America the visitors did not always find the Japanese pitching easy to deal with. The low stature of the Japanese will always prevent them being strong batters, but in the field they are like lightning. They have also acquired the pleasing habit of "rooting."

Baseball by no means exhausts their energies, and one might add to the list tennis, boating, and jujitsu. At tennis they are very quick and clever, playing indifferently with either hand, but the high duty on foreign made tennis balls reduces them to the necessity of using soft ones, so that the game is not so fast as might be expected. At the Tokyo Lawn Tennis Club, which has a mixed foreign and Japanese membership, and of course uses foreign balls, the Japanese are amongst the best players.

In rowing they use very heavy boats without outriggers, and have adopted the bad habit of keeping their eyes fixed on the blade of the oar, but nevertheless they "dig out" with commendable zeal.

A final word must be said about their social meetings where they either regale themselves with a passionate drama presented by their fellows, in which one man represents a girl in the most extraordinary life-like manner, painted like a piece of porcelain, or sit around the room and wail in chorus through long heroic songs. We use the word "wail" advisedly, for Japanese singing does not appeal to a foreign ear. Even if the foreigner gets accustomed to the wailing he never can get used to the curious note—half cough, half bark—which is interspersed.

During these occasions the men will smoke innumerable cigarettes, drink tea, and eat little cakes, mostly made of bean paste and very toothsome.

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# MEN I SHALL NEVER FORGET

(FROM THE JAPANESE OF MUSASHI-NO)

TRANSLATED BY

ARTHUR LLOYD

## CHAPTER I.

IF you cross the river Tamagawa at Futago and then follow the road a little further, you will come to the village of Mizonokuchi. Halfway through the village, you will find a small inn called the Kameya, and if you will imagine that you are there one evening about the beginning of March, some years ago, you will have the scene in which my story is laid.

The day had been overcast, with a strong north-wind blowing, and the village, which is at the best of times a forlorn-looking place, seemed particularly melancholy and cold. Snow had fallen the day before, and was still lying on the ground, while, along the eaves, on the south side of the irregular straw-thatched cottages, drops of melted snow were dancing along in the wind, until at last they fell with a splash to the earth. So strong was the wind that, even in the puddles in the dirty roads, miniature waves might be seen raising their angry little heads. It had been an uncomfortable day, so uncomfortable that the villagers could scarcely wait for the sun to set before they put up their shutters to banish it from their thoughts, and it was still comparatively early when the whole street throughout its drawn-out melancholy length, was wrapped in a cloak of silent darkness, the only light to be seen being that which came through the paper shoji of the Kameya, the inn refraining from putting up its shutters solely because it was an inn, and not because it expected the arrival of any more guests. Indeed, the interior of the hostelry itself was as silent as the street outside, there being nothing to break the silence except the familiar sound of the thick-necked pipe-stems knocking against the rims of the hibachi.

THE VILLAGE WAS PARTICULARLY MELANCHOLY AND COLD

Suddenly the paper shoji at the front-door slid quietly open, and a man entered the house. The landlord, who had been sitting over the hibachi, in a brown and drowsy study, gave a start of surprise. The stranger took two or three long strides across the wide doma of beaten earth, and came to a stand just exactly in front of where the landlord sat. He was a man just under thirty, he might have been twenty-seven or twenty-eight, in European clothing, with Japanese kyahan gaiters, and straw sandals. On his head was a cloth hunter's cap, in his right hand

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an umbrella, tucked under his left arm a travelling bag containing his modest outfit.

"May I trouble you for a night's lodging?"

The landlord looked the stranger up and down, but said nothing. The sound of clapping hands came from within the house.

"Number Six is clapping," shouted the landlord to some unseen person, and then turning to the stranger, with his elbow still resting on the hibachi.

Where do you come from?"

I?" answered the stranger, with a shrug of his shoulders, and a momentary frown, which immediately gave way to a smile, that played pleasantly about the corners of his mouth,—"I come from Tokyo."

"And where are you going?"

"To Hachioji." And therewith the stranger sat down and began to untie the strings of his leggings.

"You will allow me tell you," said the landlord, "that you are taking a somewhat round-about way to get from Tokyo to Hachioji."

He fixed his eyes suspiciously on the stranger, and his lips twitched as though he were about say something more. The stranger noticed it at once, and hastened to explain:

"It is as you say. But, you see, though I come from Tokyo, I have not come from Tokyo to-day. I have come by way of Kawasaki, which I only left somewhat late this afternoon, and that is how I come to be here at this hour. Please let me have some warm water for my feet."

"Warm water here for the gentleman at once," shouted the landlord in the direction of the kitchen. And then, turning to the stranger, he added in a kindlier tone, "I an afraid you have had a very cold journey to-day. You will find it still colder when you get to Hachioji."

The words were hospitable enough, but there was no geniality in the landlord's manner. He was a man of about sixty, very stout, and enfolded in a thick wadded hanten coat which made him look stouter than ever, and out of which his bullet head rose without any sign of neck, and with slanting eyes glinting humorously from his jovial face. In spite of the face, however, and in spite of the eyes, it was easy enough to detect in his countenance the traces of latent sternness. This was not enough, however, to disconcert the traveller, for it gave him the impression that he was dealing with an honest man.

THE DROWSY INN-KEEPER

As soon as the stranger had finished washing his feet, and before he had done wiping them, the landlord shouted,

"Show the gentleman to Number Seven." Beyond that, he took no further notice of him neither by bow nor courtesy; only as the visitor walked away, he looked after him with a curious smile. Almost immediately, a black cat came out from the kitchen, climbed stealthily on to the landlord's knee, and curled itself down to sleep. The landlord seemed to be hardly aware of its existence; his eyes were closed,—in meditation, or possibly in drowsiness. Presently, his hand sought the tobacco box, and his fat fingers began mechanically rolling up little balls of the fragrant weed for his his brass pipe-bowl.

"When Number Six has finished his bath, show Number Seven to the bath-room."

The cat jumped off his knee in a panic.

"Idiot"! he exclaimed impatiently. "I was not talking to you."

But the cat incontinently, and in great

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confusion sought refuge in the kitchen. The clock hanging on the house-beam struck eight.

"Mother! Isn't Yoshizo getting sleepy? Make haste with the warming pan (anko), and get him to bed. Poor little fellow!"

The sleepiness was in the landlord's own voice.

"Yoshizo is here." answered a voice from the kitchen, which sounded like the landlady's. "He is reading his book."

"Is he now?" cried the landlord in reply. "Yoshizo, you get off to bed now like a good boy. If you want to read, you can get up early in the morning. Now, mother, the warming pan!"

"Yes, yes, in a minute."

Mistress and maid in the kitchen looked at each other and laughed. A loud yawn came from the front of the house.

"The old man is sleepy himself," muttered a short little woman, prematurely old at fifty-five or fifty-six, as she put the charcoal gleed into the smoke-grimed anko.

A gust of wind, stronger than usual, made the paper shoji in the front of the house strain and rattle, and the rain beat noisily against them.

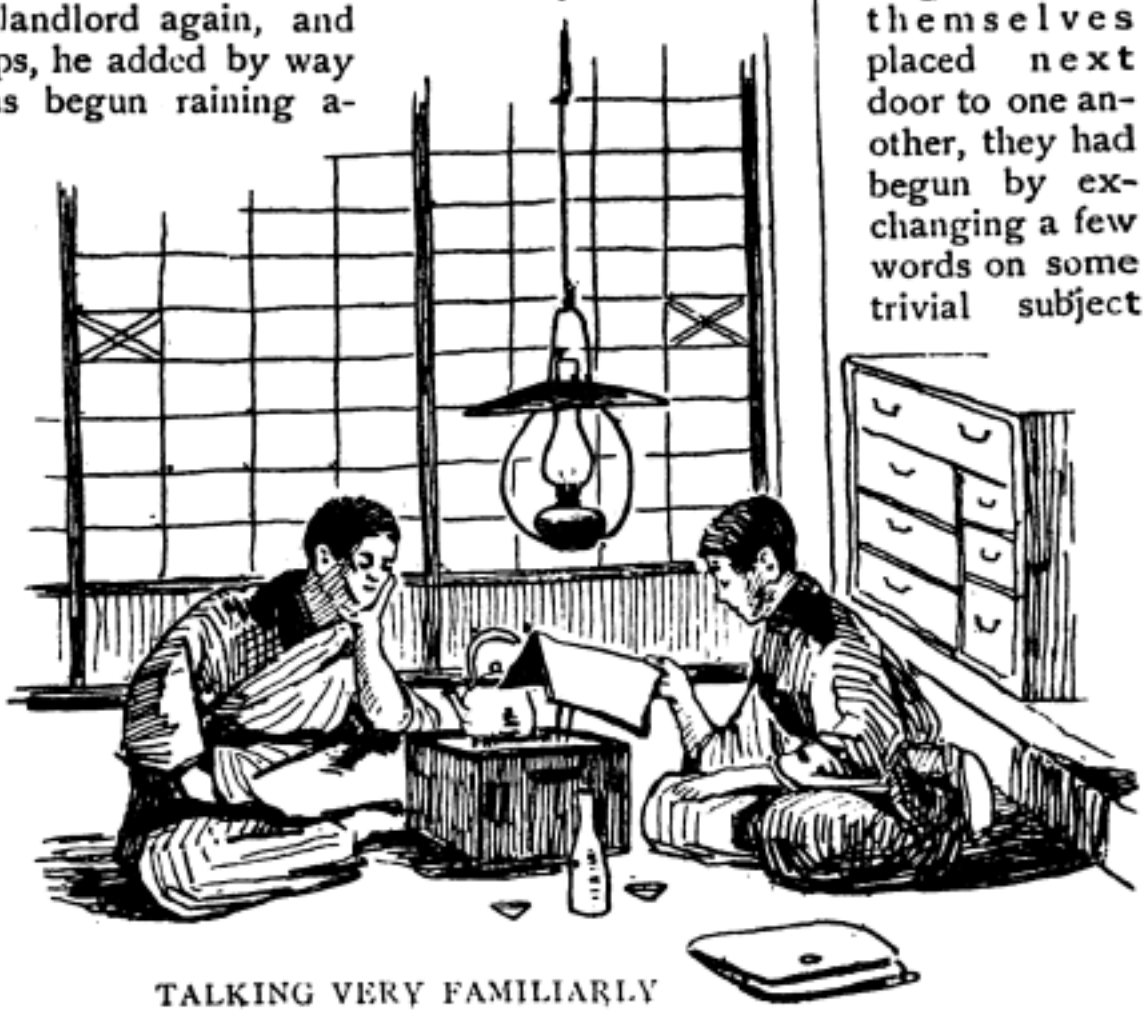
"Put up the shutters, someone, will you?" shouted the landlord again, and then, smacking his lips, he added by way of soliloquy, "it has begun raining again . . ." All that night of early spring, the cold sleet fell into the sush of the streets, and the rough wind, sweeping the wide plains of Musashi, made still more miserable the blackness that brooded over the lonely street of Mizonokuchi.

It was past midnight, but the lamp was still burning brightly in Number Seven. Everyone else in the Kameya Inn was abed and snoring, in Number Seven alone there was talking still going on,—two men sitting tête à tête under the hanging lamp in the centre of the room. The weather without was as bad as it could be, and the amado kept up a constant chorus of rattles and groans.

"It does not look as though you would be able to get on to-morrow," said one of the two men, looking straight at his companion. He was Number Six.

"It does not much matter," was the reply. "I have nothing special before me, so I shall not much mind it, if I have to spend the day here. One might go further and fare worse."

Both men had flushed faces, and their noses shone with that brightness which comes (or is said to come) from the drinking of saké. Three empty bottles stood beside them, but there was still a little liquor left in the wine-cups. The men were both sitting in easy attitudes, tailor-fashion, with the hibachi between them, puffing at their tobacco. Number Six had his white arms bared to the elbow, and dropped the ashes of his cigarette about freely as he smoked. The men were both talking very familiarly and with an absence of ceremony which was very remarkable, since their acquaintanceship dated only from that evening. Finding themselves placed next door to one another, they had begun by exchanging a few words on some trivial subject



TALKING VERY FAMILIARLY

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over the top of the paper sliding, screens that separated their rooms, and at last Number Six, declaring that he could stand the solitude no longer, had burst through into his neighbor's room, had ordered a bottle of saké, and had insisted on having a friendly smoke and chat, which had completely broken the ice between them. The ceremony of introduction consisted in the exchange of cards.

Number Seven's card bore the name, Otsu Benjiro, and nothing else. Number Six presented his card. It bore just his name, Akiyama Matsunosuke. Neither card supplied any details as to rank, profession, occupation or address.

Otsu was the man that had come late the evening before, dressed in European clothes. He was a great, hungry-looking, fellow, the very opposite of his companion Akiyama. The latter was a young man, twenty-five or twenty-six years of age, fat and ruddy of countenance, with a pleasant look in his eyes, which were always smiling. Otsu was an unknown student of literature. Akiyama was a young and unknown artist. It was a very strange chance that had brought together in this country inn these two young men with kindred tastes and occupations.

"What do you say to bed?" said Otsu. "We have done a good deal of back-biting to-night."

They had discussed art, literature, and religion with the greatest freedom and familiarity, and had been very scathing in their criticisms of prominent names in the two first of these departments of human thought.

(*To be continued in the March Number*).

## JAPANESE PROVERBS

Adversity is the mother of happiness.

If you hate priests, you hate even their gowns.

When one is hungry nothing is insipid.

The Imperial decrees are like perspiration.

Engraving on ice is like painting pictures on water.

Good medicine is bitter to the taste.

Seen at night, at a distance, under an umbrella, an ugly woman seems beautiful.

He that steals money is killed; but he that steals a country becomes king.

Men of little virtue do wrong when they have nothing else to do.

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# NONAKA, THE MOUNTAINEER

BY

ZOE KINCAID

ON a cold winter day in Tokyo when the wind is sweeping down the canals, and Kurumaya San stands shivering at his post on the street corner, the pedestrian as he hurries along to keep warm, catches a glimpse of Mount Fuji, rising above the grey-tiled roofs of the city,—with cloudless outline,—white, pure, and full of mystery.

Few stop to think as they gaze at the beautiful sight, that a number of years ago there was enacted a human drama on the snowy summit that wellnigh ended in a tragedy. For it was upon the high crest of Fuji in the depths of winter that Itaru Nonaka lived to prove that a man could brave the wind and snow of the top of the world, and to further the scientific progress of his country by establishing a weather bureau.

ITARU NONAKA

As a child Nonaka San loved the mountain. He made many summer pilgrimages up its slopes, until it became for him, not merely a huge heap of black volcanic earth, but a real thing. As he grew into manhood, his favorite study was meterology, and he determined to devote his life to the study of this science, and to establish on the summit of the mountain an observatory where could be recorded the story of winds and temperature.

This absorbing ambition was at last realized. When Nonaka San began his famous ascent, the trail dotted with shelters, winding like a thread up the black sweep of Fuji, had been abandoned by pilgrims for more than a month. He had made all his preparations during the warm months, his rude hut among the crags was awaiting him and he had stored away sufficient provisions to last a year.

Busy at first with his instruments, he took no notice of the mutterings of storms. But it became colder and colder. Sometimes his door was frozen over, and he had difficulty in breaking out his way. At night the winds made such a mad confusion that he could not sleep. Yet with the true ardor of a scientist, he defied the elements, and gave himself up to the pleasure of taking observations.

So a month passed away. But there was an anxious heart beating far down below the region of cloud. From a little village nestling at the foot of Fuji, the wife of Nonaka San watched the white fan-shaped outline of the sacred mountain. Day after day it gave no sign. At length she could bear it no longer, and decided to make the ascent with a trusted servant of the family.

Much has been said of the timidity of the Japanese woman, but here is an instance where a wife proved worthy of so brave a husband. She left her little child with its grandparents, and the climb began. Over the slopes of Fuji the snow was six feet deep, and the wind was piercing. Slowly

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and with great hardship the two climbers gained. And often they lost their way and wandered about, taking refuge in the shelters left by the summer pilgrims. Nothing but a brave heart within kept the faithful wife moving always upward until the summit was reached.

With what joy did the wife discover that her husband was safe. Man-like he wished her to return. This she refused to do. She would stay and look after him. And this proved a good thing for them both, for a woman's hand was needed in the shelter they called home,—she was busy with the cooking, making winter garments, and melting ice for water. This left Nonaka San free to attend to his scientific work.

NONAKA SAN'S WIFE

One midnight the wind instrument became frozen, and it was necessary to hammer away the ice. This was accomplished in the teeth of a gale that shrieked around the worker, breaking the snow into white powder and whirling it like smoke into the air.

Although their lives were unusually hard, they enjoyed the wonderful sights, the glories of cloud and sky that few people are permitted to behold. The summit was always in sunshine, while far below rolled the low-anchored clouds. Sometimes they gazed on a tumult of billowy clouds lacerated by colossal ravines, and torn by their own tremendous force, or again, there were vast cloud armies marshalled for strife. The days were born in rose and buried in gold. They began to speak of their home in the village as the under world.

The storms, too, had a grandeur of their own. Fuji became the vortex of the winds, for this mountain commands a whole country, and all the hills melt away like draperies at the foot of the gigantic cone. Around the shelter there was the primeval strife of elements, and the snow heaped higher and higher.

Meanwhile, their appetities failed, and sometimes it was difficult for them to breathe on account of the high altitude. The wife suddenly became ill, so ill indeed that her face was altered beyond recognition. There was no medicine in the hut, and no means to procure help. Nonaka San began to wonder what he should do if she died, as it would be impossible for him to take her down the mountain. Little by little, however, she improved, until she was out of danger. After her recovery Nonaka San became ill with the same sickness. In spite of his wife's nursing, he steadily grew worse, so that he could no longer take his observations.

It was now the end of December. The villagers who lived at the foot of Fuji had consulted many times together as to what they should do. It seemed madness to leave two human beings to die on the summit of the mountain. It was decided that a party must go to the rescue.

A party was organized and set off on their difficult mission. Some of them fell by the wayside and returned, others became exhausted and were so badly frost bitten, they were obliged to take refuge in the pilgrims' huts. Only two of the strongest men made their way to the top.

Who will describe the meeting between the rescuers and the rescued? They arrived on the twenty-first of December. They demanded that Nonaka San should return with them. He would not think of doing such a thing. He did not wish to fail and abandon the ambition of years. "I will stay there even though I die", he said.

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Then there was a dispute, the villagers insisting that he must come down with them, the sick man refusing to leave his post, while the wife was in tears.

Little did people in Tokyo think that day as they caught sight of the glistening, wind-swept summit of Fuji, high above their world was taking place a dispute that involved a matter of life and death.

OBSERVATORY ON FUJI

In spite of protests, the villagers at last had their way, and one strong man strapping Nonaka San upon his back, the small party left the shelter and began the descent. There was a snow storm raging over the mountain, and soon the sick man's hands and feet were frozen, and he lost consciousness. What a journey that was for the wife, chilled by the intense cold, blinded by the whirling snow, darkness fast creeping upon them, and the husband so ill that he seemed more dead than alive. After great hardships a shelter was gained half way down the mountain. Here every means of resuscitation was tried, although it seemed useless at first. The men took off their own kimono, and laid their bodies against that of the invalid to keep him warm. Later they were joined by members of the rescue party who had at first set out, and at dawn Nonaka San opened his eyes to find an old mau bending over him and nursing him. The second half of the descent was accomplished in less time, and soon the wearisome journey was over,—Nonaka San was safe in his own home.

Since the perilous experience on the mountain Nonaka San has been interested in founding on Fuji a perfect weather bureau with strong instruments that will not be iufluenced by storm or wind. When next he makes the attempt to winter on Fuji he will have a house specially built which will be equipped with a telegraph so that he can communicate with the world.

NONAKA HOME AT NAKABATA

Just where the summer pilgrims pass to make the ascent of the mountain, he has built for himself a comfortable home. Here he watches the ever-changing picture of Fuji and the clouds,—the perfect sweep of the mountain whose moods he knows so well and feels as though it was his own personal property. Surrounded by his wife and children he leads a quiet country life at Nakabata, a little village nestling in the shadow of the sacred mountain.

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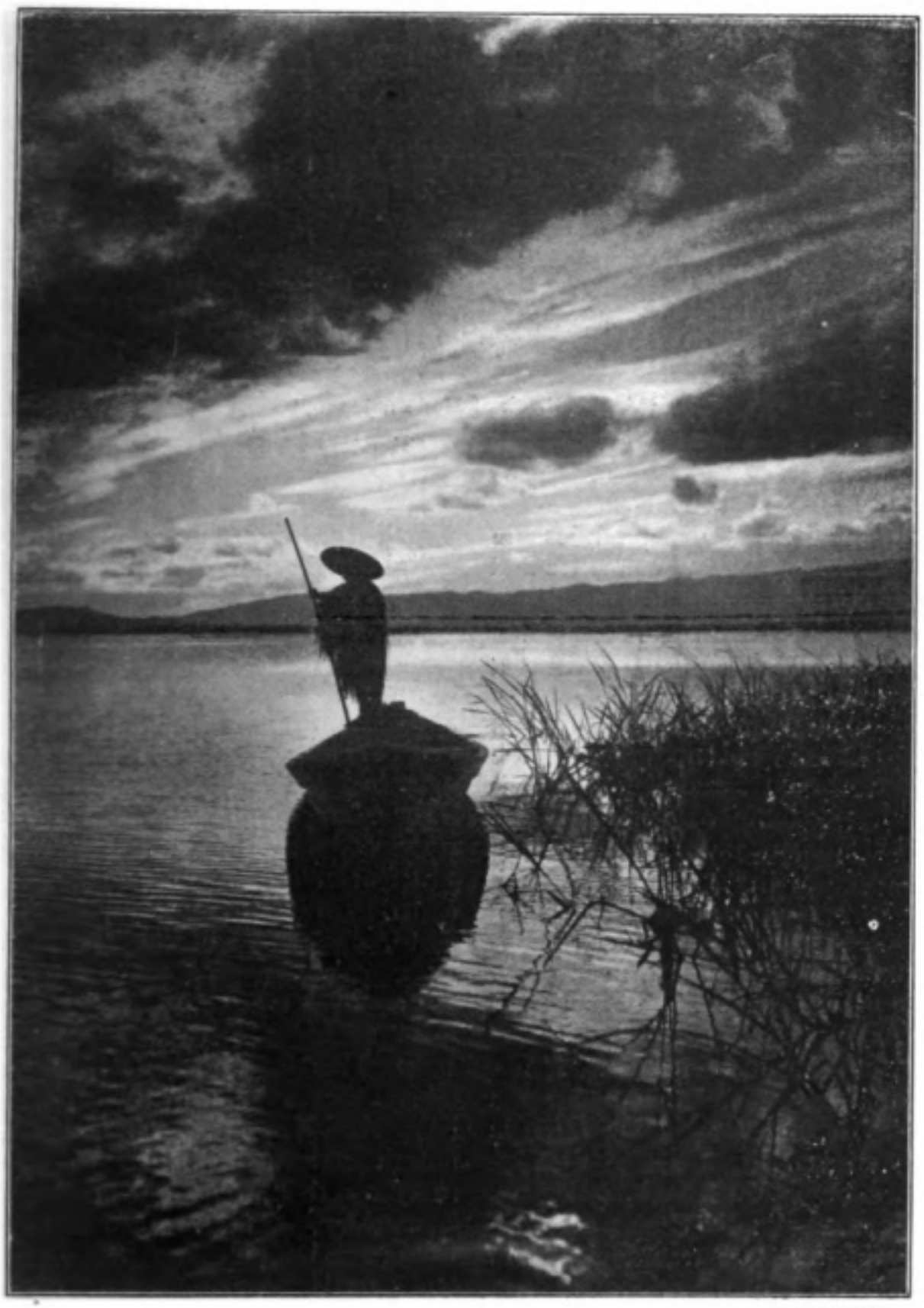

Upon the wat'ry waste
As I row out and mine eyes seaward bend,
I see, where th' sky is steep,
E'en with the clouds together meet and blend
The foamy vasty deep.

(From the Japanese of Hoshoji Nyudo).

*H. Saito.*

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# FATHER TIME IN JAPAN

BY

ERNEST W. CLEMENT

Author of

"A Handbook of Modern Japan,"

"Japanese Floral Calendar,"

FATHER TIME masquerades in Japan under various costumes and appellations. He may be called "solar" time or "lunar" time; he may be clothed in occidental or in oriental garb; he may put on Chinese costume; or he may wear the national kimono with different styles of garments. This may seem like "confusion worse confounded"; and it is not without its possibilities of mixtures and mistakes; but it is not necessary for every one to follow all the calendars. And, while it is true that the government of Japan has decided to abolish official publication of the old calendar, in order to root out more speedily some abuses, superstitions and evil practices connected therewith, yet it is extremely difficult, if not absolutely impossible, to prevent the use thereof by agriculturalists, to whom it is at least very convenient, if not almost indispensable. Says Chamberlain in his "Things Japanese": "The peasantry scrupulously observe the traditional times and seasons in all the operations of agriculture."

Now, it may be well to consider this timely topic with concrete illustrations. Let us take, a year, month, day, and hour by the Western calendar, which is practically international in its use, for example 11: 30 a.m. of Friday, November 26, 1909, of the Christian Era. But, according to the national calendar, which reckons from Jimmu Tenno, who is reputed to have founded the Empire of Japan in 660 B.C., it is the year 2569 of the Japanese Era. And, according to another style of reckoning by special epochs, it is the forty-second year of the Meiji Era, or Era of Enlightened Rule, which began in 1868, and corresponds practically, though not precisely, to the enlightened reign of His Imperial Majesty the present Emperor of Japan. Again, if the calendar of the mighty neighbor, China, be borrowed, as it is often necessary to use it for reference, it is the first year of the new Hsuan Tung Era, and the second year of the reign of the new Emperor Puyi. Moreover, in the Sexagenary "Cycle of Cathay," it is the forty-sixth year of the current cycle, which began in 1864, and, according to the zodiacal menagerie of that cycle, it is called tsuchi no to, tori no toshi, or wrought earth, cock year. But, according to the lunar calendar, the year did not really begin till January 22, 1909; and it will continue for 384 days, till February 10, 1910. Therefore it is a leap year, and contains thirteen months by repeating the lunar second month. The regular second month contained thirty days, from February 20 to March 21, inclusive; while the intercalary, or extra second month contained twenty-nine days, from March 22 to April 19, inclusive.

The Sexagenary Cycle mentioned above was formed by combining the twelve signs of the zodiac with the ten "celestial stems", obtained by dividing into two parts each of the five elements (wood, fire, earth, metal, water). This process gives just sixty combinations. The names of the oriental signs of the zodiac are, in order, as follows:

| Names of the constellations in the Sinico-Japanese Zodiac. | Names of English corresponding constellations. |
|---|---|
| Rat [*ne(zumi)*] ... ... | ...Aries. |
| Ox [*ushi*] ... ... ... | ...Taurus. |
| Tiger [*tora*] ... ... | ...Gemini. |
| Hare [*u (sagi)*] ... ... | ...Cancer. |

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Dragon [*tatsu*] ... ... ...Leo.
Serpent [*mi* (*hebi*)] ... ...Virgo.
Horse [*uma*] ... ... ...Libra.
Goat [*hitsuji*] ... ... ...Scorpio.
Monkey [*saru*] ... ... ...Sagittarius.
Cock [*tori*] ... ... ...Capricornus.
Dog [*inu*] ... ... ... ...Aquarius.
Boar [*i*] ... ... ... ...Pisces.

The month of November is in the lunar calendar the tenth month of the year. That month, moreover, used be given more poetical appellations, such as Ko-haru (Little Spring), known as Indian Summer in the West and Kan-na-zuki (God-less Month); for the Shinto deities, except Ebisu (god of wealth) who is deaf and does not hear the summons, were all supposed to leave the other parts of the country, and to assemble in "annual conference" in their ancestral home in Izumo. Therefore, the month was called Kami-naki-tsuki, or Kami-na-zuki, or Kan-na-zuki (God-not-month); and it was considered useless to offer prayers and sacrifices, except to Ebisu, whose great festival was on the twentieth day of the tenth month.

This day is called in English by the name of Friday, or Frigga's Day: but in Japan it is Kinyobi, or Metal Day, or the day of the planet Venus. The present arrangement is as follows:—Getsuyobi—Moon-day—Monday; Nichiyobi—Sun-day Sunday; Kwayobi—Mars-day—Tuesday; Suiyobi—Mercury-day—Wednesday; Mokuyobi—Jupiter-day—Thursday; Kinyobi Venus-day—Friday; Doyobi—Saturn-day—Saturday. This is apparently an adaptation of the Western arrangement of the week, which was entirely unknown, as the days of each month had numerical names. For instance, the twenty-sixth day of the month, according to the occidental calendar becomes in the oriental calendar the fourteenth day of the tenth month. Again, this day is labeled, in accordance with the same zodiacal nomenclature as the years, ka-no-e, tora no hi, or natural metal, tiger day. This day is also the fourth day in one of the 24 periods, of 14, 15 or 16 days each, into which they car is divided.

The hours, too, in Old Japan had a special schedule of their own, quite different from the present one. And, while it is comparatively rare to hear the old style used, it is so common in literature that some explanation is necessary here. In the first place, it should be stated that the common interval of time was one hundred and twenty minutes in length, so that there were only twelve hours in a day, or six hours counted twice. The schedule was as follows:

| | | | | |
|---|---|---|---|---|
| Kokonotsu-doki (ninth hour), | 11 p.m.—1 a.m. and 11 a.m.—1 p.m. | | | |
| Yatsu-doki (eighth hour), | 1-3 | a.m. | and | p.m. |
| Nanatsu-doki (seventh hour), | 3-5 | " | " | " |
| Mutsu-doki (sixth hour), | 5-7 | " | " | " |
| Itsutsu-doki (fifth hour), | 7-9 | " | " | " |
| Yotsu-doki (fourth hour), | 9-11 | " | " | " |

We may add that this style of computation is based on multiples of "nine" and that in each case the "tail" figure of the product was taken as the name of the hour. An hour was subdivided sometimes into upper and lower koku, each of which was just sixty minutes long. Thus 11:30 a.m. becomes the upper koku of the ninth hour.

Moreover, the hours of the day were also named according to the heavenly menagerie in the following way:

Hour of the Rat—11:00 p.m. to 1:00 a.m.; Ox—1-3 a.m.; Tiger—3-5 a.m; Hare—5-7 a.m.; Dragon—7-9 a.m.; Serpent—9-11 a.m.; Horse, 11 a.m.—1 p.m.; Goat,—1-3 p.m.; Monkey,—3-5 p.m.; Cock,—5-7 p.m.; Dog,—7-9 p.m.; Boar,—9-11 p.m.

Thus 11:30 a.m. is also in the upper koku of the Hour of the Horse. The Hour of the Ox, by-the-way, being the time of sound sleep, was sacred to women crossed in love for taking vengeance upon a straw image of the recreant lover at the shrine of Fudo.

It has already been stated that last year was "Cock Year"; and it may only be added that, since "a cock on a drum" became symbolical of peace and prosperity, a "Cock Year" is considered lucky. And, as one contemplates the events of the past year, and reads the reports of extraordinarily good crops, he cannot deny that peace and prosperity appeared to Japan last Cock Year.

The year 1910 would be called Ka-no-e, inu no toshi, or natural metal, dog year, by the old calendar, in which, however, it does not really begin until Feb. 10, and

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will run over into January, 1911. The dog has been immortalized in Japanese story by his connection with the famous Momotaro in the successful expedition against the devils. He has also a prominent place in Japanese literature through Bakin's famous novel, entitled "Hakkenden," or "Story of Eight Dogs." "This enormous work," as Aston styles it, "narrates the adventures and exploits of eight heroes of semi-cavine parentage, who represent the eight cardinal virtues. The dog also figures extensively in Japanese folk-lore, where his better side predominates and he renders valuable assistance to mankind. Especially the papier-maché dog is the perpetual protector of little children, and, when hanging above their heads, makes them stop crying."

If any one thinks that these old styles of reckoning are obsolete, let him examine one of the daily vernacular newspapers of Tokyo. He will find many of them used; and, as if to emphasize the contrasts between the old and the new, he will find, cheek by jowl with them, notice of such modern time-saving devices as telephones!

## MORNING MISTS

The mist doth veil
The vernal hills in mystery,
That in the distance darkly loom;
But yet the breeze that blows thereby
Comes laden with the scent of bloom!

(From the Japanese of Okikase).

*H. Saito.*

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# AROUND THE HIBACHI

## Never to Marry Pledge

SEISHI means in Japanese a pledge between two lovers as a token of their promise to marry each other, and to remain faithful throughout life. It is made with or without the consent of the parents.

Sometimes it may take the form of a ring, a pretty lacquered box, a looking-glass, or some such little valuable. It is not unlike the rings exchanged between Western lovers after an engagement.

Now, a seishi between two young people is no novelty, but to hear of a couple who were not even acquainted, pledging themselves never to marry each other under any circumstances, is decidedly uncommon.

There lived in Tokyo a certain honest citizen of the old samurai order. He had two bright, promising sons, and they were not only devoted to their parents, but very studious, and had never been the cause of the least worry.

So what was the astonishment of the father one day, when he received an anonymous letter, in which he read that his second son, whom he thought above all notions of the fair sex, was head over heels in love with a certain girl living in the neighborhood. The letter went on to say that the attachment of the young people was so strong for each other that they were secretly planning to elope. The nameless informant therefore advised the father to prevent such a family scandal.

The astonished father at once consulted his wife as to what they had better do under the circumstances. The wife suggested that he should learn the station and respectability of the girl's family, and that if it proved satisfactory, he could arrange for the proper engagement of the lovers. She also considered it best to carry on the inquiry without the knowledge of the young people. The father pronounced this a good plan, and immediately set about making inquiries.

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His investigations were highly satisfactory. The girl was of excellent parentage, and was considered a model in every way, being beautiful, modest and accomplished. So the father called at the home of the young lady, and told her father all, requesting his consent to the marriage of the young people.

The girl's father was greatly astonished, and declared that of all daughters in the world, he imagined his the last one to contract an attachment without her father's approval. But a thing once done could not be undone, and the gentleman agreed to the proposal. He even went so far as to suggest their immediate marriage if they so desired.

The respective parents were delighted to break the news to the young people. Strange to say, the supposed lovers opened their eyes wide in astonishment, and declared positively that they were ignorant of the whole matter. They protested that they had never even heard of each other, and had never thought of anything in the world but their studies.

In their turn, the parents were amazed, and made another investigation. It was proved this time that the affair was the work of some malicious practical joker. The parents, however, would rather have the young people engaged, as the matter had been so widely discussed, and attributed the affair to a wise dispensation of providence.

Yet the young people would not listen to the parents' pleading. What would their comrades at school think of it, they said. They absolutely refused to marry each other or any other person on earth until their student-days were over.

The neighbors had heard the story, and began to whisper that the studious son and model daughter had been crossed in love. The young people were again indignant, and in order to check the gossip agreed to exchange a formal pledge never to marry each other, although they might marry some one else.

In this manner the seishi not to marry was duly exchanged between the two, and talkative neighbors were silenced for good and all,

S. AKIMOTO.

## The Dreadful Nui

MANY, very many years since, in the days of long ago, during the reign of the seventy-sixth Emperor of Japan, the mighty Kodoi, there lived one Minamoto Yorimasa.

Although lowly born, this Yorimasa was at heart a noble of the bravest type, and in the service of his Emperor or country he knew not what fear meant. He was always ready to court evil and danger when duty was at stake. His redoubtable gallantry became so well-known, and his deeds of valiant daring in battle so conspicuous, that at last his name came to the ears of the Emperor, who was not slow to discover Yorimasa's bravery, and military genius, and in recognition thereof, bestowed upon the warrior the rank of samurai, with suitable estates and esquires.

Yorimasa's new dignity took him frequently to the imperial court, where his advice was often sought, and where among his brother knights, he not only astonished them by his keen insight into military matters, but by his remarkable literary talent as well.

None of the court nobles could equal him in composing poetry of the subtlest metre, and deepest and most beautiful meaning. The inspired lines that fell from his pen were like perfumed flowers. The court nobles would go about repeating his lines, or would try to obtain a copy of them on fan or scroll, which they would highly prize. Taking them home they would show them to their families, and so the reputation of the poet-warrior,—who was as noble to look upon as a god, and as gentle as a woman to the weak and helpless,—grew apace.

Now, the Emperor Kodoi joined his Imperial Ancestors in Heaven, a successor ascended the throne, and the year-name of the era was changed to Nimpyo.

More than ever did Yorimasa grow in respect and popularity, more than ever was his presence required at the Imperial court, and more than one maiden, peeping through her lattice window, sighed longingly as she gazed after his retreating figure when he rode away to the chase or battle, mounted on his prancing charger.

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One of these young girls had cause to remember the knight. Her father was a high attendant at court, and she herself was one of the fairest of the court ladies. By chance they had once met within the palace garden, and Yorimasa was more than delighted to hear her softly singing one of his songs. He was struck with her grace and beauty and lost no time in finding out who she was.

But just then a most distressing event put all thoughts, save that of the welfare of the Emperor, far from his mind.

On a certain day of the fourth month, during the third year of Nimpyo, the emperor suddenly fell violently ill.

No cause could be ascribed for the sudden seizure, and none of the court physicians could offer any suggestion to give the august patient the slightest relief. The Emperor continued to grow steadily worse, and his death from weakness and suffering seemed to be a matter of days. The entire court was plunged into the deepest consternation. But what was to be done?

ITS HEAD WAS SEVERED FROM ITS BODY

Now a strange thing happened, a thing so terrible as to chill one's blood even in the telling, and make the brows of the bravest damp with an unknown horror.

Every night, from the very day the Emperor was taken ill, a gaunt, strange bird, with hideous, loathsome body, encircled the palace, and when directly before the Emperor's bed-chamber would utter the most terrible cries. Some likened the cries to the gloatings of a demon, and all agreed they were frightful and unspeakably horrible.

The court nobles retired to their rooms surrounded by their trembling families, or fled the palace grounds. Not so, however, brave Yorimasa, who after the third visitation of this foul creature felt convinced that the monster had some intimate connection with the illness of his beloved Imperial Master, and determined to slay it, even though his life would be forfeited, for what greater joy can there be for a true son of Nippon than to die for his Emperor?

That very night, with his trusty sword at his side and a bow and arrow in his hands, he stood without the Imperial sleeping chamber on solitary watch.

The night was dark and clouds covered the face of the moon, when he heard in the distance the frightful bird drawing nearer and nearer. As it approached, its ghostly cries grew louder and fiercer, and it filled the air with a stench which caused the bravest warrior to swoon. Biting his lips until the teeth met to keep from fainting, Yorimasa sent first one and then another dart deep into the body of the foul beast, which was now encircling his head as though preparing for an attack.

With a cry, too horrible for pen to describe, the monster floundered to the ground, and its head was severed from its body. Yorimasa proclaimed with a loud voice that he had slain the creature and attendants came running from all quarters with flaring torches to gaze upon its body.

Even in death it was a shocking thing to look upon, for it had the grinning face of an ape, the body of a huge badger, the feet of a tiger with sharp extending claws, while it was winged like a huge bat, and had the scaled tail of a serpent. It was given the name of Nui, and was the only

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one of its kind which has ever visited these sacred shores.

No sooner had the Nui been slain than His Majesty's ailment began to mend and very soon he recovered completely.

It must not be thought, however, that the Emperor forgot the valiant knight to whom he owed his life. He showered rewards upon him, exalted his rank, and increased his revenue. But there were two Imperial gifts that Yorimasa prized more than anything else. The one was a famous sword of the Emperor's own. The other gift could have been hardly less acceptable, for the Emperor bestowed upon him in marriage one of the fairest ladies of the court, who proved to be the maiden he had heard singing his own song.

Minamoto Yorimasa lived long and died bravely the death of a hero of old, and his descendants live until the present day. High nobles they are who venerate his memory, and who have played no minor part in the history of the country.

DELANO EASTLAKE.

## A Visit to Yemma

ALTHOUGH a pious Buddhist in many ways, Mammai found it difficult to believe in hell or paradise, and still more difficult to persuade his fellow-countrymen, seeing that the Japanese mind naturally revolts against the idea of a place of torment. In the end he was converted, and his conversion took place in this wise.

A brother priest whose faith was firm undertook to convert him. "Come with me," he said, "into a strong room in the monastery: lock the door, and tell your servants and disciples that we must not be disturbed for a whole week." Mammai did as he was told, and when the doors had been fastened and the two priests were secure from all intrusion, and all by themselves in the room his companion told Mammai to get on his back. Mammai did so. "Now," said the other, "shut your eyes and don't open them till I tell you." Mammai shut his eyes, and his companion began walking about with him. After a while he said "Open your eyes." Mammai did so and to his surprise found that he was no longer in the temple chamber, but in Hades in the palace of King Yemma (the sanskrit *Yama*, the Indian *Plesto*).

"I am very glad you have come, said King Yemma, "for your Japanese people don't believe much in me, and don't care sufficiently about the next life, the pains and penalties of the nether world. When you go back you will be able to tell them what you have seen."

Then Mammai asked if he might be permitted to see round the place. "Why, certainly," said Yemma, and calling one of the warders told him to show the gentleman round the establishment.

Mammai was much impressed by what he saw, as he was shown in succession all the different hells and the poor souls confined in them. What surprised him him most was to find in each hell, a Buddhist priest, praying or preaching, or leading the devotions of the captives.

"This is dreadful," he said. "Buddhist priests in hell! What can they be doing? And what caused them to go there?"

"You had better ask them" said Yemma, and sent a warder forthwith to fetch one.

"Did you ever hear of Jizō?" asked the monk on being interrogated.

"Of course I have," said Mammai. "His Sanskrit name is Khshitigarbha, and they say that he holds a sort of a sway over the world, at Sakyamuni's request, during the interval between his Paimirvana and the advent of the Future Buddha, Maitreya. But it is probably all hearsay, and we Japanese don't....."

Of course, you don't: for you are a nation of materialists. But when you go back to your country you may tell them that you have seen Jizō. For I—or rather, *we* (for all the monks you see are but multiplied appearances of one and the same being)—find our happiness and joy in labouring in these miserable hells for the salvation of souls, especially the forlorn ones, the babies, the innocent, the ignorant, who have come here on account of some long past Karma, through no actual fault of their own. When you return, have images of me made in wood or shonei and set them by the roadsides, and tell them that any one passing one of these images and offering a prayer, or a thought, even casting a pebble,—I shall not forget his devotion, and the merit thus acquired

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will enable me to save one soul more from hell."

With that Jizō varnished, and Mammai was notified that it was time to return to earth.

"But before you go," said Yemma, "I will put a mark on the sleeve of your garment, and present you with a rice-measure by which you will know the reality of what you have seen.

Then Mammai mounted his companion's back once more and shut his eyes. When he next opened his eyes, he was back in the temple chamber, with a mark on the sleeve of his garment and a rice-measure on the floor beside him.

ARTHUR LLOYD.

## Why Deer are Tame

IN a very far-off time when the world had more wonder than it now has, there lived in the Province of Idzumo a remarkable deer. His horns were of pearly whiteness and his skin was a charming combination of five beautifuly matched colors. The home of this fair creature was in the furthest recesses of the mountains; and for a long time no man knew even of his existence.

Hard by the cave where he dwelt was a clear blue lake in whose placid depths the sinuous hills mirrored their lily-starred bosoms, with here and there a pine knoll; and out of the lake flowed a gurgling river that wound its way musically to the sea. High up in an old weirdly contorted pine that overlooked the river, a quaint brown crow had built her a nest, and this solitary bird from force of circumstances had made friends with the lonely deer.

One day a huntsman more venturesome than his comrades, wandered beyond his wonted bounds and fell into the lake, just where it overflows into the river. The brown crow hearing his cries, made such a clamorous cawing that the deer, though it was the light of high noon, came out of his retreat to learn the cause of the crow's distress. Coming to the edge of the cliff and seeing the unfortunate man's dangerous plight, it was filled with pity, and quickly ran down by its private pathway to the lake, plunged into the water where the man was still holding by a twig growing from a rocky crevice, and allowed him to grasp his short tail until he was drawn safely to land.

As soon as the man found footing, he

WITH THAT JIZO VANISHED

released the deer's tail, and rubbing his hands politely together, with the air breathing noisily through his teeth, he exclaimed: How can I show you sufficient gratitude? To which the deer at once made reply: "I ask of you but one favor,—that you shall never under any circumstance inform any one of my existence. I am the deer of that five-colored kind in quest of which men have gone in vain from times of old; and to most of them the story of me seems a legend now. If they should know of my presence they would im-

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mediately cross this watery barrier that now protects me, and be not satisfied until they had killed me. Wherefore I am forced to spend all my life hidden from human sight within these unfrequented valleys; no one knows of me save my only friend the good brown crow who always keeps me aware of impending evil; thus it is happily that beauty can sometimes remain undiscovered to mutilating hands. Here from day to day and year to year, I roam up and down among these hills under the lonely pines, and in the evening as the insects make their gentle tumult of music in the trees and grasses, I creep down to drink of the lake, pausing to behold the golden twilight die along its face. Today is the first time since my mother brought me here that I have ventured forth to the waterside by day; for when my sentry crow made me aware of your sad condition, my heart was so moved by compassion that, forgetting the world I was in, I fled off to your rescue."

Then the man, seeing this to be nothing but the truth, was almost overcome with gratitude, and promised again and yet again in the most solemn way that he would never reveal the secret of the deer. Recovering himself, he bade the deer adieu, and set out immediately for his village far distant beyond the south side of the lake; and there, though many days, and even months passed, he never related his mishap nor revealed the secret of the deer.

Now the queenly consort of the great lord of Idzumo had a dream in which she saw the fabled deer of five colors, with the bright opaline horns that aureoled his head like the snow crown on Fujiyama, gleaming anon as fair pencillings of light, and she was so enraptured by the vision that she awoke and ran to her lord's bed, threw herself beside him and thus bebesought him to hear her: "Now O my master, doubtless this fair creature doth live; I pray of you for the sake of your love for me, honorably deign O Prince to get it for me."

Then the lord of Idzumo issued a decree summoning all the foremost hunters of his estate to appear at the palace; and when they came into his presence he related to them the dream of his consort, and gave orders that diligent search be made for the deer of five colors, promising that whoever found the same should be rewarded with rich gifts and land enough to make him a daimyo.

When the man whose life the deer had saved heard of this offer, he pondered it gravely and struggled within himself as to what course he should pursue respecting it. Did not loyalty to his master demand that he should please him in this thing? No man, he argued, can afford to let sentiment stand in the way of personal advancement. So he went to the palace and asked leave to make known to the prince important information about the deer. When the lord of Idzumo was acquainted with the nature of the communication to be given, the man was at once escorted into the audience chamber and requested to tell all he knew of the matter. Whereupon the man bowed low upon his face, and made reply: "The secret of the beautiful deer is with me. O prince! The dream of thy honorable consort is true; the deer which she saw and which you now seek for her, I have seen. It lives now beyond the lake far in a rocky fastness; send huntsmen with me and I will be able to get the deer, for I know the place of his abode."

Then the prince, though greatly pleased, doubted somewhat whether the man should not himself be dreaming, but after questioning him and warning him, he was at length satisfied. So he again called together his huntsmen, and taking the man as guide, the prince himself went forth with them, traveling two days up the river valley to the shores of the lake. The day being humid and sultry, they camped upon reaching the water, purposing to cross the lake in the morning.

The next day dawned with the breathless heat of the summer sun, and the deer lay peacefully in his cave, the mouth of which was guarded by a huge rock, while overhead were wide-spreading trees. The friendly crow watching from the pine tree, saw the boats crossing the lake, and becoming suspicious of what might happen, called out in distress, but the deer slept on in his cool retreat and did not hear. Then the crow in great haste, went near to him and pecking his ear, cried out: "Awake and flee! Awake and flee! The ruler of the

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country is coming with huntsmen to kill you; he is surrounding the hills and there is no way of escape. Oh what is to be done? What is to be done?" Thus weeping, she flew away to look after her own nest.

The startled deer sprang up and bounded off to the brow of the hill from which it could see the hunters coming up the valley; and the deer stood very still until they approached quite near; then it advanced to meet them. The man who guided the party saw the beautiful creature, and with great glee pointed it out to the prince; but the deer moved not. The man, growing impatient lest the deer should be allowed to escape, urged them to shoot at once, and the men were fixing their arrows, but the prince commanded them to refrain yet a while: "There is some reason, he said, why the fair creature thus approaches us unaffrighted."

Then the deer came near to the prince's palanquin and said: "Because of the fair colors of me I have remained these many years hidden in the heart of the woods beyond the eye of man; how O prince, came you to learn of my dwelling place?"

Thereupon the prince answered and said: "The man yonder, with the birth-mark on his face, he told us of you."

THE OLD STEWARD BOWED

When the deer turned and looked upon the man, it knew that he was the same whom it had saved aforetime from drowning in the lake; and gazing intently on him, the deer said with deep bitterness of voice: "When I saved your life for which you could not repay me, you made me a solemn promise—the only favor I asked—that you would never tell anyone of my existence, swearing by the name of your king to keep sacredly the vow; now you not only break your oath but have brought men hither to kill me." And the deer wept great tears of anger mingled with despair.

Then the Lord of Idzumo, also weeping, thus addressed the deer: "You are only an animal, yet you showed mercy in saving this man who now, from desire of mere gain, forgets your great kindness and basely ignores his obligation. He, therefore, is even less than an animal, for it is but human to show gratitude."

The prince then gave command that the ungrateful man should immediately suffer decapitation, the execution to take place in the presence of the deer. And to the deer he said: "Go in peace; henceforth you are free to wander where and as you will over these my estates and neither to you nor your kind after you, shall any harm come."

And when the queenly consort of the prince heard thereof, she wept, and made

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much lamentation before her lord, saying: "Behold what temptations are in dreams; and at what a cost is it often sought to fulfill them; get thee hence, O Selfishness thou grim mother of Ingratitude!"

And the prince of Idzumo forthwith made a decree that forever thereafter it was forbidden to hunt deer within his estates, and that for every violation thereof life should be forfeited. Ever afterwards there was lasting peace and wide prosperity throughout that land. And still in many an ancient park of Nippon and even in her forest reaches, the traveler may behold herds of deer tamer than sheep, as with unpricked-up ears and soft, trustful eyes, they feed from the hands of children.

J. INGRAM BRYAN

## On New Year's Eve

NAOTAKA LI was a famous daimyo who was regarded as the right hand man of the third Shogun, and held the highest authority in the court of administration.

One New Year's eve Naotaka called his chief steward to his chamber and ordered him to take the necessary steps for the promotion of a certain worthy samurai to higher rank, bestowing on him the revenue of five hundred koku of rice. The servant bowed his assent and proceeded to retire. Naotaka called him back and remarked; "You will of course attend to my instructions at once."

"May it please my lord," replied the astonished steward, "to remember that this is the thirty-first of December, and that it is contrary to the established usage of the house to take such proceedings on New Year's eve. Might I suggest to your lordship that the announcement of your intention be made to-morrow on New Year's day? For if his promotion dates from to-day, his revenue for this year must also be increased."

"Your remarks," said Naotaka kindly, "are not without truth. But I will establish a new precedent despite old customs. I have my reasons for doing so. Now listen!"

"Sometime ago I had in my service a young groom who was a very faithful servant. So gallant and worthy was he that I secretly resolved to promote him to the rank of a samurai and awaited a favorable opportunity to do so. But alas! that opportunity never came. The groom picked up a quarrel with a samurai of a different clan, In the fighting that ensued both were injured. The matter was brought to the notice of myself and the lord of the samurai, consequently the two men had to be punished according to the regulations. The samurai was reprimanded, while the poor groom was put to death for challenging his superior.

"There was no help for it. The fault was entirely mine. Had I raised the groom to the rank of samurai, as I had resolved to do, he would not have deserved a punishment severer than a reprimand, and would now have been a faithful retainer. Since this unfortunate event I have never suffered myself to make a moment's delay in carrying out my resolutions.

"Now you have both my reason and command, and so attend to your duty at once."

The old steward bowed in silence and arose. As he left his lord's presence, tears stood in his eyes, and on that very evening he conveyed Naotaka's gracious message to the fortunate samurai.

S. AKIMOTO.

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# TOKYO INDUSTRIAL ASSOCIATION

## AIMS TO PROMOTE THE COMMERCIAL DEVELOPMENT OF THE EMPIRE AND BRING ABOUT CORDIAL RELATIONS WITH WESTERN BUSINESS MEN

THE Japan Magazine is the official organ of the Tokyo Industrial Association. This association was organized at the time of the Fifth National Exhibition at Osaka in 1903. It was composed of Tokyo business men who met together with regard to their exhibits. These meetings proved so successful, that they decided to continue their work in order to promote public welfare and to assist in the industrial and commercial development, not only of Tokyo, but of the Empire. Later, the permanent organization was effected with the object of bringing about trade relations and increasing cordial feeling with Western business men.

The Tokyo municipality gave the association financial support, and His Majesty, the Emperor was pleased to contribute to the fund. Before the Tokyo Industrial Exhibition was opened, the association erected a building in Uyeno Park. This is a commodious building, containing a museum, drawing rooms, waiting and committee rooms and a basement. The third story is used for public meetings and is a regular lecture hall.

Articles produced or manufactured in Japan and foreign countries are to be seen in the museum. Each article has a marked price and is for sale. There is also an information bureau where descriptions of goods may be obtained. Foreign articles are especially desired for display. Rent per month for one space, six feet long, and one and a half feet wide, is classified as follows; first class, 3 yen; second class, 2.50 yen third class, 2 yen,—and fourth class, 1.50 yen. Show cases are also supplied by the association for 50 yen.

On the fifteenth and last day of each month, the association pays exhibitors for articles that have been sold. Foreign exhibitors are required to pay but once a month. The museum opens every morning at 9 o'clock and closes at 5 in the afternoon. Visitors to the museum the past year averaged more than a thousand every day.

Investigations are made with regard to foreign markets, the conditions that govern them, their commercial methods and the opportunities they offer to Japanese traders, and at the same time, an effort is made to introduce the merchandise of Japan to the markets of the world. The association also engages in the preparation of plans designs, conducts experiments and examinations, makes translations, and undertakes foreign correspondence.

Once a month a public lecture is given in the hall. Sometimes the lecture is given at the Tokyo Higher Commercial School, or the Tokyo Higher Technological College, and on these occasions, the libraries and laboratories are thrown open to the public.

It was found that the work of the Tokyo Industrial Association was incomplete, and it was impossible to carry out the full purpose for which the association was organized, without a magazine that would reach a large public, both English and Japanese. A plan was therefore devised whereby a magazine could be published jointly by the Tokyo Industrial Association and the Advertiser Publishing Company. Foreign manufacturers who wish to advertise their goods in Japan, will find this magazine the most valuable medium for advertising.

The staff of the association is as follows; Vice-president, Seishia Hirayama, secretary general to Prince Arisugawa, counsellor of the Imperial Household, member of the House of Peers, director of the Japan Red Cross Society, director-general of the Japanese Art's Association, counsellor of the Imperial Museum, counsellor of the Japanese Grand Exhibition of 1817, counsellor of the Anglo-Japanese Exposition, and president of the Japanese Association of the Anglo-Japanese Exposition.

Vice-president; Baron Takei, president

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SEISHIN HIRAYAMA
Vice-President of Tokyo Industrial Association
and Director of The Japan Magazine

Auditors; Shaku Hoshino, the managing director of the Tokyo Printing Company; director of the Tao Oil Company, special member of the Tokyo Chamber of Commerce.

Counsellors;—

Takuo Ito, merchant; Sobei Iwade, director of the Twentieth National Bank, Director of the First Mutual Life Insurance Company, and vice-president of the Tokyo Chamber of Commerce; Kahei Nishida, director of the Chojitsu Bank; Kojuro Horie, director of the Tozai Bank, and director of the Manchuria and Korean Enterprise Company; Raikichi Okada, president of the Nippon Paper Fox Manufactory, director of the Yoko Company, member of the Tokyo Chamber of Commerce; Kubei Hayashi, special member of the Tokyo Chamber of Commerce, and lacquer ware merchant; Takuzo Otsuka, auditor of the Kamakura Ham Company, director-general of the Japanese Exhibitor's Society of the Anglo-Japanese Exposition; Torajiro Watase, proprietor of the Konoen and executive counsellor of the City Council; Katsuhiro Kagawa, Imperial Fine and director of the Tokyo Fire Marine and Transportation Insurance Company; director of the Meiji Commercial Bank, director of the Tokyo Building Company, the Nippon Commercial Bank, the Yokohama Electric Railway, president and director of the Imperial Marine Transportation and Fire Insurance Company, member of the House of Peers, director of the Japan Art's Association.

Directors;—Takahiko Yumoto president of the Keihatsusha Publishing Company, publisher and proprietor of the Kyoiku Jiron (Educational Journal), Professor in the Nippon Ladies' College, and of the University of Tetsugaku Kwan, counsellor of the Imperial Educationalist Society, principal of the Keihoku High School; Zembei Miwa, counsellor of the Tokyo Chamber of Commerce; Koun Tadamura, professor of the Tokyo Academy; Kanejiro Kaneda, specialist and merchant in ivory and works of fine art; Managing Directors; Bunji Miyasaki, and Yukei Fujii.

BARON MORIMASA TAKEI
Vice-President of the Tokyo Industrial Association

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Arts Counsellor; Gyokusho Kawabata, artist, professor in the Tokyo Fine Arts Academy; Tomotaro Kato, manufacturer of cloissonne; Kintaro Tanioka, ex-counsellor of the Tokyo Chamber of Commerce; Kinosuke Nakamura, Tokyo manager of the Ikeda Fine Art Company; Seizo Nakamura, president of the Warehouse Bank, the Chuka Savings Bank, the Hoden Oil Company, the Toa Flour Mill and of the Oriental Compressol Company, and adviser to the Dai Nippon Marine Products Company; Sojuro Nomura, director-general of the Tokyo Tsukiji Type Foundry; Yeizo Kurosawa, specialist in silver and metallic work; Toyotaro Kusakari, director of the Shimbi Shoin, Japanese Arts Printing Company; Hikohachi Makino; Kenshichi Mayeda, director of the Tsukishima Steel Manufacturing Company; Reiji Yezaki, auditor of Asakusa Bank, auditor of Senju and Adzuma Bank, ex-committee member of the Tokyo City Council; Shinkichi Miyashima, director of the Tokyo Fire and Marine Transportation Insurance Company, director of the Third National Bank; adviser to the Ganyetsu Railway Company, the Dai Nippon Sugar Refining Company and the Teikoku Marine and Transportation Insurance Company, auditor of the Meiji Commercial Bank, the Nippon Dye Company and Nippon Gum Manufacturing Company; Kichibei Murai, president of the Murai Company, director of Sampei Hirao; Yeisaburo Sugihara, chairman of the Tokyo Prefectural Assembly, counsellor of the Tokyo Chamber of Commerce, president of the Tokyo Hosiery Manufacturing Company, auditor of the Nippon Gum Company; Tokubei Shimimoto, artist; Shin Shioda, executive adviser to the Tokyo Industrial Association.

Honorary Members;—Marquis Masayoshi Matsukata, Privy Council, Ex-Prime Minister; Viscount Keigo Kiyoura, Ex-Minister of Commerce and Agriculture; Baron Kanetake Oura, Minister of Commerce and Agriculture; Baron Tosuke Hirata, Home Minister; Baron Sompuku Senge, Ex-Minister of Justice; Baron Masanao Matsudaira, vice-president of the Anglo Japanese exhibition; Baron Keisuke Otori, Privy Counsellor; Yeitaro Komatsubara, Minister of Education.

TOKYO INDUSTRIAL MUSEUM

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# TO THE READER.

JAPAN has long needed a representative English written magazine, to faithfully reflect her life, art and literature, and endeavor to give a true picture of her industrial and commercial development. Hundreds of magazines are published in the Japanese language, rivalling each other in their ability to mirror the everyday life of the people. There are many other magazines written both in English and Japanese whose scope is limited. But there has been no monthly yet attempted that would within its covers adequately portray conditions in Japan to-day.

This is the task *The Japan Magazine* has taken up. As the men of the West cut paths through the forest primeval where later an empire was built, so this magazine is a pioneer in an untried field. In order to make its influence felt, it must win its way gradually into the hearts of its readers,—not only those in this country, but friends of Japan throughout the world who may be interested in knowing more of Oriental things.

It is the plan of the editors to make this magazine of increasing value. The material for a great monthly magazine is at hand, with an abundance of original subjects that have never been made known to readers of English. Japanese writers and artists will contribute. Each page will have a Japanese atmosphere. But in order to accomplish this, much pioneering must be done. This first issue falls far short of the standard set by the promoters of the enterprise. From our readers, therefore, we would ask assistance and forbearance.

There is growing up in Japan a powerful coterie of scholars in English, who wish to lay the heart of their country before the world. Many obstacles have hitherto prevented the writers of this country from giving their thoughts and ideals to the nations, principally because the differences in language and thought were so great. For years there have been men patiently studying the intricacies of English, and adopting it as their second tongue, and these scholars are now ready to break down the hindrances that have prevented their countrymen from portraying Japanese life in its various aspects

In *The Japan Magazine* the scholars of Japan hope to place before readers of English, something of their art, drama, literature. Japan wants fair recognition with other nations in regard to her literature,—wants an equal opportunity to make her ideas known from her own point of view.

Japan has been and is being largely misrepresented by travellers whose impressions have been gained by a few weeks stay in the ports. They have made of Japan a fantastic country, and shrouded her with vague mystery. A few there have been whose long residence and study have fitted them to write of the Japanese people, their history and character, and they have done their work well.

The time has come, however, for the Japanese nation to be judged by its own writers, who must be best fitted to write concerning their own land. They understand their own social system, their own ideals, and their own aspirations better than any foreigner possibly can. It is to such as these we would give an opportunity now to be heard.

In each issue, as in the present one, articles will appear by foreign residents whose abilities are recognized as the very best. Japanese artists with knowledge of European as well as Japanese technique will make the pages attractive, and perserve the Japanese feeling. This combination of English with the work of the Japanese artist should produce a magazine unlike any other in the world.

The difficulties which beset the initial work on such a publication can hardly be taken into consideration by the reader. Criticism is invited in order that improvement may be made, and *The Japan Magazine* prove a recognized factor in the great work of bringing the East and West to a better understanding of each other.

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# CONTENTS FOR MARCH.

"OLD AND NEW JAPAN" will be the subject of a contribution by Count Okuma in the March number of **The Japan Magazine.** No one is more capable of treating the subject than this veteran statesman who stands for the highest progress of his country. In the article the Count gives the reasons that underly the wonderful modern development of the Empire.

Madame Ozaki, the wife of the Mayor of Tokyo, will be a regular contributor to the magazine. In the March issue this lady will continue the series of O-oka stories. Her books, "Buddha Crystal," and "Warriors of Old Japan" have made her writing popular not only in Japan, but abroad.

"The Plum in Japanese Poetry" will prove an interesting contribution, as it is by H. Saito, one of the leading English scholars of Japan. He is the author of many volumes of verse translated from the Japanese. It is his ambition to give to the world the inner view of Japanese life and spirit, and he is now at work on a historical novel, "The Last Days of the Shogunate," chapters from which will appear in later numbers of this magazine.

Henry B. Schwartz is one of those long residents of Japan who never fails to please by his writings. In his book, "In Togo's Land," he has shown himself to be a keen observer, as well as a descriptive writer of the highest order. He has been living for some years in Naha in the Loo Choo Islands, and for this coming number has written "Japan's Oldest Colony."

Tetsutaro Yoshioka, an expert in the Marine Experimental Station, has written an article on "The Utilization of Sea Weed in Japan," showing the many ways in which this product of the sea is used commercially.

The second installment of "Men I shall Never Forget" will be found in the March issue, and will be concluded in April. This interesting story is translated by Arthur Lloyd from the Japanese of Musashi-no, one of the most popular of modern Japanese writers. Mr. Lloyd is particularly well fitted to be a translator. For many years he has been a deep student of the Japanese language, and is also a recognized authority on Buddhism. Mr. Lloyd, who holds the chair of English at the Imperial University, will be a regular contributor to the magazine.

"Netsuke" for March is a fascinating study of those quaint carved figures used on the pouches of tobacco smokers,—their history, the famous carvers, and how appreciation grows with a wide knowledge of the art. This is one of the leading articles for March and is by H. A. E. Jaehne, a well known art collector and connoisseur.

Little has been written concerning the Nagoya Exposition which will open March 16th, and celebrate the founding of the city of Nagoya three hundred years ago. An account will be given of the fine buildings, the exhibits, the manner in which the grounds are laid out, and of the amusement attractions that will form part of a Japanese exposition for the first time; also something of the forestry building in which the Imperial Household will exhibit the products of the Imperial forest reserves, making a feature that has never been included in previous expositions in Japan.

"Around the Hibachi" is a department of short stories, old and new. As the children of other lands gather around the hearth to listen to tales of ancient times, so the young people of Japan warm their hands over the hibachi while the grandfather of the family relates stories of long ago. It is hoped this department will prove an interesting one to the reader.

Among those who have consented to write for future numbers of **The Japan Magazine** are Viscount Kaneko and Count Hayashi. Chuda Ito, professor of architecture in the Imperial University will have an article on "The Daibutsu of Nara." Art articles on "The Evolution of Design," "Kakemono," "Modern Artists of Japan," and "Old Genre Paintings" will be printed in following numbers. The preservation of the forests has always been a matter of care in Japan, forming a precedent for other countries. Dr. H. Shirasawa will write for the magazine a comprehensive article on the subject. Frederick Starr, professor of anthropology in the University of Chicago, who has made a study of the Ainu, the inhabitants of Japan's northern island, has taken a special trip to the Hokkaido to witness the primitive bear feasts held there, and will write an account for **The Japan Magazine.**

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|---|---|---|---|
| Deposits | 86,162,862.51 | Loans and Advances | 72,828,814 46 |
| Bills payable | 236,946.36 | National and Local Loan Bonds | 16,071,481.73 |
| Due to other Banks | 242,094.23 | Corporation Loans | 141,584.00 |
| Sundry Accounts | 87.06 | Other Shares | 4,892,906 40 |
| Capital | 20,000,000,00 | Due from other Banks | 88,811.93 |
| Net Profits for this term | 875,241 10 | Sundry Accounts | 72,175.70 |
| | | Grounds & Buildings | 3,696,497.43 |
| | | Grounds & Buildings for the Banking Business | 492,301.37 |
| | | Cash & Treasury Bills | 9,232,658.24 |
| Total | 107,517.231 26 | Total | 107,517,231 26 |

## PROFIT AND LOSS ACCOUNTS.

| Net Profits for this term | Yen 875,241.10 | The above di tributed as follows: | Yen |
|---|---|---|---|
| | | Reserve Funds | 400,000.00 |
| | | Dividends | 350,000.00 |
| | | Bonus and Allowances | 59,650.00 |
| | | Carried forward to the next term | 65,591.10 |
| Total | 875,241.10 | Total | 875,241.10. |

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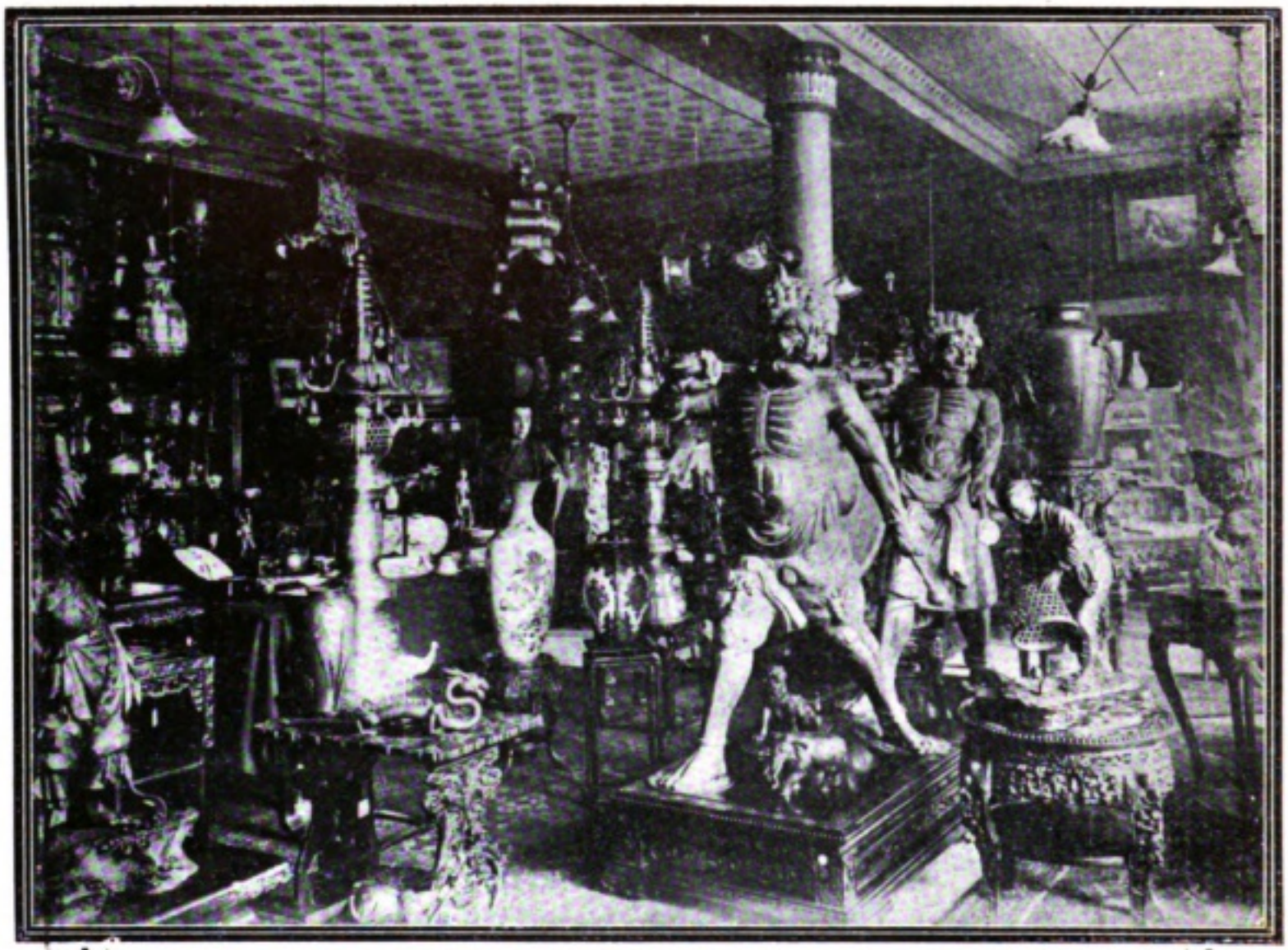


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ことであるから、米國に於て製茶課稅案の出まする時も、貧乏人の口に這入る茶はカフヒーと共に無稅で置くべきだと云ふ論點であつた。貧乏人の必需品と云ふ茶が一磅五圓の六圓のと云ふ譯のものはない、でありますから年々需要が殖えまするが、下落の一方であると、思ひます、又米も其通りである、日本米は既に原價が高い、之に課稅して運賃を拂ふと一封即ち二合弱で七八仙乃至十仙の價になります、將來內地の需用が益々增加するに連れて海外に輸出すると云ふ樣は少くなるさうなりまするとに茶、米の補足品を見出さんければならぬ、それに付きまして先刻申上げましたやうな獨逸的の產業を發達せしめなければならぬと思ひます。原料及未成品で海外に輸出することは人口の少い國ならば宜しうございますが、日本のやうな人口の多い所では成るべく此加工品を製出しなければ勞働者に職業を與ふることが出來ない、最も必要なのは新たに原料を發見しまして、此原料を應用すること獨逸人の如くでありましたならば、まだ〳〵他に海外貿易品の國家を培養し得るものが出來るだらうと思ひます、私の考は職工なるものを養成したい、職工を養成するには職工の品性を高めたい、先づ徒弟小僧の敎育に就て充分の注意を拂はなければならぬ、と云ふのは、亞米利加の經驗に依ると製造に對して種々の意匠を凝すのは、工學士でもなければ又高等工業學校の生徒でもなくして腹掛、誕掛を掛ける職工に多い、職工は理論に拘泥せずして、始終實地にのみ一生を任せて居る者であるから、常に同じやうな物を造ることが厭きる、厭きるに依て嶄新なる物を造りたいと云ふ自然の好奇心が出るものである、此好奇心を誘道するとせざるとにありやせぬかと思ひます。今日の如き職工の品性は頗る下劣であつて、一日の賃金を貰へば一杯の酒一口の肉に代へて仕舞ふと云ふのが、彼等の一生の希望であれば、到底獨逸に於ける意匠嶄新と云ふやうな事は出來ないだらうと思ひます。故に品性と云ふものを高めて、職工自身が意匠を嶄新にさしたならば海外貿易の材料となり、延いて國家に貢獻することになるだらうと云ふやうな事を平生注意するやうになれば、從つて其徒弟たる年期奉公人にまで普及して行くだらうと思ひます。是は至極容易なることにして、唯だ工場主或は店主の御注



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重い物を入れると云ふと、底はポツリと、落ちて仕舞ふ、然るに獨逸の竹細工を見ますると、無論竹はございませぬから柳みたやうな物を使ふが其底も椽も同じ材料でありますから底だけ落ちると云ふやうなことは決してありませぬのみならず日本のは糊付が多い、甚しいに至つては輸出する途からして既に破損して居る、或る京都から參りましたが二十何箱と云ふ紙製品及竹製品ですが取出して見ますると殆ど一つも完全した品物がないと云ふに至つては流石に收稅に巧みなる稅關吏も課稅すべき理がないやうに思ふと言ふたことがありました。

獨逸人が斯くの如く工藝品に注意しまして、日本品の得意を奪ひ取ることであるならば、獨逸人に優つて居る吾々が、之に抵抗出來ないと云ふことは無いだらうと思ふ、是が出來ぬ以上は、先刻申上げました茶其他の十二三品を除くのは、到底海外輸出の道はないと申して宜しいかと思ひます。是はどうしても改良しなければならぬことである。所で明治十年から四十年まで三十年間に發達しましたのは何かと云ふと先づ生絲が第一です、生絲は明治十年に九百六十二萬圓、明治四十年には一億一千六百八十八萬圓と云ふことになりました。其以上に加工しました物が羽二重である、羽二重は明治十年には統計にありませぬ位に輸出がなかつた、それが四十年に至ると二千九百萬と云ふことになつて居る、併し此羽二重に對して佛蘭西にも瑞西にも强敵が現はれました、尙最も好得意たる米國では追々日本羽二重の摸造、否な摸造でない、日本羽二重を彼方で製出し始めるやうになりましたから、是も今後どう云ふ景況に至るか分りませぬ。其他非常に增加しましたのは石炭と云ひ、綿糸と云ひ、銅樟腦の如きは未成品でありますから、別段工藝上に何等貢獻することは出來ない、殊に茶の如き原料は騰貴する、工手間は高くなる迚も製造額を殖すことが出來ない、又茶の唯一の得意たる米國に於ては下落の一方である、日本では玉露と云ふと五圓以上十圓位の茶がありますが、米國に於ては茶は玩弄品でなく高價であるべき筈はない、米國人はブレッキファスト、フードと申して朝飯の食品と云ふ、パンにバタ、ミルク、カフヒー、茶、是だけの物は如何なる貧乏人でも無くてならぬ必要品であると云ふ



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ならば自然發展するでありませう。品物は良くて直段が廉い、と云ふ事は諸君の店で客毎に仰せられる話でありますが、獨逸のはほんとに其通りである。所で其意匠の嶄新に就ては、どう云ふ頭を持てばあれ迄に嶄新な意匠が產出し得るかと思ふ位です。從來奇を好む所の米國人も獨逸製造品には三舍を避けて居る、そこで獨逸の工藝家なるものは、自國の品物を作るのみならず、各國の品物を模造する、御承知の通り模造は何時も原品よりは廉くなりますが、品は落ちるものでもある、然るに獨逸の模造品は、價は勿論廉く製造は原品よりも堅固で、さうして色彩其他に於ては原品よりもずつと優つて居る。日本漆器は御承知の通り近來漆の原料が騰貴し手間賃が高いにも起因しませうが、非常に粗末になつて來た、米國の如き冬になりますと七八十度位の高度に室內を乾燥します所には、到底日本の漆器は耐えませぬで、中には四隅から割けまして、其割目からして中に張つてある新聞紙が出ると云ふに至つては實に氣の毒である、當業者に尋ねて見ますと、今日の如く廉く直切られて立派な物が出來ないと云ひ、需用者に聞いて見ると、別に廉い物を注文した覺はない、廉くは出來ない物ならば高い物として買ふことが出來るけれども、今日の日本漆器の如きは廉いと云ふて驚くほど廉くはない、惡いとは甚くほど惡いと云ふ實際それに違ひはないのです。そこで獨逸はどうかと云ふと日本の如く杉板がありませぬのでボール紙を應用した、彼の學理的の結果で立派な日本漆の模造が出來る、日本漆器と申して米國あたりへ輸出して來る。四五年前は、直ぐ獨逸摸造品と云ふことが分つたと云ふのは繪の配合が違つて居るので何時も其點を指して是は獨逸の摸造であると云ふことを購買者、問屋並に小賣商人に注意したことがある。然るに獨逸の當業者は鑑るところがありましたか、今日は橫濱の獨逸商館へ原圖を註文して、來て立派な着色の下繪も拵へてやるのであるからして、吾々の見る所に依つても遙に日本漆器の以上にある。其他紙製品玩弄物などに至りましても殆んど摸造せぬものはない。又絃に一例を擧けると日本の竹細工は實に脆いものである、籠を作ると云ふと、一本の竹を曲げまして底から椽を作るのでありませぬで、底には別に竹を編んである、外國人が何か



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が八圓八十九錢に付きます。十五倍の增加になつて居る。併しながら、明治四十年に於ける各國の輸出入貿易額を日本の貿易額と一人當りに比較すると日本は非常な差があるのでございます。諸君が御承知の通り和蘭國は、小さく人は大勢是が筆頭に居るので一人當り貿易額が六百七十圓、米國が過去二十年間に非常に進歩しまして、第二位に居る、一人當りが三百六十圓。白耳義三百十圓、英國が案外に少いけれども二百九十圓それから意外に感ずるのは濠州、此一人當りが二百七十圓、加奈太百八十圓、獨逸が百二十圓佛國が百十圓、伊太利になりまして五十圓、所で前申上げた通り日本は僅に十九圓、之を露國の十圓、淸國の二圓五十錢と云ふに較べると多少人意を强ふするに足りまするが、兎に角一人當り十九圓と云ふ貿易額はなか〳〵列國の伍伴に入る資格はない。

過日來此三十年間の貿易品に就て極く概略を調べましたのに、明治十年以來增加の傾にありまする商品は、製茶、銅靑銅、米、魚油、鰑、昆布、樟腦、龍腦、石炭、生糸、落花生、であります。併し殆ど半製若くは原料品と云ふても宜しいやうなものであつて加工したものゝ內で增加しました物は羽二重、絹半巾、綿糸、木綿、金巾、花莚、燐寸、麥桿眞田、洋傘の如きものであります。此內でも綿糸、木綿、金巾、花莚燐寸など云ふものは、輓近十年內外に發達しましたもので、明治十年以來引續いて發達して居るのではございませぬ。所が明治十年以來の歷史を持つて居りまして、さうして加工品であつて、我工藝品として大に誇るべき品物でありながら、唯減少の一方に傾いて居るものが、漆器、陶器、黃銅品、七寶、甲斐絹、段通、總ての部類に屬する玩弄品。然も此八九品が最も加工する者であつて、幾何の手を經るに從つて勞働賃金も取ることが出來、又種々の原料を使用しまするので、貿易品としては實に有利且つ必要な物でありながら、氣息奄々として居るのは甚だ殘念の次第ではありませんか。彼の獨逸が普佛戰爭後工業非常に發達して、今や、北極から南喜望峯の端まで獨逸品あらざるはない、上は富豪の家から下は日傭取の臺所まで獨逸品は轉がつて居る。如何にして斯の如く發達したかと云ふと、意匠が嶄新で製造が堅固で價格が廉い、成る程是れ



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た事だけを此所で繰返します私の持論は海外貿易がなくして國家の獨立は出來得るものでない海外貿易と云ふものと國力發展と云ふものは相伴ひまして避くべからざる者である、內地の貿易は唯海外の輸入を防ぐに止めまして、海外から硬貨の流入を誘ふ手段とはなりませぬ。其手段は海外貿易に依る外はあるまいと思ふ。海外貿易は輸出輸入の二つになります、輸入は硬貨を海外に運び去るもので、輸出は硬貨を內國へ呼迎えるものである。英國が今日經濟上世界に重きを爲して居は詰り硬貨を英國に吸收する機關が完備してありまするからの事である。米國の如き今から二十年前と云ふものは、輸出入平均を得ませぬで硬貨は皆な海外へ出る、故にカリホルニヤ州の金銀山の發見も何等米國の國力の發展に利することがなかつた、然るに晩近十年間と云ふものは、製鐵業と炭鑛業の勃興と共に、全く昔日と位置を變へまして、今日は米國が工業上獨立を爲し得るのみならず、其餘り物を以て海外に供給することが出來る。之に依て二十年前には國內の金銀貨を擧げて歐羅巴に輸出しましたものが、今日は每船に倫敦から金の棒やら金塊を輸入して來ると云ふとになつた、之を以て見ても海外貿易の國家に必要であると云ふとは言を俟たないと存じます。之に反して土耳古と云ひ埃及と云ひ、其他擧げて數ふるに遑ありませぬが、亡國の事蹟を鑑みますると何時も海外貿易が衰退して居る。是に至つて外債は頻々として來る、元利共償却が出來なくなつて來る、遂に外國人の干涉を招き遂に獨立を失ふと云ふことになる。海外貿易は是まで餘り日本國民の注意を喚起しませぬでしたけれども、私の思ひまするには海外貿易は、國力の發展と相伴つて一日も忽諸にすべきものでないと云ふことを感じて居ります。

日本の海外貿易が過去三十年間如何に發展して來たかと云ふことをちよつとお話しまするとと、大に人意を強くする事實が現はれます。明治十年以前は確たる統計がございませぬから、調査の途がございませぬが、明治十年の輸入高は二千七百萬圓、輸出高が二千三百萬圓、當時の人口が三千四百萬で輸出額は一人當り六十八錢であつた。明治四十年に至つては、輸入が四億九千四百萬圓、輸出が四億三千二百圓此輸出を人口四千八百萬人に割當てると云ふと、一人當り



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れませぬがそれは實際私共が屢々出會つた事であつて向ふで賣る品物に內地で賣る直段を付けて居る人があつたから注意を要すると考へます其他幾つもありますけれ共、極く必要な事は今申した事でありまして、殊に英貨と日本貨幣との換算の事に注意をして直段を極めるに英貨を以てお極めになるのが必要であらうと思ひます。

猶一言致して置きますのは、品物を選ぶに就て注意すべき事で、今現に輸出して居る物等將來輸出の見込のあるものは勿論でありますが、純粹日本風のものでは迚も賣れまいと思ふ物が流行することもあるからさう云ふ事も考へて、流行に投ずるのではなくて、此の方から流行を喚起すると云ふ考から、さう云ふ風の物も矢張り出す必要があらう、先年沖繩へ行きますとき、大島へ船を付けた所蘇鐵の葉を澤山持つて來る、蘇鐵の葉が輸出になると云ふ事を知らなかつたから妙な事だと思つて聞くと、神戸から重に獨逸に行き色々な裝飾に使ふと云ふ事であります、是も意外な物を輸出する一例であります。

今英吉利へ行く物品中價格拾萬圓以上のものを調べて見ま

したが明治四十一年の統計に據れば米、銅、樟腦、菜種油魚油、木臘、羽二重、手巾、段通、絹製寢卷、雁皮薄樣、陶磁器、漆器、木材、百合の根、眞田（麥桿、經木の兩方）竹製品、玩具と云ふやうな物で其內更に百萬圓以上のものを擧げれば羽二重、手巾、銅、眞田、菜種油、其他の油類である加工品は極めて少ないまだ〳〵遣り方に依ては行く物があらうと考へて居るから返す〳〵も今度の博覽會は充分の結果を收めるやうに致したいと思ひます。

# 歐米貿易上日本人の最も注意すべき必要事項

總領事　能勢辰五郎君講演

私は能勢でございます、元來が其道に於ける私でございませぬからして、講話を致すと云ふた所で、別段御參考と云ふ程の價値も勿論ない事であります。外務省に出まして領事として在勤約二十年間の經驗と且つは職務上必要と認め



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永遠の利益を收むることを主眼とすべし。

是は丁度先刻言つた事で、博覽會は一時のものでない跡に販路を開くのが目的でありますから、唯眼前の利益を目的とせず一時博覽會の爲めに低廉の値をつけて後ではそれが出來ないと云ふ事では甚だ困るから、さう云ふ事のないやうにしたい、其事に就いて三十三年博覽會の時に實際私が驚いた事があります、外國人が或る出品を見て、是は宜いから將來取引をしたいが、どう云ふ具合にすると出品人に尋ねたとき其の出品人は答へて曰く先づ此品物さへ買つて貰へば宜い、斯う云ふ挨拶で私は甚だ嘆息した、何卒將來販路を開くと云ふ點に重きを置いて出品せらるゝ事を希望します。第三には

普通商品は現に貿易品たり若ば將來貿易品たるべきものにして販路擴張の見込あるものを撰ぶは勿論主として英國人の嗜好に應じ且つ專ら實用に適するものを撰ぶべし是は能勢君のお話になつて居る通りの事で、詰り嗜好に投じ實用に適つて直に毀はれてて仕舞ふと云ふやうな事のない物を選ぶのが極めて必要である、それから、第四

繪畫彫刻類の美術品は風趣高雅にして國光を發揚するに足るべきものたるべし。

是も明白なる問題で、美術品は自個の特色を發揮した點がないと向ふの人は賞翫しない、と云ふこは是までの例に依て明かな事であります、第五に

美術工藝品は意匠斬新製作の精巧を主として鑑賞實用其宜しきを得たるものを撰ぶべし。

是も先程能勢君のお話になつた通りで、意匠が陳腐であると買ふ人はない工藝品と云ふものは實用と鑑賞と相兼ねるものでありますから、意匠に重きを置いて趣向が斬新でないと一向注目せられない、そこで意匠が斬新にして又實用に適すると云ふことが最も必要であつて否らざれば到底珍重される見込みがない、第十五に

出品物の賣價は將來の取引に重大なる關係あるを以て生產費運賃保險料荷造費等を參酌して著實に之を定むべしと云ふ事があります、向ふに行つて商買をする以上は勿論運賃保險料も見積りて直段を定めると云ふことは當り前であつて、そんな事を申上げると詰らぬ事だと仰有るかも知



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二　許可したる數量以上の出品を爲したるとき。

三　出品が腐敗融解等の爲め陳列に適せずと認むるとき。

四　本則其他日英博覽會に關する諸規則又は命令に違背したるとき。

三、四は無論でありますが一二は許可せられざる物を出品したる時又許可せる數量以上の出品を爲したるときと云ふ是までの博覽會に見た事がない、其理由を調べて見ると三十七年の聖路易博覽會の時に出品人の内に事務局の許可しない品物を、又許可せられたる品物でも數量が十であると二十も三十もどん〳〵駄つて送つたものがあるらしい、それがため非常に混雜を起して困つた。其經驗に依て今度事務局が新たに二十一條の一、二を設けたのであろうと察します是は甚だ遺憾な事で、今度の博覽會ではどうか左樣の事のないことにしたい、能勢君なども久しく海外にあつて充分御承知でありませうが、どうも外國では日本は戰爭もえらいし何事も出來る、併ながら商業上の道德と云ふ事に就ては甚だ不都合であつて、始め良い見本を見せるからに其通りだらうと思つて注文すると惡い物を寄越すとか種々なとをする、商業上の道德は低いと云ふことを言ふて居る、私も多少橫文字は分りますが、日本の事を書いた物を見ると商業上の道德は薄いと言ふて居る。實際それ程の事はないのであらう、外國の言い方が酷いと思ひますけれども、兎に角さう云ふて居ることは事實である、其際に我同盟國で前に申す如き好意を持つて日本の品物を迎えて居る所に事務局が許可せぬ物を送つて混雜が起りそれ等の事が知れると假令ひ直接貿易上の事ではないにせよ德義心の薄い證據となりそれに依て平生の豫想を確められるゝ樣な結果になるから、今度の博覽會はどうぞしてさう云ふ事なく極く確實に信用を保つ事を切に希望する譯で二十一條の一二の如きは空文になるやうに祈つて居ります出品人の心得に就ても詳しく事務局から示して居りますから十六までありますが、一々申上げる必要がない特に御注意を願つて置くのは第二には

出品人は目前の利益又は單に褒賞を得ることを目的とせず販路擴張上必要なる標本たるべきものを出陳し貿易上



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が良いだけでは滿足が出來ない、貿易の道が開けて品物が出ると云ふ結果を納めねば、博覽會の目的は達しませぬ、此度の博覽會の後は日本の品物が多少英吉利へ輸出を增すと云ふことに致したいと存じます。

日英の博覽會場は敷地の面積十六萬八千坪、陳列館は二十棟で其面積が二萬千六百七十坪、日本の陳列館に用ふる所は九棟六千七百四十一坪、其內一千百五十五坪が賣店で、丁度棟數から申せば凡そ半分、坪數で云ふと三分の一の割合になつて居る、是迄日本が外國の博覽會に賛同した例に較べると一番大きい明治二十六年市俄古萬國博覽會の時日本の取つた面積が千八百八十一坪、三十三年の巴里博覽會は少し減て千二百二十六坪、聖路易三千六百七十二坪、今度は六千七百四十一坪でありますから殆んど聖路易の倍と申して宜しい此面積に相應の品物を列べると云ふことは隨分困難でありますが、先方の希望で美術、敎育、陸海軍等皆沿革を示すべき品物を出して呉れと云ふことで政府も其方針でありますから、參考品が大分行きませうと思ひます。

日本が賛同した博覽會の沿革をちよつと申上げますると慶應三年に舊政府が佛國巴里の博覽會へ出品したのが初めで次に明治六年の墺國博覽會の時分には私も參りましたが博覽會と云ふものは極く新らしい事で誰も進んで出品しやうと云ふこともなく、政府が一切品物を買ひ上げて、商人製造人等も官費で隨行さしたと云ふやうな譯であります。其後段々博覽會の事が分つて出品人が出來る、併ながら運賃等は全部政府で持つたが今日では運賃保險料は出品人が出すことになつた、明治三十三年巴里博覽會の時に出品協會と云ふものを拵へさして是が全國の出品人に代つて出品を輸送し之を列べ之を賣り、說明もし保管もし賣れない物は持つて歸ると云ふ例が始つてそれに政府が相當の補助金を與へた聖路易の時に其通りで今度も亦出品協會が出來て出品人の爲めに總べての仕事をする筈であります。今度の出品規則の內で特に御注意願ひたいことが一ヶ條ある、第二十一條に斯う云ふ事がある。

左の各號の一に該當するときは出品の輸出若くは陳列を差止め又は適宜の處分を爲すことあるべし。

一　許可せざる物品を出品したるとき。



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した。其博覽會が濟むと間もなく當年日本と英吉利の博覽會を開きたいと彼方から申込みましたが迚もそれは難かしいと云ふので斷つて居りまする內に、それならば明年と云ふことで遂に四十三年に開くことになつた所で英國は我同盟國でもあり此博覽會に就ては先方で非常に好意を表しまして何事も當局者の交涉に應じて便宜を與ふるのみならず英佛の時には英吉利の方では英佛博覽會、佛國の方では佛英博覽會と唱へて居つたのを、今度は日本文英文共に日英と書くと云ふことでございます。其邊の事は和田君から段々承はりましたが、さう云ふ工合に先方が好意を表して居りますから、此方のやり方が拙いと非常に困る話である。萬國博覽會でありまするとて大きい國もある小さい國もある種々雜多の中に交じつて居るから宜しうございますけれども今度は全く一本立で最も人の注意を惹くのであります、英國の品物は自分のものであるから珍しくありませぬ故先づ日本の品物が博覽會の呼び物になる譯で良ければ非常によし、失敗すると大變工合が惡い、何卒一つは兩國の交際上一つは貿易上から大奮發をして旨くやつて戴きたいと云ふ事は申上げる迄もない事であります當勸業協會などに於ても痛心してどうぞ會員は勿論、會員外の諸君も充分御注意を願ひたいと考へて居ります。

英吉利と日本の貿易は偏重偏輕でありまして、日本から彼方に賣る品物は少く、向ふから買ふ物は隨分ある英吉利全体の貿易額は先日事務局から發表したものに書いてある通り一年の輸入六十五億圓と云ふ巨額で、其內日本から行くものは二千五百萬圓外ない。丁度能勢君もお話になつた通り將來日本の最も肝要なる輸出先は亞米利加、淸韓地方、印度と云ふやうな工合ではありますが、英吉利の如きは遠方に依つては隨分輸出を增す餘地があるであらふ殊に彼の國は自由貿易國で亞米利加や何かの樣な高い稅がない、少數の酒とか煙草とかの外は無稅であります、其點も亦一つ考慮して見たら宜しくはないかと思ひます。

そこで博覽會は勿もすると一時の御祭になりますけれども本來は色々の品物を見せて、後に其販路を開く目的であつて一時の御祭でない唯人を大勢寄せるのには何か少し、御祭騷ぎも加味しなければならぬのでありますが、一時評判



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や人口百萬を有する大都會となり、日に月に益々隆盛の域に赴き、南韓には、工場建設せられ綿の栽培盛に奬勵せられ、牧畜は至る所の山野平原に行はるるを見る。

幾百萬の樹木は、不注意なる韓國政府が亂伐に依りて、赤裸々となれる山々に栽植せられ、幾千の韓國人は、非常に豐富なる諸金屬の採掘に從事し、金、銅、鐵等の金屬は、盛んに外國に輸出せられ、又大なる農事試驗場も設置せられ、從來無智なりし農民は今や最も進歩せる耕作の方法を敎へられつゝあり。

從來、韓國人としいへば、不潔、無學、虚弱にして、而も素漢貧の殘忍なる人民と認められ。學校なく、法廷なく、又法律なく衛生なく、極端に言へば、政府すら存在せざりしが、今や市街村落の別なく、至る所に各種の學校建設せられ幾百万の子弟は敎育の恩澤に浴するに至り。又裁判所は全國樞要の場所に設置せられ、訴訟も自由に出來得ることとなれり。加之、各地方の都市には、清潔法施行せられ、諸般の行政も亦行屆き、貧民を無料にて收容する大病院も建設せられ、各國より各種の宗敎家が渡來して盛んに傳道せらるゝに至れり。

嗟、韓國は、今や發展の氣運に際會せり。

吾人は、是に於てか、世界に於ける先進諸國の人士が、此憐むべき韓國人民に同情を寄せ、適當の指導を與て速に現今の狀態を一新し、過去數百年間、暗黑に、且全く絶望の域に呻吟せる斯の國民をして、獨立の氣運を得せしめんことを切望して止まざるものなり。

# 東京勸業協會に於ける名士の講演
# 日英博覽會出品に就て

（明治四十二年五月二十七日東京勸業協會に於て）

日英博覽會出品協會會頭　平山成信君講話

御承知の通り昨年倫敦に於て佛英博覽會と云ふものがあつて佛蘭西と英吉利の品物だけ列べた博覽會で非常に成功致



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むる資格を失ふに至りしなり。されば、今日に於ては、韓國の獨立なるものは、最早問題にあらずして、何れの邦國が、此獨立を失へる韓國を、誠實に、且最も有効に指導すべきかが、最も適切なる問題とはなりしなり。

伊藤公が、韓國統監として、最も善く此國を指導したることは、何人も異論なき所なり。されば、今日に於ては、當初日本が韓國に容喙することを、最も激烈に辨難攻撃せし輩も、沈默して、公が韓國民の爲めに、萬難を排し、自國に於ける反對黨の妨害すら顧みず、赤誠を披瀝して韓國の爲めに力を致すものなることを承認するに至れり。

韓國啓發の狀態を詳述することは、徒らに冗長に流るゝの嫌なきにあらざるを以て、今茲に絮說せざるべし。而して、今日に於ては、韓國の前途には、最早希望の光明を認むるに難からず。されば、假令、日本が極東に於て覇權を掌握する間は、其獨立は頗る困難なるが如しといへども、而も前途の有望なることは、確實なるべく、遠からずして外國の力に倚らず、自國の實力を以て、政治を行ひ、皇帝自ら万機を總攬せらるゝの運命を開拓するの機會あるや蓋し疑を容れざる所なり。今や韓國皇太子は、全然非文明的にして、而も極めて不衛生的なる境遇を脫却して、東京に遊學し、上流の子弟と相伍して、文明の敎育に浴し、日本の皇室よりは、韓國皇太子の資格を以て、厚く待遇せられ、剩へ日本第一流の元老たる伊藤公を太師と仰ぐに至れり。而して、伊藤公は、韓國皇太子の輔育を以て、自ら晩年の任務とし、喜んで其職責を盡し、被保護國たる皇太子が受くべき待遇に比し、遙に優越にして而も極めて深切なる取扱をなしつゝあるなり。樞密院議長たる伊藤公が斯の如く韓國皇太子を日本に留學せしめ、適當なる敎育を施し、世界の事情に通せしめんとするは、畢竟近き將來に於て、此日本に於て成長し、而も自己の輔導敎育せる、青年皇太子をして、韓國の皇位に即かしめんとするの目的に外ならざりしなるべし。

嗚呼、此『朝なきの國』と書げる朝鮮國は、今や希望の曙光を天の一方に望み、東天既に紅を輝しつゝあるにあらずや。顧みれば、我が親しき友の語れる十二年前の韓國は、既に過去の夢と化し去りて又跡なく。徬々たりし京城は今



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然るに太皇帝の蒙昧なる、又もや陰謀を企てたるを以て、韓國民は茲に全く獨立の機會を失ふに至れり。太皇帝は、日本との條約に違背し、曩に、親ら日本と訂結せられたる條約に於て、一切日本の手に委したる外交に傷害を加へたるを以て、端なくも、時局は茲に轉進して、遂に軍隊を解散し、帝位をも讓らざるべからざるの悲運に陷り、剩へ日本をして韓國統監府を置かしむるに至れり。

伊藤公が、始めて韓國を訪問せしは、遠く十二年前即ち千八百九十八年のことなりき。公は此時淸國に赴くの途中なりしが、當時も亦、今日の如く、滿州に就て調査の要ありしを以てことの序でに、韓國の狀態をも視察せんとせられしが如くなりき。

當時韓國外務大臣の開催に係る饗宴の席上に於ける、伊藤公の演說中、實に左の一節あり。

『現今に於ける我日本の對韓政策は、常に韓國を補助するに存す。將來も亦敢て此政策を變更することなかるべし。縱し、不幸にして、往々此誠實を阻害せられ、其方針を支持することを得ざりし事實ありしとするも、日本の眞の目的は、常に韓國の後援となり、是を完全に獨立せしめ、文明の域に進ましむる樣補助を與ふるに存することは、予の確かに保證する所なり。又日本が韓國の完全なる獨立を希望することは、眞正なる事實にして全く疑ふべきにあらず。何となれば、日本が花々しく活動をなし得ると否とは、韓國と最も密接なる關係あればなり。若し夫れ韓國の獨立を妨害せんとするものあらば、是れ取りもなほさず、日本の前途に對して障害を加ふるものに外ならず。』云々

十二年前に於て、斯の如き演說をなしたる人は、此三年間、無冠の帝王として、韓國統治の權を掌握し、或は皇太子の師父となり、或は產業發達の法を講じ或は敎育の普及改善を圖り殆と全力を傾倒して韓國啓發の政策を實行し來りしなり。顧ふに日露戰爭なるものは、露西亞が、韓國の獨立を危ふし、所謂日本の前途に一大障害を加へたるを以て、日本が憤然劍を拔きて起ちたるものに外ならざるなり。

韓國は、太皇帝が屢々國家の大計を誤れるが爲に、國民の愛國心は如何にもあれ、日本をして、他の國が韓國の獨立を阻害するの理由を以て再び兵を採りて起つを得ざらし



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は是を採納し、漸次改革を實行せんことを誓へり。然れども此嚴かなる誓言は、畢竟架空の宣言に過ぎずして、一も實行せられたるものなく、病は益々膏肓に入り、貴族の一部を除くの外韓國人民は全く救ふべからざるの窮狀に陷りしなり。」と。

以上の談話は、今日あらゆる方面に信用を有し、地位聲望ある紳士の口より出でたるものにて、事實の眞相を穿つや、固より論ずるまでもなきことなり然れども、十年以前の過去に屬する當時の狀況を陳べたるものに過ぎざるが故に、今日に於ては、敢て怪しむに足るものなきが如くなれども、而も是を現下に於ける韓國の狀態に比較するときは、思ひ半ばに過ぐるものあるは、固より言を俟たずして明かなるべきなり。

千八百九十八年（明治三十一年）以來日露戰爭に至るまでの間に起伏せる波瀾は、極めて最近の事歷に屬するが故に、今茲に架說するの要なかるべし。由來、韓國は恰も一臠の肉の如く、猛犬相互に牙を鳴らして、爭奪を試み、遂に空前の大戰爭をば、現出するに至りしなり。此間に於ける韓國の狀態は、極めて憐むべきものにて、何等の進歩も觀ること能はず。人民の產業といへば、一部の農業の外には、何等の見るべきものなく、農民は唯僅に其日其日の飢を凌がんが爲めに、覺束なくも手足を働かすのみにて、將來の希望とては、毫もあることなく、毫厘の貯とてもなすこと能はざる實況なりき。

日露戰爭の終りを告ぐるや、ポーツマスの條約に依りて、韓國の管理權は、當然に日本の掌握する所となれり。而して、此條約中、補助、指導、支配なる文字は、最も重要なる意義を有し、日韓の關係の楔子とはなりしなり。

韓國の統治策に就ては、日本の政治家中に種々の議論ありしも、大體二說に區別することを得べし。即ち一は合併論にして、他の一は、條約履行論是れなり。條約履行論即ち條約の文章を其儘專心實行することは、專ら伊藤公一派の政治家が主張せし所なりしが、此論遂に勝を制して、韓國が、將來に於て十分繁榮の域に進み、日本の善隣として、適當なる政治を實現し得るに至るまでは、日本に於て補助と指導とを與ふることに決定せり。



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が人民の安寧幸福に對して、毫も顧慮せざるの結果幾分か此の畏敬の念を減殺せられたる傾なしとせず。千八百九十八年（明治三十一年）のことと覺ゆ。豫て韓國に組織せられて多少の勢力を有する或團體が、皇帝に對し、韓國文運の進歩極めて遲々たること、人民の生命財產が甚だ不安なること、並に皇帝には統治の資格なきこと等の理由を以て、是れが讓位を建白せしことありき。此注意すべき建白書の文章は、廣く國內に流傳せられたりしが、其要旨は大體左の如くなりき。

至尊陛下、登極せられてより、茲に三十有五年。祖宗より彼廣大なる領土を繼承し、蒼生に憐みを垂れ、常に意を政治に用ゐ給ひ、善政を敷かんことを渴望せらるゝや久し。然るに在廷の臣僚其人を得ず、補弼の材に乏しき爲めに、陛下躬ら萬機を親裁し、內外の庶政に缺掌せられ、痛く宸襟を惱まさせらる。而して群小常に陛下の左右を圍繞し、敢て陛下の聰明を掩はんとす。是故に、或は恐る。玉體の健康を害せられんことを。臣等恐懼措く能はず。伏して願くは、陛下其萬乘の位を皇太子に禪り給ひ、以て健康を保全し、聖壽をして萬歲ならしめ、皇室の礎を、泰山の安に置き、國運の隆盛を致さんことを。誠恐誠惶謹で奏す。

斯の建白の採納せられざりしは、固より言を俟たざる所にして、皇帝は、其政務の繁劇なるにも拘らず、日夜酒色に耽けり、遊惰淫逸の風、宮中に靡蔓し、毫も民意を納るゝの狀なかりき。

爾來、人民の忿怒は著しく表はれ、暴擧を企つるもの續出するに至れり。是等の暴徒は、或は皇帝及び皇太子の毒殺を謀り、或は、民衆を煽動して政府の施設に反對せしめ國內は、恰も、鼎の沸くが如く、騷擾殆ど名狀すべからずされば皇帝の如きは、常に多數の兵士に護衛せられ、又或時の如きは、外國の軍隊に警衛せられて、僅に其安全を保ちたる程なりき。彼獨立黨とも稱すべき團體の如きは、此機に乘じて、不平の徒を嘯聚し、目覺ましく活動せり。

內國の事情既に斯の如くなりしかば、皇帝は遂に千八百九十八年（明治三十一年）の十一月二十六日を以て、各國使臣及び臣僚を延見し、彼獨立黨の提出せる政治上の意見



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盡く官吏の爲に、絞り取らるゝが故に、如何に勞働勤苦するも、僅に飢餓を防ぐにだも足らざるは免かるべからざるの實況なりき。されば、是等の人民は自己の口腹を充たすを以て足れりとし、遊惰に歲月を送るも亦止むを得ざるの結果なりしなり。

人民は擧りて、斯の如き有樣なるが故に、愛國の精神の如きは、尋ぬるに由なく、又設令然らざるまでも、其氣力は消耗して、國を思ひ、政を憂ふるが如き餘裕とては、毫も見出すこと能はざりき。蓋し韓國政府の如き人民の爲めに何等施爲することなきの治下にありては、人民が自ら進みて國事に奔走するが如き、固より萬あるべからざることといふべし。

或外國領事の言に依れば、今の太皇帝、即ち當時の韓國皇帝は、此國の主權者中、最も暴逆なるものならんといへり。蓋し此皇帝を圍繞する多くの宮內官吏は、概ね狡猾奸惡なる輩にして、常に自己の懷を肥さんとする外なき白徒のみなりしが故に、皇帝がかゝる評を受くるも亦偶然にあらざるべきなり。

人民中には、往々其暴虐に堪へず、意見書を提出して陳情するものなきにあらざりしも、一も採納せられたることなく、唯往々にして實行せられざる虛僞の宣言を聞くことあるのみ。

又東學黨なる一派の韓國人は、其首領統率の下に、反旗を飜して、暴虐なる官吏に抵抗したることも屢なりき。されば、當時の韓國は、暴徒至る所にあらざるはなく、到底今日の比にあらず。蓋し韓國は、遠く四百年の昔より、今日に至るまで、暴徒の反亂相踵ぎて起り殆ど寧日なしといふも過言にあらざるべし。今日所謂排日派と稱する暴徒あれども、自分が十二年前始めて此國に渡來せし當時、盛んに橫行せる盜賊及暴徒等に比すれば、比較的に穩和なるものといはざるべからず。

韓國は、古來斯の如く紛亂を極め、皇帝は、更に統治の實を擧げざるにも拘らず、東洋に特有の皇帝なる名稱に對しては、人民の畏敬心は、毫も減退せしことなく、皇帝といへば、恰も天日の赫々たるを仰ぐが如く、又神威の炳然たるを見るが如く思はるゝを常とせり。然れども、皇帝



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# 發展せる韓國

アッソシエイテッド、プレス
亞細亞部長　ケネデー

由來、韓國官吏には、衛生思想なるもの極めて乏しかりしが、曩日、端なくも、虎烈剌病の大流行を來し、僅々二箇月間に、約三千人の死亡者を算するに至りしかば、流石に、遲鈍なる韓國官吏も、俄に覺醒して、茲に衛生思想を喚起し、此惡疫に襲はれたる都邑に於ては、特に衛生上の施設に注意するに至れり。

彼京城を始めとして、主なる都邑に於て清潔法施行せられ、稍〻衛生に適するに至りたるは、是れ、とりもなほさず、韓國の狀態に一轉化を來したる著しき表徵にあらずとせんや。

今日に於てこそ、韓國の官吏も人民を保護するに至りたれども、從來、韓國の人民なるものは、政治上に於て、何等の保障あることなく、法律又は其他の成文律に依りて、生命財產の安全を保護せられたること、絶へてなかりしなり。二三箇月前予が京城に旅行せしとき、永く彼國に居住して、其事情に精通せる某氏は、予に語るに此間の消息をてせり。其要に曰く。

『自分は、十二箇年以上も此國に居住し、自ら內外の事情に通曉せるを以て、此國を品隲するの資格あるを信ずるが故に、極めて公平に、自分の所見を語らん。自分は、元來韓國人を愛するものにて、又日本人をも、決して嫌ふものにあらず。自分は、現に七箇年の星霜を日本人の間に、而も、極めて愉快に送りたるほどなり。

十二箇年前の京城は、實に世界無比の不潔なる都會にて、衛生思想なるものは、上下を通じて、絶無といふべく、病院などの設備なきは勿論、自分等の如き、外國人が居住するに適する家屋とては、固より、一もあることなく、市街は、異臭紛々として鼻を撲つの有樣なりき。

又當時の政治界は、市街の不潔なるよりも一層酷しく、上下を通じて、腐敗の極に達し、可憐なる賤民は、壓迫に壓迫を加へられ、財產は奪はれ、精力も希望も渴き果て、困憊の狀殆と目もあてられぬ程なりき。蓋し人民の膏血は、



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影するのにその赤色を赤色の顔料にて、その青色を青色の顔料にて、また綠色を綠色の顔料にて捺染するといふのであつた、爾來着色寫眞方法の實用的成功を得んとする者は皆此の一般的原理に則れるのである、此採用せられたる方法は實に巧妙にして信賴するに足るものである、而して今や大部分成功に近きつゝある數名の人は開路者たるの名譽信任を博しつゝあるのである。

十年前シカゴのマクドノー氏は一百萬弗の資を投じて一會社を組織し大に着色寫眞術の爲めに貢獻する所があつた、然るに數年にして不幸失敗の不運に陷つたのである、勿論氏の撮影にかゝるもの大に見るべきものがあつたが氏の業に從事して居た寫眞師等は會社の失敗に際し離散の止むなきに至つた、茲に於て自然に對し忠實にして驚くべく優美なる百葉の着色寫眞は此の間該方法により作り出されたのである、實に此の各葉は驚くべく高價のものであると、實際商業上の企畫は成功したとするも其の材料の上に於て多大の費用を要したであろう、氏は會社の失敗以來數年ならずして死去したのであるが氏の優美にして利益ある此の方法は多大の功績を遺し且つ疑もなく數年を出でずしてその復興を見るであらう。今や該問題の解決を試みんとするもの次第に多く、佛國西のルーミエレ兄弟の如き、着色寫眞の特種の感光板及び用具の製作に從事して居るのである、予が東京に到着以後小西氏が此の種の感光板を用ひて製作した甚だ美麗なるもの數葉を見た、而して英米及獨逸の寫眞師もまた往々意外の好果を奏するところの方法を案出したものがある、そこで我々は此の時に際し着色寫眞の實用的方法の研究は目下の急務であるといふことが出來る、予は今日までの斯界の經歷に就て多少知る所がある、また寫眞科學の特別科に就て予の長時日の研鑽は以て世人の失敗の跡を辿り具に成功を期せんとするのである、日本にありては色の配合、即ち單純にして温雅なる形に於ける美の啓示は一個の美術になつて居るが故に、予は日本に於て予の方法を實際的に應用して以て聊か貢獻しようと思ふのである、加ふるに予の最も喜ぶ所の日本人の禮讓に於て威嚴及び高尚なる觀念のあるのを見ようと思つて日本に滯留しやうとするのである。



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石類のもののみ僅かに其昔時の俤を忍ばしむるのみである、故に支那唐宋のものを研究するとしても日本へ來らざれば唐宋の作品を見ることは出來ない、更に日本には此の唐宋文明の影響を受けて日本特有の文明を生出したる作品も多數に現存するに於てをや。

咸者は十九世紀後半のレストレーションの戰爭の爲めに日本に於ける美術品が一時外國に流出したゞ云ふものあるも是等は只だ政事上社會上の變動の爲めに大名が其平生の帳取の如き物とか又は文士が武器を賣拂ふが如きことはあつたかも知れぬが其大名又は武士の家寶として祖先より傳り來りたるものは決して手放したることなく又古昔より社寺に納められたるものも別に動きたる跡あるを見ないのである、要するに日本に於ける二千五百年以前の建國の君主は即ち　今上陛下の祖先であるし今の臣民の祖先は即ち帝室の祖先の臣民なるが故に祖先を崇拜すると云ふ國風あると共に祖先が愛翫した美術品は矢張其子孫が祖先を崇拜すると同じ心を以て愛護し以て今日に遺したのである、云々

# 彩色寫眞術

デョン、イー、ヒユースカンプ、

寫眞術の祖ダゲール氏が暗箱（カメラ）の中に映する影像を黑白色に於て永久的のものにすることが出來た時に暫く驚奇の眼を見張て居た當時の科學界は此の影像の色彩を定着し得べきことを研究し始めた、而して臺硝子に映する色彩の燦然華麗なることは夙に學者の考慮を促したのである、然るに當時の寫眞用具は未だ不整頓のもので、その撮影に際しては長時間光線に曝らさねばならず、またその方法は實にくどくしく覺束なき方法であつた、五十余年前而かも近世の乾板の發明以前ヂユーコスチユーハーロン氏が着色寫眞の成功を期すべきまた諸種の業をも企てるに足るべき原理を提出したのは稍や驚く可きことである、蓋し氏の理想的方法とは影像の原色を分析し三個の感光板に寫し、各板に原色の一色づゝを感色せしむるのである、詳言すれば一枚の感光板を單に靑色に、一枚を綠色に、他の一枚を赤色に感色せしめ、かくして以上の三つの景（ビュウ）を合せて各々をそれ自身の色に於て捺染したのである、換言すれば寫像を撮



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文明將に日本國民に侵入せんとする勢ありしが俄かに交通禁止の嚴令發布されしため左程の影響を受けなかつた、爾後德川幕府の時代は天下安寧にして市民富裕になり且つ外國との交通禁止せられしを以て再び日本の特性を發揮し所謂元祿時代と云ふ極めて立派な極めて華奢な工藝品を生產する樣になつた、而して其十九世紀の半に至りて武家の政治茲に閉され王政復古した後のことは絮說するの要なかるべし兎も角も日本の美術が外國の影響を受けて居ることは概略以上陳べたる通りである。

さて日本美術の佳品は七世紀頃のものより繪畫でも彫刻でも建築でも皆帝室諸侯大社寺等に傳來して世界の總ての國に比較し最も完全に最も多數に遺されて居る是れ豈に日本の榮譽ではあるまいか、殊に不思議と思はるゝは、帝室の御所有にかゝる正倉院の寶庫の如き實に八世紀の建築其儘でしかも木造たることである、此木造の建築が千二百年の長き間雨露に曝されながら今尙嚴然として帝室の寶物を守護するとは是れ豈に床かしき極みではあるまいか、其の寶庫の中に納り居るものは當時の天子聖武天皇の御用いになつた坐右の帳取樂器武器の最も精巧なるもののみでなく尙當時役所の文書等も多數に現存して居る、而して一旦社寺に奉納せられしもの亦た他に損害されずして傳り居る、斯の如きことは殆と他に類例なきことであるがコレは詮り我日本の國情が自ら然らしめたことであろうと思ふ、即ち第一に我國は古より戰爭がないとは言はれぬけれども、其戰爭たるや只た臣民相互が各々權力を爭ふに過ぎずして所謂社稷を覆へすと云ふ革命の戰爭なるものではない、敵と味方とは戰爭しても帝室には敵味方共服從し尊敬して居る故に、帝室の寶庫又は神靈を奉祠する社寺等に對しては決して之を侵し之を奪ふ如きと絶へてあることがない、第二には日本の島國であつて外敵の襲來を受けたることがない、一度元の忽必烈（コップライ）に征められたことありしも彼も志を得ずして擊退された、これ日本に於て古美術品の安保せられし重なる原因であろう。

抑も東洋の美術を研究するには必ず支那唐宋の文明を研究せねばならぬ、が唐宋の文明は其後代々起る所の革命の戰爭のために燒き盡されて今は只だ土中に埋沒し置きたる金



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の技術家に學んだ日本人の技術者が製作したものもあるに違ひない、けれどもタトヘ日本人の技術者が製作したものにせよソレは全く支那の影響を受けたのである。

九世紀の終りに於て支那に大亂あり、ソレが爲めに日本との交通が斷絶した、丁度其時代日本に於ては王朝の最も隆なるときであつて天下泰平上下共に富裕であつたものだから外國交通の絶へし間に日本固有の文明美術が大に發達した、固より支那の文明を基礎としたのは爭ふべからざる事實なるも兎も角も日本美術の特性を發揮したのは全く此時代でコレが即ち藤原ピリオドの特性である。

十世紀の始まりより十二世紀の半頃までは先づ藤原氏の時代と云ふのであつて日本人の特性を現はしたる極めて優美な極めて華奢な美術品を製作したのである。

十二世紀の終りの頃に至りて將軍政治即ち武門政治が始まりて國民尚武の氣風勃興した爲めに藤原時代の優美華奢の作品は一變して極剛健なる極簡易なるものを尚ぶ樣になつて來た、當時又支那（支那は宋の時代）と交通が始まり禪宗が輸入されたために從々此簡易、平直な墨畫の如きものが愛翫せらるることとなつた、續て十五世紀の初頃より明と交通を開き我朝の東山時代即ち足利義政の時代には最も多く此明の美術品を取寄する事とした、當時支那より輸入したる美術品の目錄が今尚嚴存するが其内今日に殘り居るもの頗る澤山ある、夫等は皆唐から宋にかけてのマスターウォークが輸入され大に日本の繪畫に影響を及して居る、將軍賴朝が天下の覇權を握りてより以來此足利時代を經過し織田、豊臣の元龜天正（十六世紀）と云ふ時分を中心として戰爭各地に起り上下武器を尊重するの風習流布せしかば刀劍、甲冑等の粧飾が非常に發達した、十六世紀の末尾に於て太閤秀吉が朝鮮を征伐するや其幕下の諸大名各朝鮮より種々の技術品を持ち歸り尚ほ各種の工人を引率して歸り自己の領地内に是等の工人を置いて朝鮮の技術を其土地に傳ふることとし以て朝鮮の藝術を我國に移植した、やがて天下は德川に移り世は太平になつたから其藝術は優美なる日本の陶磁器に非常なる發達を來した、先六十六世紀の中葉にホルトガル人が日本へ來り尋で千六百三十九年に外國との交通を禁止した迄の間は通商頗る盛なりしが故に西洋の



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# 日本の美術

（文責在記者）

美術學校々長　正木直彦君談

日本の美術を知らんと欲せば其變遷を知らなければならぬ其變遷を知るには先づ日本と支那との歴史的關係を知得するのが必要である、勿論此日支の交際以前に於ても或は日本固有の文明なるものは存立して居たかも知らぬが今日の所謂美術なるものは未だ始まつて居らなかつたのである。耶蘇紀元の三世紀の初頭に於て日本が朝鮮を征伐し、それよりして朝鮮との交通が始まり以て朝鮮の文明を輸入した六世紀の中頃に至りて朝鮮から佛敎を傳へ來た、これが抑々日本の美術に影響を及した基である、而して其朝鮮の文明なるものは實は支那の文明即ち支那六朝の文明（支那北部の文明）であつて當時日本へ傳つたところの美術なるものは今尙大和の法隆寺に現存するのである、我國に於て朝鮮を通して支那の文明を最も多く吸收したのは七世紀の始め頃即ち聖德太子の時代である。

下つて八世紀の始めになりては朝鮮を經ずして直接支那と交通を始め初めて支那南部の文明を輸入する事となつた、全体支那の文明も其本は佛敎に由來するものにして多く印度の影響を受けて居る、蓋し支那北部の佛敎美術は印度の北方の「トルキスタン又はコーテン等の陸地を經て支那に傳はり又南部の佛敎美術はペルシャ人の手によりて海路を經て傳はつて來たのであろうと思ふ此の時代は支那文明のクライマックスたる唐の時代で唐朝の文明が日本へ來りて奈良朝に傳つた、其藝術品は奈良の正倉院又は東大寺、興福寺等の大寺に保存されてある、以上の如く推古の遺物と奈良朝の遺物とは其間僅かに一世紀しか隔たらないけれども其美術の性質は全く違つて居る、此兩者の異なることは多少美術に眼識あるものは誰でも一見して其相違の點を見出すであろう、それより九世紀の終りまでは盛んに支那と交通した此時代に於ける美術品は或は支那の製作物を其儘輸入したるものもあろう或は支那又は朝鮮から技術家が渡來して日本に於て製作したものもあろう、又或は支那、朝鮮



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# 武士道

## 大隈伯の談話

我國には他の國に見ざる所の文學あり、君に忠に親に孝に夫婦相和し朋友相信じ一朝國難あれば死を以て之に當ると云ふ精神即ち之なり、而して此の精神は古往今來上下各階級を通じ曾て變化なく消長なくして存在する日本特有の思想なり、此思想此精神を命名して或者は武士道と稱ふるも予は之を以て通俗文學と言はんと欲す、彼の田舍芝居、講談師の談、浪花節、常盤津、義太夫乃至新内、端唄等凡そ日本に於ける藝道の文句は皆此の思潮の發露にして其の情緒の矛盾衝突等を叙するの經行は一樣ならざるも要は只た此の忠君愛國、孝行節義を皷吹し喚起するを目的とせざるものはなし、思ふに人間の道德的本位を主とする所謂人格の修養には此の通俗的文學程大切なるものはなかるべし、現時我國民の精神的敎育は何を以てするかと云へば此武士道を知得せしめ實現せしむるを以て最も肝要なる事と信ず、然れども所謂武士道なるものは人によりて說を異にし或者は之を以てウオーリヤ、スピリット即ち戰さ好きの精神と稱へ、或人は只昔時の武士にのみ存在せし精神と云ひ又或者は廣義の意味を以て種々の解釋を與ふるが如し勿論何れも其精神は失はざれども說明の形式異るが爲め動もすれば世界に向つて種々の誤解を來す恐れあり、故に予は此の武士道なるものを稱して日本に於ける通俗的文學と云ふを以て適當とし且つ明白なりと信ず、最近西鄕南州が官を去つて能く同志を集めたるも畢竟忠君愛國の至情に出でたる計畫にして是亦此通俗的文學即ち武士道の表現に外ならざる（九）なり、不幸にして南州の精神は誤解せられ空しく城山一抹の煙と消へたるは惜みても猶ほ餘りありと言はざるべからず云々

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# 附錄

本協會の建物は欝蒼たる上野公園の山を控へ前は漫々たる不忍池の水に臨み春花秋月の眺望に富めること他に多く其比を見ず今左に館内の大体を説明すれば。

階下一千五百十二坪

階下は商品の陳列場にして獨り本邦の製産品のみならず外國輸入品も亦た陳列する所なり即ち外人の入場者に對しては内國の製産品を紹介し内國人の入場者に對しては諸外國の製産品を紹介し比較的研究の便宜を與へんが爲めなり然れども諸外國の製産品は本邦の美術工藝其他一般工業に對し模範となり參考となるもの多きが故に是等外國品の出品は殊更歓迎すると共に可成丁重に且つ其場所をも吟味して配列せらる。

階上一百十五坪四合

階上は專ら應接間に使用せられ居るが故に其設備亦た相應に行き届き居れり此處には陛下其他皇族の行啓に際し便殿に供する特別の一室ありて華麗に裝飾を施し平常濫りに出入するを許さゞるものあり外國貴賓又は朝野名士の來觀等ある場合は凡て此階上に於て接待するものとす。

三階八十七坪

協會は定款により必要ある場合商議員會を開き又は毎月一回若くは二回實業上の講話會を開設することあり斯る場合は常に此三階を會場に充つ、此處には別段の裝飾を加へずと雖も一眸數十里市内の半面を瞰下し得て快味言ふべからず。



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左の諸氏は本誌の編輯に助力する事を承諾せらる。

井上友一、今泉雄作、和田維四郎、織田一、岡實、高山甚太郎、中松盛雄、鶴見左吉雄、村瀬春雄、山脇春樹、山崎四男六、山口貴雄、眞野文二、松岡辨、松崎藏之助、正木直彦、古市公威、手島精一、櫻井鐵太郎、坂田貞一、宮崎駿兒、執行弘道、男爵目賀田種太郎、

## 十一　ジヤパンマガジーンと日英博覽會

「ジヤパンマガジーン」は日英博覽會に關する記事の報道を怠らざるは茲に特別に言ふの要なしと雖も愈々該博覽會開催の時に至らば本協會は特に社員を英京に派遣するか又は之に關する通信を他に依托するか兎も角何れかの方法を採りて一般實業家の便益と將來兩國貿易上の發展と効果を收めんことに全力を注き盡瘁する所あるべし即ち日本政府の博覽會事務局又は出品協會等の記事は勿論英國側の該博覽會記事も共に正確且つ有益なるものを選み細大洩さず之を揭載して世界讀者の研究に資し併せて其厚意に酬んと欲す讀者幸に刮目して待たれよ。



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創立已來數年間は男爵大鳥圭介君會頭なりしが老年の故を以て近日引退せられ未だ後任者を選定せず創立已來常に大鳥男を輔翼せし平山武井兩氏等にて會務を統理す大鳥男は會頭の職を去られたれども繼續して本會に同情を寄せ名譽會員として何務を贊助せらる本會は大鳥男の外松方侯清浦子平田男大浦男松平男千家男小松原氏を名譽會員に推薦せり。

## 第十　雜誌ジヤパンマガジーンの發行

（事務所アドヴアタイザー社内に置く）

本協會の成立、趣旨、及其目的事業等は上來述べたる所の如し而して此趣旨目的に從ひ實業の發展を計らんが爲め協會の機關として雜誌ジヤパンマガジーンを發行し內外商工業の狀況會員相互の動靜等を紹介し併せて實業教育の資料を掲けつゝありしが今回更に其規模を擴張せんと欲し之を「アッソシエイテッドプレス」社亞細亞局主任ケチデイ氏及びジヤパンアドヴアータイザー社長フライシヤーの兩氏に計りたるにフライシヤー氏亦た恰も政治に關する事項を除きたる日本の實業文學、美術其他一切の事情を廣く世界に紹介せんため雜誌發行の計畫あるに會したれば双方商議の結果協同して茲に一大雜誌を發行する事となれり。

本雜誌はジヤパンマガジーンと題し英和兩文を載せ一冊百十頁（內八十頁は英文三十頁は和文）とす。

本誌は東京勸業協會發行の名義とし副會頭平山成信之を監督し。本會調査部囑託山下彌七郎其編輯主任たり而してフライシヤー氏を總支配人としケチデー氏は斯業の爲め十分の贊助を與ふる事を約しキンケイド嬢又編輯に從事せらるゝ事となり。

本誌第一號は新年號を以て始まり十二月始發行の豫定とし二萬部印刷すべし。

本誌の社說は可成之を專門の大家に請ひ廣く世界に其名論卓說を紹介すべし。

本誌の內容は能ふ丈記事の取捨を愼重にし先づ監督又は贊助員の批評を請ひ然る後之を揭載すべし。



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れ多くも今回　叡聞に達し思召を以て金參百圓御下賜の御沙汰を賜はるに至れり本協會の光榮何ぞ之に過ぎんや自今益々奮勵して斯道の誘掖を計り以て國家に貢献する所あらん事を期す。

## 第九　本協會は如何なる人々を以て組織せらるゝや

副會頭　平山成信
同男爵　武井守正
理事　湯本武比古
同　三輪善兵衛
同　高村光雲
同　金田兼次郎
同　藤井祐敬
常務理事　宮崎豊次
監事　星野錫

商議員　大塚琢造
渡瀬寅次郎
香川勝廣
川端玉章
村井吉兵衛
野中鴻
野村宗十郎
黒川榮勝
草刈豊太郎
牧野彦八
前田兼七
江崎禮二
岡田來吉
島本德兵衛
杉原忠吉
堀江小十郎
荻島信吉
宮島信吉
平尾賛平

商議員　中澤彦吉
長井利右衛門
伊東卓夫
岩田惣兵衛
林九兵衛
西田嘉兵衛
加藤友太郎
谷岡金太郎
中村喜之助
中村清藏
杉原榮三郎



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(四)博覽會品評會出品奬勵、博覽會品評會出品奬勵に付ては常に當業者及實業組合各團體に注意を與へ印度孟買博覽會開設の通知に接しては該規則を飜譯して之を配付し横濱稅關より輸出品見本出陳勸誘を求められしに當りては同じく當業者を巡訪して其必要を説き京都五二會本部の戰時紀念品評會、韓國釜山商品陳列所の爲めにもた出品勸誘及受托協會規則を各實業團体に配付し白耳義國利榮壽博覽會に關しては出品發起人會を本會內に開設し其他內地の各共進會品評會の都度出品勸誘の勞を執る等直接及間接に誘掖の勞を執れり。

(五)實用英語會開設、直接外人に接して商業取引を爲さんためには英語の素養あるを必要とするが故に本會內に實用英語會を設け商店の子弟並に一般有志のものに專ら實用上の英語及書簡の認め方等を敎授せり而して本會の敎授法は陳列所の商品に付き敎授するが故に其成績著るしく僅かに數ヶ月間にして自己の用便を達し得るに至れり。

之等は過去に於ける業務の最も著大なるもの、一に過ぎず尙實業上の智識を普及せんが爲めに印刷物を頒布し又は製品々評會を開催して褒賞を贈與し或は英國艦隊の渡來あるに方りては日本特有の美術品を寄贈する等勸業發展の補益となるべきものは一として盡さゝる所なし其協會の信用日々に加はり以て今日の隆盛を來したるもの豈に其故なからんや又本協會內に會議場及倶樂部を設け會員又は會員外の希望に依り實業家の評議會同の場所とし廣く實業團体の中心點となり又相互親睦の目的を達せしむ。

## 第七　本會の會計

本會の經費は固定財產より收得する利益の外展覽會常設陳列館、商品陳列所の場料各種の手數料、農商務省東京府又は東京市の補助金寄附金、正會員よりの會費其他雜收入を以て之に充て其收支豫算は商議員會の決議によりて之を定む。

## 第九　本協會の名譽

戰後國力の發展に資せんが爲め商工業の改進を促し鋭意之が計畫を定め其實績著々として顯はるゝものあるに至れるを以て恐



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諸國に於ける商工業の狀況、輸出入の狀態、其他商品製作上の注意、商工業敎育荷造法の改良等直接商工業者の利益となるべき事項の講話を催ふし來聽者は悉く商工業者にして每會五百名乃至八百名に及べり而して東京高等商業學校に於ては特に諸機械の運轉其他同校事業一切の縱覽を請ひ商工業の智識啓發上尠なからざる利益を得又高等工業學校に工業徒弟入學の勸奬をも勗めたり。

(二)商況の調査報告、外國貿易擴張に付ては本會は東洋貿易に最も重きを置き計畫怠りなき折柄理事三輪善兵衛氏淸韓へ渡航の擧あり仍て同氏に該地方商工業其他の狀況調査報告を囑託せり而して同氏よりの來報は屢く其向々へ詳報せしに同氏は多年商業に從事せる經驗を以て視察せられたる結果其報告の當業者に適切なる利益を與へたること甚だ多く爲めに當業者中其狀況を知りて大に奮發心を惹起し其輸出計畫を爲し若くは取引を開始せるもの少なからず此の各地の調査に付ては淸國天津在留鹽田眞君、營口在留船津辰一郎君、上海在留白岩龍平君、韓國在留宮崎駿兒君、白耳義國在留大鳥富士太郎君へ本會通信を囑托せり其他の方面へも引續き同樣囑託して其通信を受くるの方針にて又必要によりては特に調査員を派遣することあり。

(三)商品陳列所の開始、日本橋區本兩替町東京建物株式會社の家屋を購入し其內部を改造し陳列の設備を施し明治三十八年五月一日を以て業務を開始し內外商品を蒐集陳列して當業者研鑽の資に供し併せて賣買紹介の勞を執りつゝありしも兎角狹隘にして十分の設備を爲す能はざるを以て四十年五月上野不忍池畔に現建物を新築し引續き商品の陳列を爲せるが日々入場するもの頗る多く其賣買取引の數亦不尠殊に外國人の求めに應じ出品人の宿所を紹介せること多々あり又內地各地方の商人に於ても本陳列所の出品に依りて直に取引を開始せる向ある旨出品人より報告せるもの少からず而して是等新に取引を開きたるは九州地方の商人に多きが如し又當陳列所出品は主として輸出を目的とする商品なるが故に卽買する購入者も總て完全なるものと認め些少の缺點あるも直に之を本會へ通知する向多し斯かる場合には其缺點の理由を考究して出品人に向ひ改良を促し我が東京製作品が外國市場に於て其信用を失墜せざらんことを勗めつゝありり。



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四十年一月地を上野不忍池畔に卜し新たに一大屋宇を新築して翌年一月茲に移轉し以て今日に至れり。

## 第三　本協會の組織

本會は明治三十六年十一月十一日農商務省に定款を提出し法人設立の認可を得同三十八年九月十二日定款を改正し又同省の認可を得たり。

## 第四　本協會の目的

本會の目的は美術工藝品並に一般工業の改良發達を計り其製產品の貿易を擴張し輸出を奬勵するに在り。

## 第五　本協會の事業

本會は前項の目的を達せんが爲めに左の事業を營むものとす。

一、研究會講話會の開催

二、イ商品陳列所を設け內外の美術品、美術工藝品及一般商工業の標本を陳列して說明並に賣買紹介の勞を執る。

ロ海外に於ける商品の販路需要適否の調査及び之が取引に對する調査を爲す。

ハ製作設計、意匠圖案、鑑定、試驗分析、翻譯、及外國通信の便利を圖る。

ニ內外國博覽會又は共進會等の開設ある場合に於ては出品事務の取扱を爲し一般會員の便利を圖る。

三每月一回月報（ジャパンマガジーン）を刊行して內外商工業の狀況及會員の消息を報す。

## 第六　本會は過去に於て如何なる事業を爲せしや

（一）講話會の開催、我商工業及外國貿易の進步遲々たるは當業者中外國の事情に通するもの少きと工業上の智識普及せざるとに原因すること多し之を以て本會は銳意此短處を補はんことを勗め專門家及海外より歸朝せる名士等を請ひて東洋各地及歐米



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ジヤパン、マガジーン

第壹卷
第壹號

# 東京勸業協會史

## 第一　東京勸業協會の起原

去る明治三十六年第五回內國勸業博覽會の大阪に開かるるや時の必要に應じて東京出品聯合會なるもの組織せられ東京府市の補助を得て出品人に種々の便宜を與へたり、而して該博覽會閉會の後此聯合會を解くに當り恰も官民の間に於て府市の產業發達を助くべき常設の勸業機關を設くるの急務なるを認め茲に東京勸業協會を創立して其儘聯合會の權利義務を繼承せしむる事とせり是れ本會の起原にして今より殆んど七年前則ち三十六年の十一月なりき。

## 第二　本協會事務所

東京勸業協會の組織成るや先づ其事務所を東京市役所內に設け次て日本橋區本兩替町（日本銀行前）七、八番地に定め玆々として實業の發展に盡瘁しつゝありしが機運漸く熟し三十八年五月一日より本會內に商品陳列所を設置し美術品美術工藝品其他普通商工業品並に外國輸入品を陳列して公衆の縱覽に供したり然るに事業の發展と共に漸次建物の狹隘を感ずるに至りしかば



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す、故に本誌の目的を達せんと欲すれば、尚は幾多の計畫準備を要するは、固より言を俟たざる所にして、第一號の如きも、未だ斯の事業計畫者の希望にだも副ふこと能はざりしは、深く讀者に謝する所なり。

我が國には、世界に向つて國民生活の眞相を知らしめんとするの有力なる團體、夙に組織せられたりしも、歐文を以て彼等の意見及び思想を發表するには、從來種々の不便ありしを以て未だ是れを果すに至らざりしが、今や本誌の刊行に依りて、此の障害を排除し、各種の狀態に於ける我が國民の生活をば明瞭直截に世界に紹介せんとしつゝあり。又我が國の學者は、本誌上に於て我が美術、演劇、文學等に關し、或ものを英文の讀者に提供することを怠らざるべし。願ふに從來永く我が國に居住したる外國人中には、深く我が國民及び歷史等を研究して、有益なる著述をなしたる者なきにあらざりしも、是れ自ら彼等外國人の眼に映じたるものにして必ずしも正鵠を得たるものと謂ふを得ざるなり。

蓋し我が國の眞相を發揮せんと欲すれば、我が國の著述者をして是れをなさしむるを以て最も適當とす、何となれば彼等は我が社會的組織に就きて、其の理想及び抱負を知悉すること、外國人の比にあらざるを以て、此の種の著述をなさしむるに、最も適當なるべければなり。而して本誌は、如上の事項を世界に紹介するの好機會を與へんとすること固より言を俟たず。又本誌には每號我が國に在住する外國學者の文章を揭載すべきを以て、泰西及び日本國有の美術的智識を有する我が國の美術家及び外國學者の著作の配合は、實に本誌をして世界に其の比を見ざるの偉觀を現せしむるに至るものなり。

本誌は、實に東西兩洋の國民をして、相互を理解せしむる偉大なる事業に對して、其の原動力たらんことを期し、且つ本誌の改良發展に資せんが爲めに、世の識者及び我が讀者の有益なる批評を切望する

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# 主張

我が日本は、建國以來遠く三千年の歷史を有し、國民の道德、文學、美術及び農工業等に於て特殊の發達をなし、泰西諸國に於て觀るべからざる一種の文明を形造り、光彩燦爛たるものあり。然れども、永く東洋に孤立して、國を開くこと遲かりしが故に、未だ其の眞相を海外に知らるゝに至らざりしは、吾人の常に遺憾とせし所なり。而も僅々數週間の日子を以て、皮相の觀察を遂げたる海外旅行者等の爲に我が國の眞相を誤解せられ、不可思議の國として傳へらるゝが如きに至りては、豈能く吾人の忍ぶ所ならんや。

かくの如く歐米人が我が國の眞相を理解せざるは、職として是を知らしむるに適當なる機關なかりしに依らずんばあらず。而してかくの如き機關は實に善良なる歐文雜誌を以て、最も適切有効なるものと認めざるべからず。從來歐文雜誌の發行せられたるものこれなきにあらざりしも、其の善良なるものに至りては極めて少なく、偶々是れあるも、其の記事一局部に偏して廣く一般に及ぶものなく、又如上の機關を以て任ずる雜誌の計畫せられたるものあることを聞かざるなり。是れ實に我がジャパン、マガジーンの爲さんとする所の事業にして、恰も泰西の殖民が深林を拓開し、數年の後に至りて、能く其の理想を實現するが如く、本誌も亦、漸次其の聲價を高め、邦人は勿論、世界各國の國民にして、極東の事物に對し興味を有する人々の希望を充たさんと欲するものなり。本誌の記者は、實に如上の目的を以て、今や諸般の材料蒐集に努力しつゝあり、而して我が國知名の學者及び美術家等も亦本誌の爲に寄稿することを快諾せられたるを以て、本誌の各員は特殊の趣味を以て充さるべきこと固より疑なき所なり。然れども、かくの如き雜誌を創刊するには、又自ら多大の困難なきこと能は

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# THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

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*Her Imperial Highness, the Crown Princess Sadako of Japan.*

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Hi ni tsuki ni
Hirakuru mi-yo ni
Ai-nagara,
Manabi no michi wo
Tsutomezarame ya ?

When, day by day, and opening month by month,

In this most glorious reign, wherein we have

The happy privilege of birth and life,

The mind's horizon spreads with broadening views,

What is our duty but with diligence

To learn and make our own the wisdom of the day ?

*Translated by Arthur Lloyd.*

**POEM BY THE CROWN PRINCESS.**

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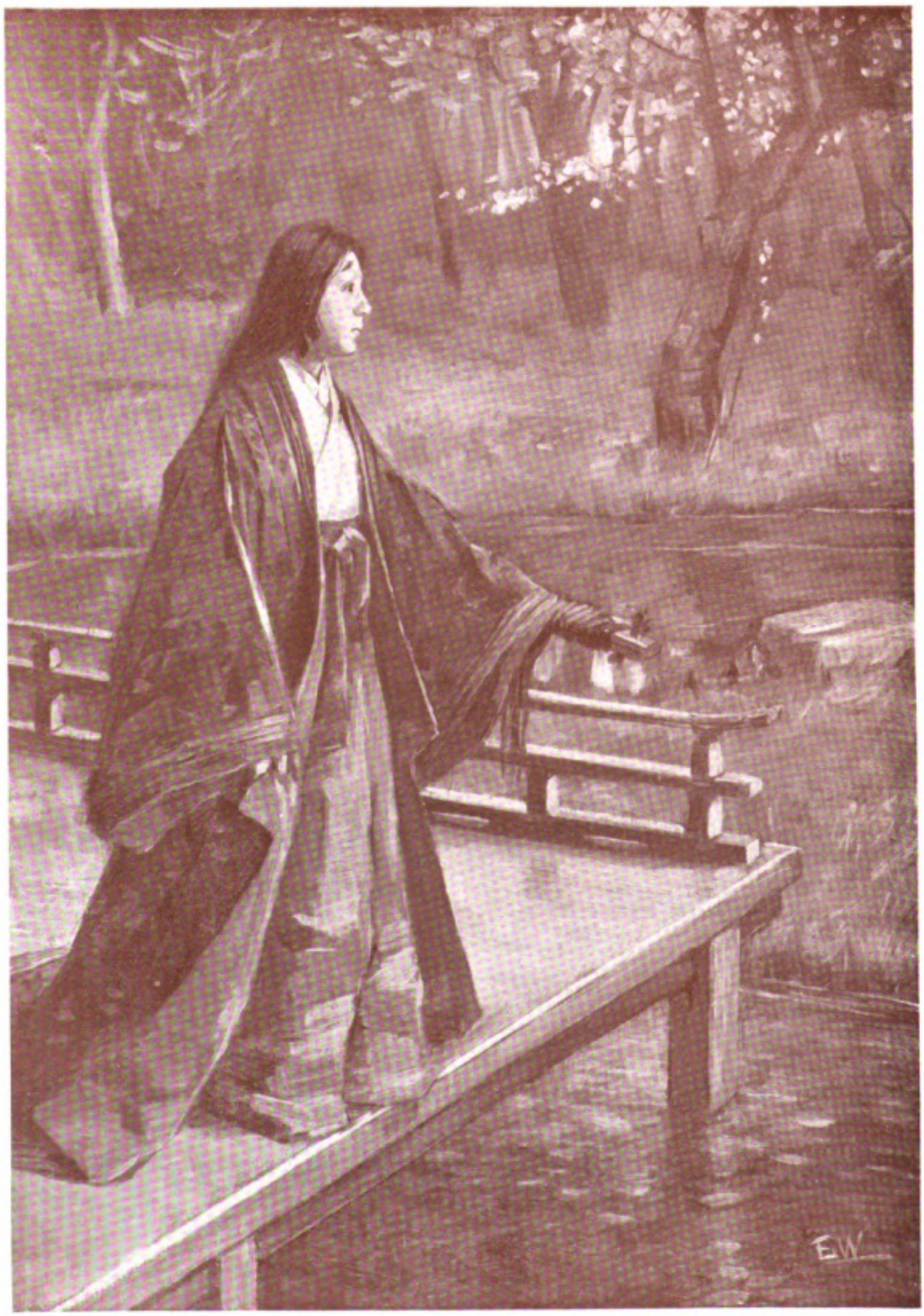


*"Shall I each spring the stream mistake for blossoms."* (*See Page 106.*)

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# The Japan Magazine

VOL I. MARCH, 1910. No. 2.

## Old and New Japan

BY

COUNT OKUMA.

JAPAN of the present day is not of spontaneous growth. There is a deep underlying cause for the modern progress of the Empire; and to understand New Japan, it is necessary to know the causes that made such a wonderful development possible in so few years.

The causes may be traced back to the feudal system which was the natural outcome of topographical conditions. The country was divided into many secluded areas, separated by mountain ridges. In these protected strongholds the barons established their authority. They were united under the rule of the Emperor, obtaining from him their appointment as governors of provinces. This system was formally abolished during the reign of Emperor Tenji, who promulgated an imperial decree for the inauguration of a system of local government, and located the central power in the court at Kyoto.

A careful observer will not fail to see that the Japanese national character is the result of a powerful influence which has been active for centuries. It is this which has moulded the social life of the people, and affected their art and literature. It has formed the education of the mass of the people, and developed traits that have come to be possessed by the whole nation.

In ancient times education was limited to the aristocracy and the samurai. There was no middle class. The agricultural, mercantile and industrial classes were despised, especially those engaged in barter,—the shopkeepers.

Sometimes, however, there were exceptions, as when a genius succeeded in obtaining an education by his own efforts. The government did not give any education to the people. During the period when the nobility and the soldiers received instruction, what was the education of the traders, farmers, artisans and laborers? Why were such classes of society satisfied with their humble position; toiling for their daily bread without dissatisfaction? Also, what were the reasons why these low classes of society were often possessed of attributes worthy of aristocrats?

The fact that the Japanese of the lower classes show superior qualities is a matter difficult of interpretation to the average occidental. On the other hand, the upper classes, notwithstanding the fact that they were imbued with the most exalted ideals of nobility, exhibited in their character plebeian traits. This is apparently a paradox which has no precedent in the history of any of the European countries.

To understand the reasons for this condition of affairs, it must be remembered that in the history of Japan there was a period when the

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YOKOHAMA HARBOR.

whole country was at strife,—when the central government had lost control, and in all parts of the Empire there were incessant wars between the powerful feudal lords. This may be called the dark age of Japanese history, and it lasted for one hundred years, beginning with the latter part of the reign of the Ashikaga Shoguns. This was the period of the survival of the fittest.

Ancient feudal families were obliterated by bold chieftains who managed to muster a number of adherents together and to become barons, or daimyos. The changes which took place in the aristocratic families at this time were violent and rapid. The feudal lords had in their service large numbers of vassals who were obliged to seek their living by other means when deprived of their hereditary pensions. They became ronins. Some of them through sheer necessity had recourse to those means of livelihood which they had formerly held in contempt, such as farming and commerce. Some were even obliged to earn their bread as common laborers.

Although many of the military class sank to a lower stratum of society, they still retained veneration for bravery and fidelity,—and that stern integrity characteristic of the samurai,—in spite of the humble callings they had been obliged to take up.

FISHING VILLAGE.

Adventurers who could boast no lineage or ancestral names were exalted by the force of fortune into powerful daimyos, who, however, still showed in their characters traits of the lower classes. The necessity of the period produced such military geniuses as Ota Nobunga and Hideyoshi, who stilled the

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SAMURAI.

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raging tumult by sheer strength of character. Hideyoshi was a hero who sprang from the most humble origin. Even the families of Ota and Tokugawa were not of exalted rank,—they were suddenly raised from comparative obscurity into high eminence, and held sway over the Empire. If traced back far enough, among the lower classes may be found representatives who are descendants of the Genji and Taira families of the Imperial line. So, to-day, the blood of nobles flows in the veins of farmers or laborers, as a result of the violent changes that took place during the strife of civil war.

Gradually the national character was formed. The spirit of chivalry, the sense of honor, the readiness to help the weak and suppress the strong and arrogant came to be embodied in the spirit of Bushido. The samurai, or true Japanese gentleman, expressed compassion for others, and a deep reverence for loyalty and bravery, otherwise he was not considered worthy of the name.

HEART OF OLD JAPAN.

In works of fiction, too, the general public failed to give their appreciation unless the theme was popular. Acts of bravery, pity for the unfortunate, and resistance against the strong were to be found in such stories as monogatari,—gudan or war stories, tales of revenge, as well as in novels. Plays and dramas were founded on these works of fiction. The joruri, and gidayu, stories that were sung while acted, were also full of such themes.

On the other hand, the monogatari gradually underwent modifications, and became popular as kodan, stories told by professional story-tellers,—gudan, war stories,—and saimon, story-telling accompanied by a peculiar kind of music, which is popular to-day as naniwa-bushi. Other kinds of musical narration, satsumabiwa and chikuzenbiwa originated also in the monogatari. Indeed, to this source may be traced all the different forms of entertainment. Such popular Japanese music as joruri, gidayu, and nagauta had their origin in the heikebiwa. They became popularized and were acted in remote provinces in theatres or sung in the homes of the farmers. In this manner the people were enabled to receive education, and the spirit of chivalry and honor was kept alive.

When a story was related concerning the acts of a villain, the spirit of revenge was in the hearts of the listeners. In sermons delivered by Buddhist priests, if the familiar themes were not interwoven, the words failed to appeal to the audience.

Whenever a nation of inferior civilization comes in contact with the far advanced occidental civilization, the former is destined to perish, according to history. Look at the history of the Spanish and the Portuguese! With the aid of the Jesuit propaganda and the sword they swayed the whole world for centuries. With Europe as a centre they penetrated every country then known,—South America, Africa, Australia, and the countries of the Far East. It was invariably the case that the weak nation succumbed, as frost and snow melt before sunshine.

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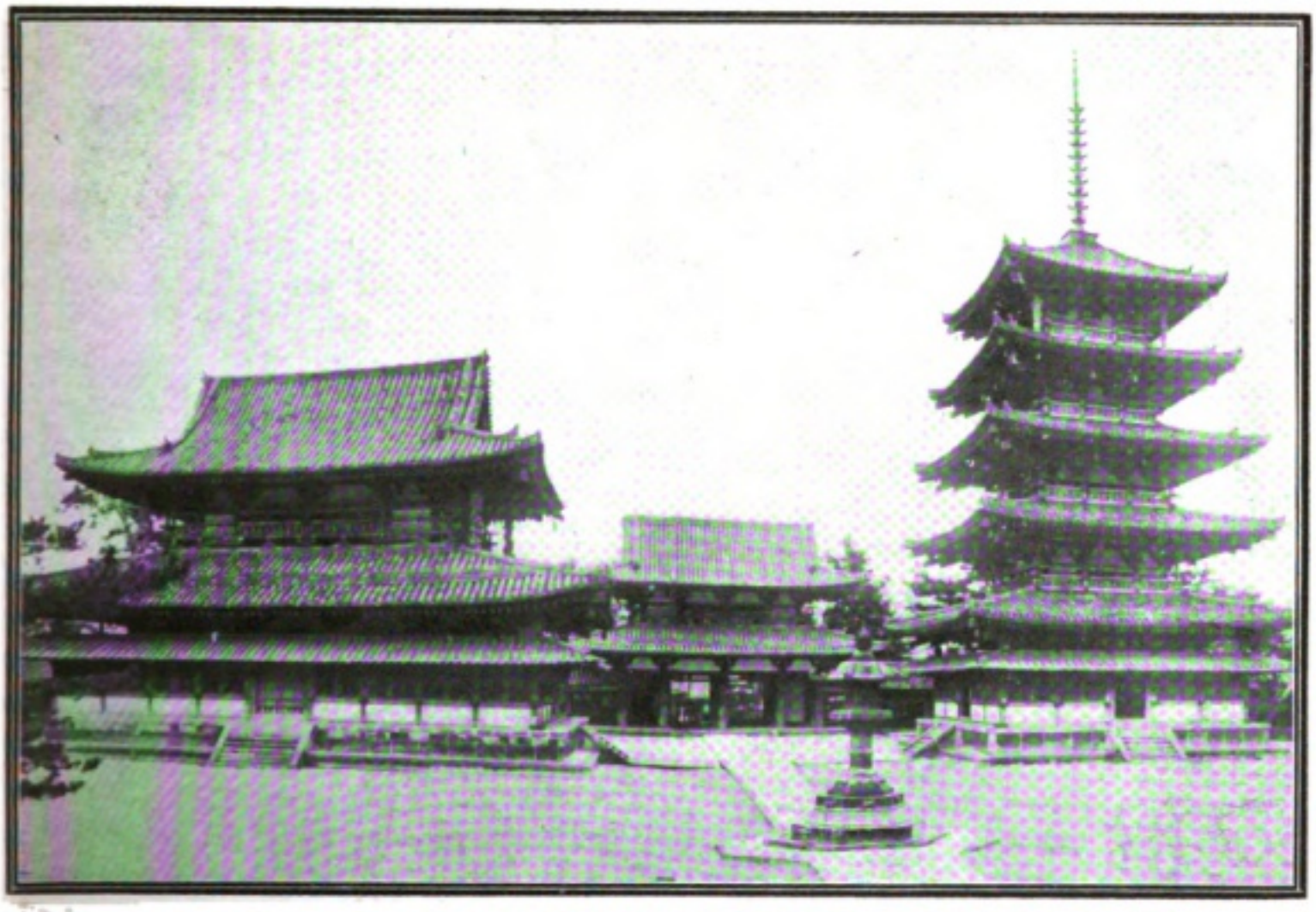

ANCIENT ARCHITECTURE.

BANK OF JAPAN IN TOKYO.

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TOKYO'S BUSINESS STREET, THE GINZA.

What was the result in the case of our own country? When the nation first came into contact with occidental civilization, what force came into activity? The nation rose as one body to assimilate the advanced civilization of the West, rather than resist it. What the Japanese nation has been able to assimilate during the last fifty years from various countries is almost too wonderful to relate. The result of the assimilation is the Japan of to-day. If seeds were dropped upon the soil of Japanese civilization, they instantly sprouted, grew, ripened and were harvested.

But there is a reason for this remarkable assimilative power of the Japanese. Several thousand years ago, the different civilizations of the Asiatic continent were introduced into the island Empire. Religion, fine art, literature and politics all came from India and China;—and it is a remarkable fact, that

THOROUGHFARE OF OLD JAPAN.

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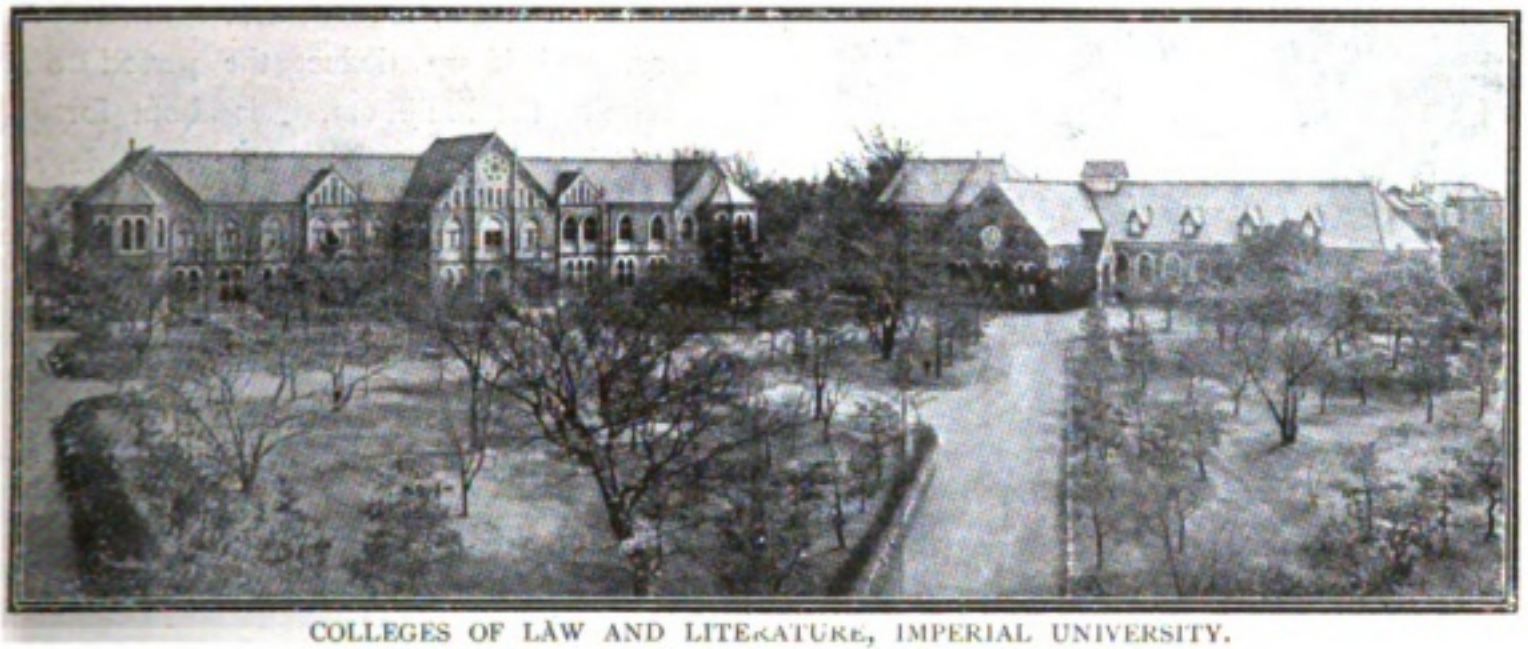

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although all these declined in the countries where they developed, they flourished in Japan. The power to assimilate whatever is good in other civilizations had been carefully cultivated for several centuries. And this appreciation for the good and hatred of the bad was the latent force in cultivating the assimilative power.

Religion itself was absorbed into the Japanese national character. The teachings of Buddha and Confucius when once they were planted in Japanese soil, were assimilated. Confucianism was no longer Chinese, but Japanese, and the Buddhist religion of India also became changed. With regard to Christianity, there is no doubt but that it will gradually expand, yet it is destined to be assimilated into the Japanese national character. This unique character of the Japanese race, this unrivalled power of assimilation is a matter of the greatest congratulation in our country.

When the making of New Japan is considered, it cannot be expected that the civilization of a country can be fully developed in the short space of half a century. Take the case of Africa for instance. Whatever care may be taken to teach science, military arts, literature, fine arts or religious precepts to the aboriginal races, scientists all agree that the lapse of two or three centuries would not have much effect upon their civilization.

In Japan the power of assimilation had been cultivated for more than two thousand years. The ground was fully prepared. The mental soil had been cultivated by feudalism, by the keen competition of the feudal ages. The spirit that had been kept alive during

IMPERIAL MOAT, AND DEPARTMENTS OF NAVY AND JUSTICE.

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TOKAIDO, THE ANCIENT HIGHWAY.

these years of struggle and the fight for existence during the period of violent changes in the ranks of society,—the spirit that ran through literature,—all form the backbone of the Japanese character.

When once Old Japan is understood, it will prove an easy matter to give the reasons why Japanese civilization, when it comes in contact with another civilization, harmonizes with the newcomer. The civilizations of India and China had been introduced into Japan years before, but neither of them were able to change Japan into India or China. Japanese civilization progressed on independent lines of its own. Just so, it is beyond doubt that the civilization of Europe introduced into Japan will assimilate with the old and become a more brilliant product.

The so-called civilization of New Japan is but of recent origin, hardly more than half a century, and if we deduct the period of confusion of the Meiji era, it is about forty years. What Japan has been able to achieve during this short space of forty years is almost beyond the range of imagination. She has accomplished what took other countries four centuries. I am confident that in the course of time, two or three centuries to come, Japan will be enabled to equal any of the most highly civilized countries of the world.

ELEVATED RAILWAY IN TOKYO.

I do not say we shall excel them, but we shall certainly not fall far below them.

The Japanese ideal is to raise the civilization of the Far East, with its sixty per cent of the world's population. The mission of Japan consists in safeguarding the peace of the East, by causing its civilization to progress.

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# Japan's Oldest Colony

BY

HENRY B. SCHWARTZ

THE year 1909, which witnessed the organization of the first Prefectural Assembly in Okinawa Ken, marks the close of colonial government in the former kingdom of Loo Choo and its complete assimilation to the Empire of Japan.

It is a good time to ask by what means this has been accomplished and what have been the results to Japan and to her Loo Chooan subjects. In doing this we shall get a good idea of Japan's colonizing ability, for Loo Choo, which once bulked so large in the eyes of western nations that they all wanted to make treaties with her, has been for years quite out of the pathway of international commerce and, so far as foreign interference is concerned, has been able to work out her plans with a free hand. In Loo Choo she has done absolutely as she pleased, and from what she has done here we may learn what she would be pleased to do in Korea and elsewhere, and what is her real temper toward weaker and inferior nations.

The colonial period of Loo Chooan history, which is now to be briefly reviewed, begins in 1609, when the Daimyo of Satsuma invaded Loo Choo. The islanders were no match for the hardened soldiers of Satsuma and a short, one-sided campaign followed. At its close the King of Loo Choo and about a hundred of his principal retainers were taken prisoners and carried away to Kagoshima. The King was assigned a commodious residence* in Kagoshima, and later he and his followers, guided and guarded by Satsuma officials, were allowed in a leisurely manner to visit Yedo and the principal places in the Empire.

Meanwhile, the strong man bound and all authority in abeyance, some three hundred Satsuma officials entered the little kingdom and proceeded to spoil his goods. With no one to question their proceedings, the islands were surveyed, a census was taken, a local government was established, and taxes were levied and collected. Thus it came about that when two years later the King was allowed to return, he found nothing left to him but the shadow of sovereignty. His Kingdom had become a mere colony of Satsuma.

From this time on, the King and his nobles were allowed to keep up the poor pageantry of royalty on the hill in Shuri and to continue to send tribute to China, to which country their heart allegiance was rendered. It seems strange that Satsuma should have allowed this to continue, but we must remember that this tribute, which had no resemblance to modern taxes, was never a very serious affair. The horses, sulphur, and sea shells which composed it were not to be compared to the benefit the envoys who carried it derived from their visits to Peking. Its reception probably always cost China far more than it was worth. The relationship which Loo Choo and Korea sustained to China finds a far better European analogy in the religious allegiance paid in the Middle Ages to Rome than in any modern colonial relation.

Aside from its intrinsic insignificance there was another very important reason why the

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Prince of Satsuma did not terminate this China tribute once for all. At that time all foreign commerce in Japan was the peculiar perquisite of the Tokugawa house and was limited to Nagasaki. But in Loo Choo an extensive trade with China was carried on which Satsuma was not willing to disturb by quibbles about anything so unimportant as this tribute business. The Loo Choo-China trade, which Satsuma continued to exploit for its own benefit and which did so much to increase the power of Satsuma and to develop that knowledge of things western which was one of the characteristics of that clan in early Meiji and pre-Meiji days, was thus the reason why until modern times Loo Choo was allowed to continue in the anomalous position of a double dependency.

With the awakening of the national as opposed to the clan spirit which marked the beginning of the Meiji era, one of the first things to attract the attention of the central government was the quite unusual position of Loo Choo as a clan rather than a national dependency. It was with the purpose of nationalizing this relation that in the third year of Meiji the King of Loo Choo was requested to send a special envoy to the national capital to announce his own succession and to congratulate the Emperor on his restoration to power. On the return of this envoy they advised the complete abolition of the empty kingship on the one hand and the dependence upon Satsuma on the other, that Loo Choo might be in name and in fact as well one of the clans of the Empire.

The central government had already arranged for the carrying out of this plan and, with that end in view, Matsuda Michiyuki the Minister of the Interior visited the islands in 1877.

All this roused a mighty ferment in the little kingdom and envoys were dispatched in haste to China to appeal for help. But large bodies move slowly and the middle kingdom proved no exception. When she finally got ready to move in the matter, she confined herself to protesting. But before any protest reached her, Japan's plans for the reorganization of Loo Choo had been carried out. In 1880, Matsuda again visited Loo Choo, this time with 200 soldiers from Osaka. It was his intention to bring the Loo Chooan King to Tokyo, but his island majesty pleaded sickness and his son was allowed to take his place. The clan relation was abolished and the islands were organized into the Okinawa Prefecture, and Kinashi Seiichiro was appointed temporary governor.

J. HIBI, GOVERNOR OF OKINAWA.

The former King, notwithstanding his illness, was still able to carry on negotiations with China and to this end he secretly dispatched his kinsman, Sho Tokuko and three companions to Peking. The negotiations were of course fruitless, but they interest us because they involve three very celebrated men, now all removed from the arena of world politics. The were Ito

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Hirobumi, then Minister of the Interior; Li Hung Chang, at that time at the height of his power and influence, and General U. S. Grant, who, while on his trip around the world, was appealed to by China and asked to arbitrate in the matter.

The Japanese history of this arbitration is still among the secrets of the foreign office, but the Chinese side is shown in an interesting way in the published Letters and Despatches of Li Hung Chang,* where the matter comes up at intervals during a period of four years.

The first mention of the Loo Choo matter is in a letter from the Chinese Minister in Tokyo in which he predicts that if Japan is allowed to take Loo Choo she will take Korea, China's other dependency, next. To this Li Hung Chang replied:—

"We ought to fight Japan and protect Loo Choo, but I have other troubles which prevent me from fighting. I think the best plan would be for you to discuss it with the Japanese."

Thereupon, the Chinese Minister drew up and presented an insolent and contemptuous despatch which later he was compelled to withdraw. Meanwhile General Grant visited China and Li Hung Chang appealed to him. Grant demanded as a *quid pro quo* for his intervention that for three years China should prohibit laborers coming to the United States. To this China seems to have agréed, and on Grant's arrival in Japan he took the matter up and had several conferences with Ito and Saigo, who came to Nikko to visit him. Grant showed himself as always a man of peace by advising China to withdraw her insolent dispatch and urging a compromise of the matter. To this end two propositions were put forward, but just which of them came from Grant it is impossible from Li's letters to determine.

KENCHO OFFICIALS AND MEMBERS OF THE FIRST PREFECTURAL ASSEMBLY OF OKINAWA KEN.

* For these references I am indebted to Mr. C. S. Leavenworth's Pamphlet—The Loo Choo Islands.

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NORMAL SCHOOL.

One of these proposals was that the kingdom should be divided into three parts: Japan to retain the northern portion; China, the southern; and the King of Loo Choo, the single island of Okinawa. To this neither Japan nor the King of Loo Choo would agree. The second proposition left the King wholly out of the question and divided the group by giving Japan all the northern portion and China the two clusters of Miyako and Yaeyama, which lie near Formosa. This proposition greatly pleased the Pro-Chinese faction in Loo Choo, among whom the Anti-Japanese feeling ran so high that many of them got all their earthly possessions together ready to move to the south as soon as the question should be decided. Their moving preparations proved a little premature, for Japan had asked, in return for the compromise, the privilege of trade in the interior of China, which that country was in no wise willing to grant. "How foolish it would be," wrote Li Hung Chang to the Tsungli Yamen, "for China to exchange the profits of trade in her own country for one of the desolate islands of Loo Choo."

For two or three years more the matter continued to come up occasionally in Li Hung Chang's despatches, but from the first he was apparently only trying to save that most precious of all things to the Chinese—his face. In his letter of thanks to General Grant he had said, "I do not think Japan can yield, as she has already annexed Loo Choo."

On the part of Japan there was no hesitation. The temporary governor was succeeded by Nabeshima Choku kin, who, on the 29th of May, 1880, became the first actual Prefectural Governor. The Loo Chooan King finally recovered his health sufficiently to go to Tokyo and accept the title of Marquis and the yen 200,000 it carried with it. His followers were also handsomely provided for. Four of them became barons and all the old nobility received pensions in lieu of their allowances. But notwithstanding all these favors, the Loo Chooan official class continued to be dissatisfied until the close of the Japan-China War. Their dissatisfaction was never violent and their history is stained by no record of assassination, but their conservatism and ignorance combined to make them look up to China as the source of all light and learning, and to despise Japan and her boasted modernism; but when they saw that Japan with her new methods could conquer China, their opposition—at last ceased. The King cut off his cue and with the fall of the royal top knot a general adoption of Japanese manners and customs ensued. Year by year since that time the island prefecture has become more like the rest of the Empire.

When we turn from history to examine present conditions, we are greatly aided by the

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BUILDING PIER, NAHA HARBOR.

NAHA FROM ONOYAMA PARK.

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careful statistics of Japanese officialdom. Those available for comparison begin with the establishment of the Prefectural Government in 1880, but pre-Meiji statistics, could they be had, would only make the showing more strikingly favorable.

As long ago as the days of the Pharaohs the relation of prosperity to population was dimly understood and, except in the case of Israel in Egypt, an increase in population has been an evidence of favorable conditions. If the Japanese rule in Loo Choo had been oppressive we should notice its effects in the vital statistics of the islands, but on the contrary we find that the population which in 1880 was 310,545, in 1909 had increased to 510, 910, a gain in the period of about 66 per cent and an annual increase of 6,909.

LOO CHOO WOMAN WEAVING.

The density of population is 3669 per square ri, which is about twice the density of Japan proper. Its teeming population especially in Southern Okinawa is one of the most striking features of Loo Choo. People, people everywhere; on foot, in jinrikisha, pushing carts, carrying burdens; every road is thronged with them. What has the Japanese Government done for these multitudes?

First and foremost, it has provided for their education. In 1880, when Japan assumed control, such a thing as popular education did not exist. The official classes, it is true, studied Chinese and whiled away their laborious leisure by writing Chinese poems, in which accomplishment many of them became very skillful. But the common people were wholly uneducated and had so little appreciation of the value of education that it was almost impossible to secure the attendance of their children when schools were first opened, although it was necessary to resort to compulsion and payment for attendance. The latter method of stimulating attendance was continued until 1894, but since that time the advantages of education have come to be duly appreciated, and in 1908, 93.66 per cent of the children of primary school age were in attendance. In the prefecture at present there are 129 primary schools, with 880 teachers and 57,957 pupils.

To provide teachers for all these schools a normal school was opened the year after the Japanese Government assumed control. From this there have been 554 graduates. The Prefectural Middle School, established the same year, has graduated 603 students. The higher education of girls was not begun until 1901, when a Higher Girls' School was opened in Shuri, which six years later was removed to fine new buildings near Naha. These three schools are all the facilities for Middle School education in the Prefecture and are quite insufficient to meet the demand. The erection of another Middle School

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is one of the pressing needs of the islands.

This deficiency is in a measure met by ten practical schools of various kinds, commercial, agricultural and mechanical. In these schools 949 pupils are now enrolled and 723 have graduated since their establishment. This is a step in the right direction, but the number of these industrial and trade schools should be largely increased and their equipment greatly improved.

THE OLD PALACE OF SHURI.

A second benefit the Japanese Government has conferred on the multitudes of Loo Choo is in the matter of sanitation. Year by year house cleaning is enforced under police supervision, compulsory vaccination is practised and a general education in cleanliness has been carried on. Most of this lies outside of the range of statistics but the progress made is sufficiently notable to be easily remarked. The Loo Chooan still keeps the pig in the front yard and the goat in the parlor, but that kind of dirt seems healthy, for epidemic diseases are almost unknown. The fact is that with the exception of Yaeyama, where malarial conditions prevail, the islands have a remarkably healthy climate. Swept as they are by sea breezes, the air is pure and well ozonated. Of course the summers are hot, but summers are hot everywhere in Japan, and actually the thermometer does not rise as high as it often does in Nagasaki, Osaka or even Tokyo. In winter frost is wholly unknown.

IN THE PALACE GROUNDS.

Unfortunately, while the air is good, water is both scarce and poor, and the lack of personal cleanliness may be laid largely to that fact, but bath houses are becoming more common even in the remoter towns. In the city of Naha, in particular, the water is hard and brackish

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and a better supply for that city is one of the sanitary problems demanding speedy solution.

Even in a healthy climate, people do get sick and accidents will happen, so the need of medical attendance has been met by the establishment of a Prefectural Hospital in Naha. This not only meets the local need but has given medical or pharmaceutical training to 139 persons, forty-five of whom have become practising physicians.

STATUE OF BARON S. NARABARA.

A healthy and educated people must have field for activity, and here the most remarkable results of Japanese administration are shown. Agriculture especially shows a splendid development. Even to sweet potatoes, the Loo Chooan staff of life, three and a half times as many are raised as in 1891. As none of these are exported, it shows that the food of the common people is constantly increasing in abundance under Japanese rule; that, allowing for increase in population, the common people have more than twice as much to eat as they had eighteen years ago.

Of the people who eat these potatoes, the men raise sugar and the women weave cloth, and with more and better food, both are doing better work. The acreage of sugar has increased since 1889 four and a half times, while the value of the sugar produced has increased almost sixfold. The Loo Chooan woman makes an even better showing for her work, for during the same period the number of pieces of cloth produced has gained 4.6 times, and its value has increased from yen 57,346 to yen 384,488, almost sevenfold.

Statistics of exports and imports show that in the four years for 1904-1908, exports increased thirteenfold while imports increased fourfold. The balance of trade for 1908 shows some 400,000 yen in favor of the islands.

With this large increase in exports and imports has come a great improvement in means of communication. Roads are in process of construction which will open all the ports of Okinawa for the transportation of goods to Naha, for which port last year fourteen vessels made 150 voyages to Japan, besides maintaining a regular inter-island service. The quality of the steamship service has also greatly improved, and under favorable conditions a voyage in the Osaka Shosen Kwaisha's Heijo Maru, or Basan Maru, is a delightful experience. With the completion of the harbor works at Naha now in progress, still greater improvement may be looked for.

Of course, mails which must be carried by water can never be as regular as those upon land, but the official Japanese telegraphic service is available at the same rates as in Japan proper and large use is made of it.

While from the altruistic view point Japan's success in Loo Choo has been thus remarkable, from the point of national economics, it has not been less so. The last available statistics on this subject are those of 1905, which show that the government's receipts exceeded its expenditure by yen 1,312,489.

The Japanese officials, who have achieved this success, have been able men, carefully selected for the posts they were to fill. Beginning with Prince Ito, who as Minister of the Interior shaped the initial stages of his government's administration in Loo Choo, many of them have carried the experience gained here to the larger but similar problems of administration in Korea. He that is faithful over a few things is fit to be ruler over many things, so Japan's success in Loo Choo, her oldest colony, and her later success in Formosa warrant us in expecting a like success wherever she may try her hand.

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# Stories of O-oka

BY

MADAME Y. OZAKI

AUTHOR OF "BUDDHA'S CRYSTAL," "WARRIORS OF OLD JAPAN."

## V

### O-oka's Justice

One of the many anecdotes related of O-oka recalls the famous story of the English judge Sir Henry William Gascoigne, in the reign of Henry the Fourth who with stern and unflinching justice sentenced the king's son to imprisonment for misconduct. On Henry the Fifth's accession to the throne he called Gascoigne to his first Parliament in 1413, thus rewarding him for his uprightness.

O-oka as a young man was Governor of Yamada, Ise, where the sacred Imperial Shrines have stood from time immemorial.

Yoshimune, the eldest son of the Lord of Kishiu, whose dominions lay near Yamada, used to go and fish in the ponds of the Ise temples regardless of the laws, which strictly prohibited this. The Governor's men caught Yoshimune and his retainers in the act one day and arrested them. Thereupon the attendants pompously announced that their young master was a son of the Lord of Kishiu, thinking to frighten the Governor with a great name.

But O-oka replied calmly that the law must be obeyed by all, even the highest personages in the land. When Yoshimune was brought before him he rebuked the young lord severely, saying:

"You bear a great resemblance to Lord Kishiu's son, but you cannot be he, for in his position he would certainly take care not to disgrace himself by transgressing the law."

O-oka then sent Yoshimune back, strictly admonishing him not to break the law a second time.

Yoshimune on becoming the eighth Shogun remembered the just judge of his youth and promoted him to the position of Mayor of Yedo.

## VI

### A Pet Cat as Witness

During the mayoralty of O-oka there was a carpenter who had his home in Shiba, one of the districts of the city. The young man was about twenty-eight years of age and blessed with a pretty wife of whom he was very fond. Near by this couple there lived other carpenters, several artisans, and clerks.

To outward appearance the carpenter and his wife lived harmoniously; they were never known to quarrel, but at the time this story opens the husband was often abstracted, and his friends found him not the same jolly companion he was wont to be, and wondered what was the matter.

The cause of the carpenter's preoccupation was a serious one, though he spoke of it to nobody. He was sure that among the young men in the neighborhood his wife had a secret lover, and that she was no longer faithful to him. He watched her carefully for weeks, but could not discover who he was.

At last he could bear his anxiety no longer, and hearing of O-oka's fame, he determined to ask that sage's advice.

As soon as he was ushered into the Mayor's presence, the young husband told the story of his suspicions. O-oka, amused at the young man's innocence and stupidity, took a fancy to him, and decided to sift the matter to the bottom. The Mayor then asked the man whether he liked dogs or cats. He answered that he

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liked both fairly well, but that his wife kept a pet cat to which she was devoted.

"Well, I will try to help you," said O-oka, but you must remember that, if I find the guilty man, the same punishment that befalls him must be meted out to your wife!"

"What punishment is that?" asked the carpenter anxiously.

"Oh, don't you know?" replied O-oka. "Chopping off both their heads will be the lightest punishment."

The carpenter drew in his breath and sat up straight with a start.

"The reason why I came to trouble your Excellency," said he in perturbation, "is because I love my wife, and if her head is chopped off I shall lose her. I implore you to save her." And he bowed his head to the floor in the earnestness of his entreaty.

The Judge-Mayor was more amused than ever.

"Well," he said, "if that be so, what do you intend to do with the man?"

"If he is prohibited from making love to my wife,—that is all I want! I have no wish to punish him," said the simple-minded carpenter.

O-oka smiled as he said: "Well, I will find your rival, and do what I can to prevent him from making love to your wife again, and I won't punish them either! Will that suit you?"

With these words O-oka dismissed the suppliant.

The next day the Mayor summoned to his presence the carpenter's landlord, and asked him if among his tenants there was such and such a man, describing the young carpenter.

"Yes," the landlord answered, "and he is a very good fellow!"

Then O-oka asked him his opinion of the carpenter's wife.

"She is better looking and better educated than her husband. This is the general opinion of the neighborhood," was the reply.

O-oka then asked how many tenants he had in that district besides the carpenter and his wife, and the man counted up fifteen young men tenants besides the carpenter.

The Mayor then ordered the landlord to send all his tenants, including the carpenter's wife with her pet cat to the court the next day.

None of these people except the jealous husband understood why they were suddenly summoned by the Mayor, but one and all obeyed as was their bounden duty.

O-oka, as soon as they made their appearance, taking the cat, made the carpenter and his wife stay outside while the fourteen young men he bade sit in a row before him, telling them one after the other to call the cat.

One by one thirteen of the men called pussy, but with no effect. The animal paid no attention to any of them, but remained crouching in a corner as if afraid of its strange surroundings. But when the turn of the fourteenth man came the cat began to move, and in a few minutes got up, arched its back, erected its tail in the way of cats when pleased, walked over to him, and purring, jumped on his lap and curled itself to sleep.

O-oka signed all the others to leave the room. He then sent for the woman and bade her sit by the side of the remaining man on whose knees her pet cat was contentedly asleep.

When the two found themselves brought face to face they both changed color and turned their heads away.

O-oka first of all asked them their names, ages and occupations, as is customary on such occasions. When these questions were answered he turned toward them with great gravity and reprimanded them for their evil conduct.

At first the culprits denied the charge, but O-oka, pointing to the woman's cat, told them that was sufficient witness. If they would not confess their guilt, he would have to put them through a cross-examination. Afraid of this

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ONE AFTER THE OTHER TO CALL THE CAT

and their judge's discernment, they then and there made a confession, and apologized for breaking the law.

O-oka then told them they had incurred the death penalty, but that this time he would pardon them, as he thought they had sinned through ignorance, if they would promise to amend their lives from that day forth, but if they were brought before him again, he would have them executed.

Invoking Buddha they vowed never to transgress again.

O-oka then dismissed the paramour, and calling in the carpenter, gave the erring wife back to her husband.

### VII

### O-oka and the Ghost

There lived in a samurai's house a servant belonging to the ashigaru* class who was ambitious to better himself. After a great deal of thought his reason told him that he could never rise to be a true samurai. He therefore decided to become a medical doctor, and to this end entered the service of a physician. In the old times this profession was regarded with great respect and accorded the standing of the samurai class.

In his new situation the man served for four years, watching his master's way of practising and in his spare time doing all he could to acquire the desired knowledge. At the end of this time, so great was his thrift and application that he had not only saved some money but had also learned a good deal about the use of medicine. He now started independently as a *masseur*, and as opportunity occurred tried his skill on his patients ailments. As he was honest and painstaking his reputation was soon made, and in the course of three years he was able to save, for him, a small fortune.

* Ashigaru. The lowest class who were only permitted to wear one wooden sword.

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The successful man now found the hope of his years of toil and patience fulfilled; he bought himself a nice house in the district of Tokyo called Kanda, and established himself as a real practitioner this time. Here too, he won the confidence of the district and before long was the most popular doctor in the place. When at the height of his success, however, he took a chill which proved fatal.

The house which the self-made doctor had built with so much joy was now in the market, but strange to say, though it was bought and sold several times, no one stayed there long, each new tenant selling the place and going away. A few weeks was the longest period that the house was ever occupied at one time. It was now reported to be haunted and its price sank lower and lower. At last a certain physician bought it on account of its phenomenal cheapness and moved into it with his family, thinking that he had found a great bargain.

Not long after they had settled down in the new home, the wife one evening going along the passage saw an apparition at the end of the corridor. There stood in front of her the figure of a man about thirty-four years of age. She called her husband, and he, too, saw the ghost. As the astonished couple gazed at it, the spectre disappeared, but it returned regularly every night.

The new tenant did not mind the ghost himself, but he saw that his wife was frightened, and he was anxious lest the children should see or hear of it, so he decided to leave the house at once.

In a few days he went to the agent who had sold him the haunted place and demanded his money back, saying that he was going to move at once, but the agent refused.

"You bought the house and I certainly won't take it back," said the agent. "If you leave now, you must also pay the ground rent while it belongs to you."

But the doctor would not listen to this.

"You are a bad man!" said the angry tenant. "You sell the house at a good price, and keep a ghost there to frighten away the tenant, who is then obliged to sell the haunted place for next to nothing to get rid of it. You are a fraud! I certainly will not pay ground rent to you!"

The landlord answered:

"Nowhere in the world can a landlord keep a ghost in a house for the sake of fraud. You are an impostor, trying to get out of paying the ground rent! Your story is preposterous!"

"If you think that," said the doctor, "come with me to-night and see for yourself whether there is a ghost there or not!"

The landlord, however, must have known of the ghost story, for he refused to go.

The quarrel at last became very hot between the two, and finally the landlord brought the case before O-oka.

The famous Judge-Mayor called the plaintiff and defendant to the judicial court and listened to both sides of the question. He then asked the doctor, in the event of the ghost giving up its nightly visits, whether he would live in the house and pay the ground rent according to the agreement.

"Of course I will!" assented the doctor.

O-oka then turned to the agent, and asked to be told the history of the haunted house.

O-oka, as he listened to a detailed account of the first owner who had built the place, said to himself that the spirit of the unfortunate man must be haunting the house which had cost him years of struggle and toil to build. He had surely looked forward to spending many years of life in the home he had so fondly built, and, bitterly disappointed of this hope, his spirit could not rest while other people occupied the house, but returned to the spot on which his earthly hopes had centered.

O-oka determined to inspect the haunted house, and with this purpose he went there

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one evening after dark, sending everyone away.

With only a night-lantern lighted he sat alone for hours in a room at the end of the passage where the ghost was said to appear.

The hours went by, and the rest of the world sank into the silence of sleep. When midnight struck O-oka began to think that there was no truth in the story. Still he sat patiently on till the hour of the Ox (2 a.m.) drew high. Then the wick light in the andon suddenly flickered and burned dim. Looking up, O-oka was aware of a weird shape just visible behind the light, but he, who knew no fear, was thoroughly interested by this time. He noticed that the apparition took the form of a man whose face wore a wistful expression as he looked around the room.

O-oka addressed the ghost:

"I know your story. By dint of years of toil and trouble you built this house, and you must have looked forward to spending many years of comfort here, but unhappily you died as soon as you had built it. It is reasonable that you do not like to see other men living here and that your spirit haunts the place. I sympathize with you and will keep anyone else from occupying your house by burning it down at once. So shall your spirit find rest and peace!"

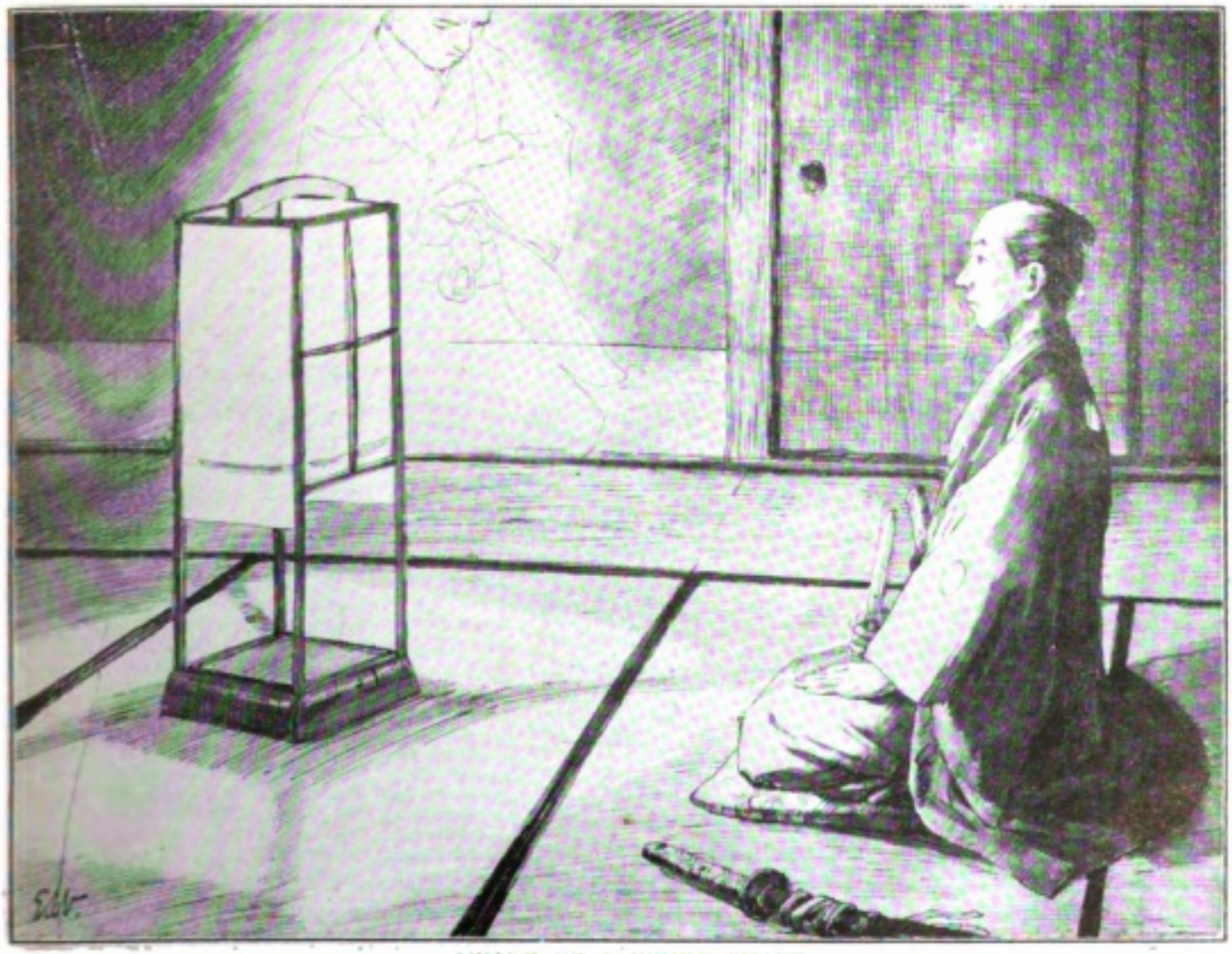
As O-oka began to speak, the ghost looked pleased, and when he finished it nodded its dishevelled head as if in acquiescence.

Then the Mayor repeated the Buddhist invocation:

"Namu Amida Butsu! Namu Amida Butsu!" and taking the brass saucer containing the light, set fire to the paper andon, which flamed up in a blaze.

When the spectre saw the andon take fire, he was satisfied that his house as he thought was burning down, and vanished, never to return. The troubled spirit, no longer earth-bound by the passion of envy, went to its place of rest.

The doctor who had bought the house henceforth lived unmolested. Thus did O-oka lay the ghost.



AWARE OF A WEIRD SHAPE.

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1. Wood Dutchman by Tomotsugu, 18th cent. 2.—Two gods, Daikoku and Fukurokuju wrestling, by Tokoku living in Tokyo. 3.—Ivory hermit and dragon unsigned, middle of 18th cent. 4. Ivory man exorcising a demon. By Mitsuhiro. 5.—Wood junk with people inside, by Kagetoshi, middle 19th cent. 6.—Wood dancing girl with ivory mask by I-Sai, middle 18th cent. 7. Nio being massaged by Oni. By Kyozomi middle of 18th cent. 8.—Wood kettle maiden by Komin, end of 18th cent. 9.—Ivory oni with bag by Gyokusan beginning 19th cent.

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# NETSUKE

BY

H. A. E. JAEHNE

RECENTLY I had the pleasure of meeting a well-known collector of oriental art, a sincere student and a connoisseur. I mentioned to him that I understood he had a collection of netsuke, to which he replied most indignantly, "Don't accuse me of that. I consider the art infantile." This brought very forcibly to my mind Mr. Albert Brockhous' introduction to his charming book on netsuke in which he quotes from Confucius:

"Everything has its beauty
But not everyone sees it."

Although a student of and very much interested in the old Han, Tang and Sung potteries and porcelains, still the fascination of the art of the netsuke carver of Japan has year by year increased for me.

It is a great mistake to think that only among the old carvers can good workmanship be found. There are still carvers in Tokyo to-day who compare very favorably with those of the latter half of the nineteenth century. Netsuke carved by Tokoku, who is without doubt the greatest living carver, are much prized and sought after by collectors, and even at the present time are being cleverly copied.

The pitfalls in the way of the beginner in netsuke collection are many, and my advice is not to buy netsuke simply because they are old, for in nine cases out of ten, where you have sacrificed beauty to age, you will realize in time that you have amassed a collection from which you derive very little real pleasure, and in many cases you will also find that the netsuke are not old after all. Without a doubt an old netsuke has far more charm than a new one. Age has softened the lines and instilled the warmth of life into the wood or ivory. Yet notwithstanding this, it is well to begin your collection with such netsuke as appeal to you from an artistic point of view, regardless of age. The love for the old will develop with further acquaintance.

Huish, the well-known connoisseur of Oriental art, claims that the netsuke were first introduced from China into Japan, and there is no reason to doubt this, for Japan owes so much that is good in her arts to China. The first netsuke date from the beginning of the seventeenth century, when tobacco was first introduced by the Dutch into Japan, when they were used to hold the tobacco pouch in its place on the belt; and later, when inro, little medicine cases, were introduced, the netsuke

**Upper left hand illustration—Fox dance. Ivory by Rakumin, end of 18th cent. Upper right hand—Ivory dancer by Sekizui, end of 18th cent. 2. Frog from red growth on crane's head, beginning 19th cent.**

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were used in the same way for the same purpose; also for the yatate, or writing case, and pouches to carry seals and money, and even for wine bottles made from gourds, metals, etc. As the netsuke were first used for tobacco pouches, it is safe to presume that all the old large long ones were employed in this manner, and this accounts for the greater number of long netsukes found among the genuine old ones. When the inro came into fashion, the size of the netsuke became smaller.

The widest range of materials were employed, wood of all kinds, ivory, lacquer, various metals, tortoise-shell, amber, glass, stone, crystal, horn, bone, and often strange and rare substances; for instance, in my collection I have a delightful little frog (see fig. 3, page 98) made of the red growth found on the top of the crane's head, which has very much the appearance of amber.

Ivory was first brought over from Holland to Tokugawa Hidetada about 230 years ago, when a pair of tusks were presented to him. They were divided into twenty-four pieces and Hidetada gave each daimyo a piece, the more important daimyos according to their rank receiving the larger pieces, which were given to the most skillful carvers in their different provinces, who made them into netsuke. Most of the old ivory netsuke are long in shape and usually three cornered.

The manju netsuke are often interesting and are shaped very much like a Japanese cake called manju, from which resemblance the name is derived. The Kagami-buta, from kagami, meaning mirror, and buta, meaning cover, are a more interesting class of netsuke than the manju. This class of netsuke was introduced by the celebrated metal workers who flourished in the nineteenth century.

Most netsuke in the seventeenth century are

1 2 3 4

1.—Ivory Shoki and oni, unsigned, beginning 18th cent. 2.—Ivory Dutchman, carrying gun with rabbit on shoulder, end of 17th cent. 3.—Wood oni with lantern by Masanao, 19th cent. 4.—Ivory abura bozu, the oil robbing priest, middle 18th cent.

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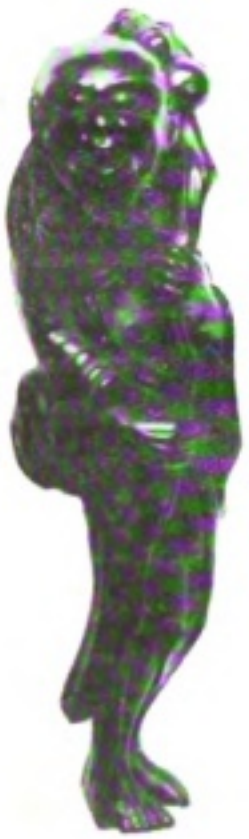

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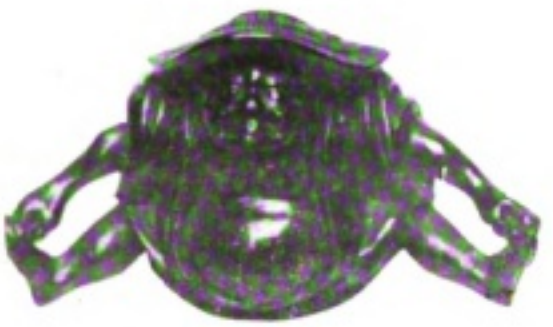

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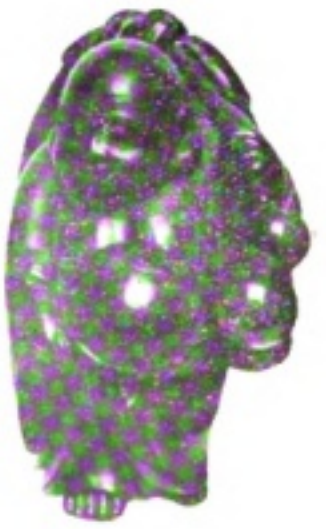

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1.—Sparrow dance, lacquered, unsigned, 18th cent. 2.—Wood figure by Shugetsu, middle 19th cent. 3.—Wood Hotel carrying bag and gourd on staff by Tokoku. 4.—Wood lacquered doll with ivory head, unsigned, end of 18th cent. 5.—Wood horse and horseman unsigned, beginning 18th cent. 6.—Wood lacquered doll, unsigned, beginning 19th cent. 7. Wood lacquered doll unsigned, middle of 18th cent. 8.—Wood frog on walnut by Ryo-cho beginning 19th Century. 9.—Wood sambasso by Hejitsu, beginning 19th cent.

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1

unsigned, and are usually copied from Dutch and Chinese subjects, or else represent fabulous animals.

The netsuke carver had a wide field for his imagination in the choice of subjects,—the folklore, in which Japan is and always has been so abundantly rich; the many animals, real and fabulous; nature, of which the Japanese are so fond; and the many subjects of Chinese origin—all these were used to advantage, lending additional interest and fascination to the artistic value of the netsuke.

According to the well known authority, Professor Yokoi of Tokyo, Nono-Zuchi Ryuho, who lived at the beginning of the seventeenth century, was the first carver of netsuke. Korin, the great lacquer master, and his younger brother Kenzan, who lived at the end of the seventeenth century, were also famous netsuke makers. In the eighteenth century lived Ritsuo Somin of the Yokoya family, and the Deme school of No-mask carvers.

It is fairly safe to say that mask netsukes signed by any of the Deme family were only copies of the larger masks made by some member of this famous family and were the work of contemporary artists who signed the name of the artist who made the original mask.

Probably the greatest netsuke carver who ever lived was Yoshimura Shuzan who pursued his art in the second half of the eighteenth century. His netsukes are aways lacquered, and even to-day in Osaka where he lived, clever imitations are being made. It is said that when Shuzan sold a netsuke he guaranted to keep it in repair, which accounts for the good condition of many of them. In the same century lived I-sai, Yoshinaga, Miwa, Komin, Minko, Masatada, Tomokazu, Masanao, Mimkoku, Tomotada, Masataka, Haruchika, Shugetsu, I-Sen, I-Tan, and Tomotsugu, all very celebrated carvers.

The nineteenth century is particularly rich in good netsuke carvers, and there are the well known names—Rantei, Ryukei, Kwaigyokusai, Tomochika, Ranmei, Ryomen, Auraku, Gyokuhosai, Masakazu, Masatomo, Rakumin, Masatsune, Tatayoshi, Setsusai, Sukinaga, Shigemasa, Mitsuhiro, Kagetoshi, Hojitsu, Jujyoku, Ikosai, Masanobu, Hidemasa, Joso, Soya, Hidechika and last but not least Tokoku.

Suguki Tokoku was born in the ward of Honjo in Tokyo. His early name was Tatsugoro, and he was left an orphan at the age of thirteen years. When he was nineteen he

2

3

4

1.—Ivory shoki and oni by Mitsuhiro end 18th cent. 2.—Ivory tiger by Kwaigyokusai. 3.—Ivory rat with egg plant by Rantei, beginning 19th cent. 4.—Ivory monkey by Masatsugu, (Kwaigyokusai) 19th cent.

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learned for the first time the art of carving without the aid of a teacher, by imitating the masterpieces of the old and new carvers of netsuke. He held in high esteem the work of Hojitsu, Kwaigyokusai, and Tomochika, and gradually made himself a master of the art. He originated an entirely novel process, combining rare woods and metals in mosaic work, the result surpassing even that of the old makers. He may be ranked as one of the foremost carvers, either old or new, of Japan. Tokoku is also known by the names of Fugui and Mairui, and at the advanced age of sixty-five is still hale and hearty and busily engaged in his work.

TOKOKU, THE GREATEST LIVING NETSUKE CARVER.

The beginner must not think because he has an old netsuke signed by a well known name that he has genuine one, as good carvings were imitated, even during the lifetime of the artist, and signed with his name. There are men in Japan to-day who make a specialty of carving "old" netsuke, and the collector can obtain to order frogs by Masanao, oxen by Tomotada, or any well known subject by any celebrated artist. Some of the imitations are so clever that even the so-called experts are sometimes deceived.

It is therefore good advice to the beginner to buy such netsuke as appeal to him by their intrinsic artistic merit and not merely for their supposed age or a well known name.

1 2 3

1.—Ivory No dancer with coral face by Jugyoku beginning 19th cent. 2.—Wood lacquered doll, unsigned, beginning 19th cent. 3.—Wood nio by Soya, living in Tokyo.

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# The Plum in Japanese Poetry

BY

H. SAITO

IN the affections of the Japanese people the plum blossom has long been established. It is worshipped for its beauty, fragrance, and the whiteness of the petals. Praise is given its purity and constancy, and it has become a symbol of bravery and hardihood, since it bursts forth from the bare limbs of the tree while yet the snow lies on the ground, and is the first to lead the procession of the flowers.

For centuries the plum has been popular in art, and is to-day employed in designs on the most costly silk or elegant screen, to the cheapest fan or cotton towel. For the decoration of the house nothing is considered more beautiful than the dwarf tree in full bloom. There are few gardens without a plum tree, where it is cultivated, not for the fruit, but for blossoms alone. Famous plum gardens are visited by throngs of people, and from the branches may be seen many fluttering papers on which poems are written. The plum has long been a favorite theme of Japanese poets. Some of these poems are given here.

Tsurayuki, one of the greatest court poets who lived in the Heian period, the golden age of Japanese poetry, had a favorite plum tree in his garden. But the Emperor admired it, and expressed a wish to possess it. The poet could not refuse, and so the gardeners from the court came and dug up the beautiful tree. They were carrying it out through the gate when the poet's daughter appeared, a tomaka, or oblong piece of fancy paper on which poems are written, in her hand, which she tied to the tree. This was the poem she had written :—

*My Lord's command I must obey :*
*But when the warbler comes in spring,*
*And for his bower asketh, pray,*
*Where shall I bid him stay and sing ?*

*Tsurayuki's Daughter.*

The Emperor appreciated the poem so much that afterwards the tree was returned to its owner.

---

A genius who has long remained obscure writes a poem and asks recognition at the hands of a friendly critic. He may perhaps be an office-holder. In either case, a plum branch is sent with the following poem :

*Whose eyes, if not O thine, shall it delight—*
*The classic plum-tree's blossom pale and wan ?*
*The perfume and the hue both recondite*
*He must and shall appreciate who can !*

*Motonori.*

---

Sugawara Michizane, the god of learning, to whose memory a shrine is consecrated in every respectable town or village, was at one time unappreciated. He could not but write :

*Deep is the vale where spring's gay train*
*Comes late and loiters on the way ;*
*And muffling snow doth render vain*
*The warbler's faint expectant lay.*

*Michizane.*

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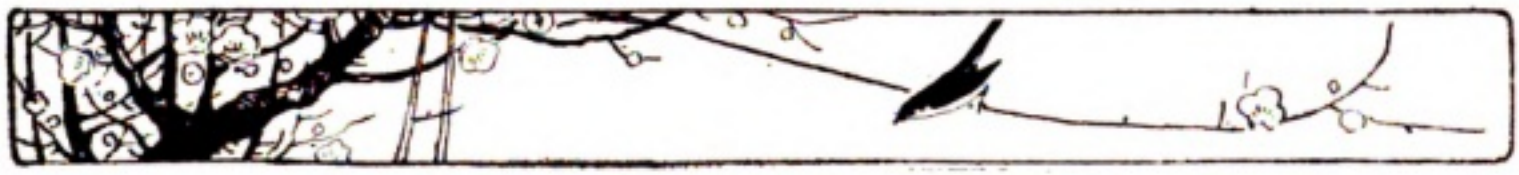

"To break a branch" is a significant phrase. The girl in the popular song points to a police notice under a flowering tree and says to the importunate lover—

*Oh, don't! If any one should come!*
*Look there, upon the flowering bank,*
*The notice says to wicked boys,*
*It is forbid to break a branch.*

---

An English proverb says, "The tree does not withhold its shade from the wood-cutter." This thought is expressed in connection with the plum-tree:—

*The plum-tree greets with sweet perfume*
*The man who breaks the branch in bloom.*

---

When a favorite tree is in blossom, invitations are sent to friends to come and see the flowers. The invitations are usually in the form of a poem as:—

*'Tis now in glorious spring's array,—*
*My plum-tree whose like never grew;*
*Would that, or ere it pass away,*
*The blossom might have homage due!*

*Okura.*

*From out the snow it takes its purity,—*
*My favorite plum-tree's blossom pure and chaste;*
*It is now in the prime of fragrancy,—*
*May many a flower-lover hither haste!*

*Okura.*

---

The wind wafts the faint perfume of the plum-blossom from some neighboring garden,—where perhaps also blooms some unattainable object of the poet's adoration.

*I'd fain from thee an answer wring,*
*O scent of plum-tree's flower!*
*Whence this sweet message thou dost bring,*
*Or from whose sacred bower.*

*Anon.*

A lady reproaching her lover with neglect writes as follows:

*Alone I gaze, and lo! away doth fade*
*The plum-tree's blossom's match'ess scent and hue,*
*Ere he hath come and fitting homage paid*
*Who used to have appreciation true!*

*Takakura.*

---

A poet sees a plum reflected in a stream and sings:

*Shall I each spring the stream mistake*
*For blossom, and in that belief*
*The yielding water try to break*
*Only to drench my drooping sleeve?*

*Ise.*

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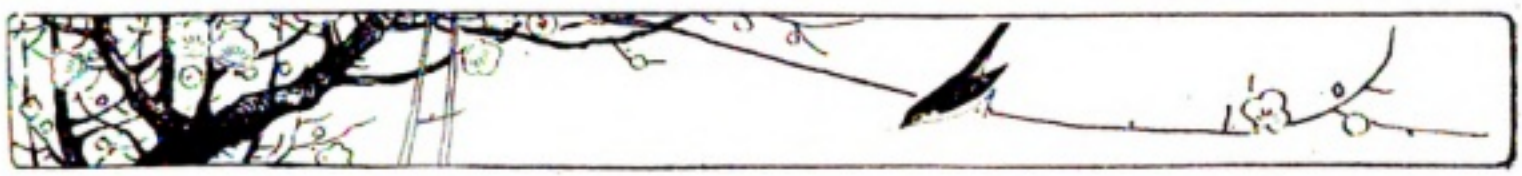


*The snow doth make it hard to tell*
*The modest plum-tree's blossom pure ;*
*The warbler chance may seek the dell*
*And find it in the shade obscure.*

*Michizane.*

The poet sang not in vain, the warbler did find the blossom out of the snow, and the wished for renown came at last.

---

The plum blossom is prized for its purity, also for its rare perfume. Gaudy plum flowers are considered vulgar,—the simpler the petals, the more artistic, and worthy of appreciation. A poet sings:

*It mingled so with moonlight pure and sheen,*
*I failed to find the plum-tree's blossom white ;*
*The peerless perfume surely should have been*
*A trusty guide to help my sorry plight !*

*Mitsune.*

*The jealous eve would hide from view*
*The plum-tree's blossom chaste and fair ;*
*Although unseen the modest hue,*
*What can conceal the perfume rare ?*

*Mitsune.*

---

Th beauty of the plum-branch makes it especially adaptable for flower arrangement, and the cherry is seldom used because its growth is not so graceful. A host who expects a friend, decorates the alcove of the best room with a spray from his favorite plum-tree, and if disappointed in the pleasure of receiving the guest, sends to the delinquent the following poem:

*For thee, O breaker both of word and heart !*
*Have I the blossom from the warbler ta'en,*
*That sang to her with meek unconscious art ;*
*I, too, have broke—a flowering branch in vain !*

*Anon.*

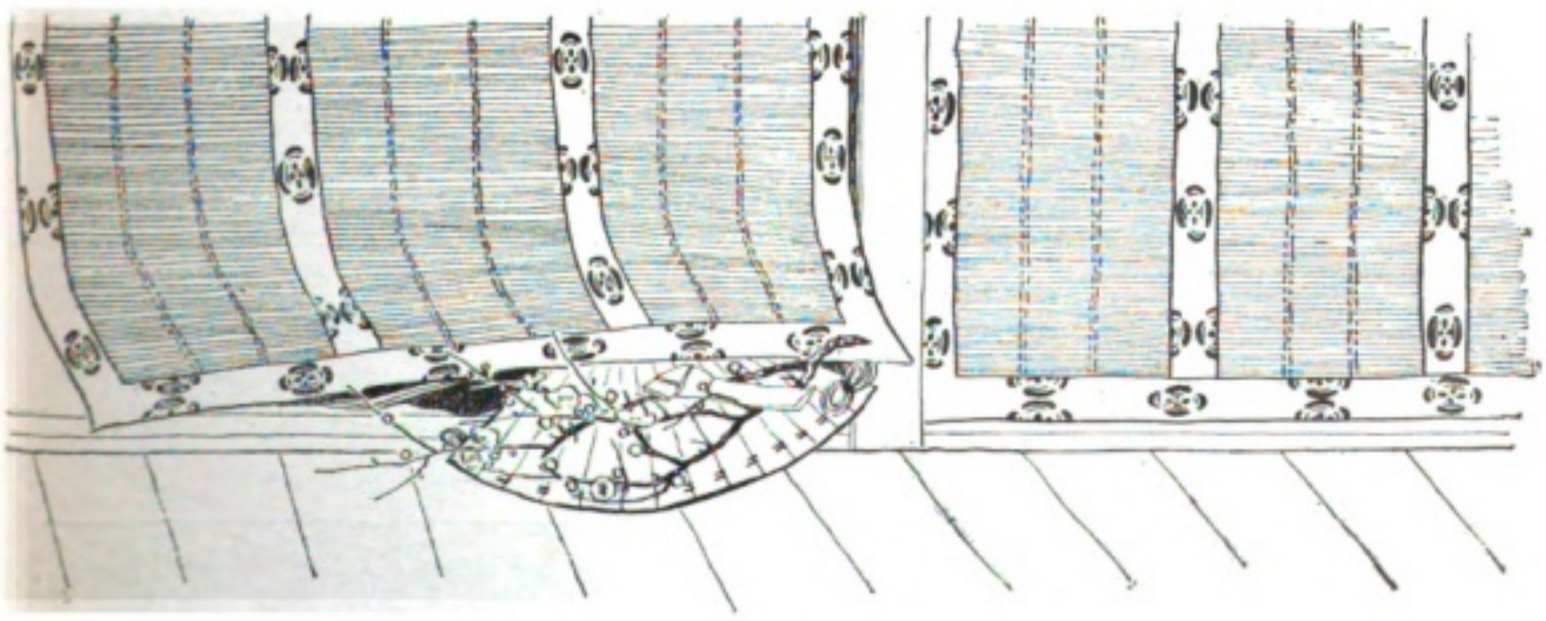
---

If the Americans believe that Japan wishes to possess the Philippines, a verse written by one of our priest-poets should quiet such a suspicion:

*I will not break, when o'er my neighbor's wall*
*The plum-tree tempts with blossom white as snow ;*
*By mine own heart ought I to judge of all,*
*How dear it is to him, I well may know.*

*Sosei.*

This poem is intended to warn men against covetousness in general, and against one form of coveting in particular.



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The poet Tsurayuki goes home to the place of his birth. His old-time friends behave distantly to him, because he is now a great man at court. He breaks a branch from a plum-tree in the garden and writes:—

*The people's hearts I know no more:*
*But of my seat of infancy*
*The flower blooming as of yore*
*Remains as sweet and true to me!*

---

A love-lorn swain sends a plum-branch to the beloved of his heart, saying—

*On her I often think and gaze on thee,*
*O plum-tree's blossom modest, chaste and fair!*
*When thou at last shall pass away from me,*
*What'er shall cheer then in my despair?*

*Sadayori.*

The fair one chooses to misunderstand him, and answers:—

*No spring but sees our willing hearts enslaved*
*By lovely hue of blossom and perfume;*
*What heedless woman hath so ill behaved*
*With wanton sleeve to trifle with its bloom?*

*Daini Sammi.*

---

*The stalwart samurai that e'er two swords wore*
*Doth bid stand still his eager, prancing steed,*
*And lists awhile if chance the warbler pours*
*His carol in the wayside plum-tree's shade.*

*H. Saito.*

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# Men I Shall Never Forget

(From the Japanese of Musashi-no)

TRANSLATED BY

ARTHUR LLOYD

## Chapter II.

IT was long past eleven, and close upon midnight before they had noticed even how fast time had been slipping by.

"No hurry," said Okiyama the artist, with a smile. "To-morrow is sure to be an off day for us both. It does not matter how long we sit up.

Otsu fumbled at his watch-chain. "I wonder what the time is," he said, and then, "Good gracious, it's past eleven."

"In that case," Akiyama replied calmly, "I vote we make a night of it.....Though of course, if you wish it, you can go to bed."

"Nay," replied Otsu, "I am not in the least sleepy. But I feared you might be tired. You see, I did not start from Kawasaki until late in the day, and I have not walked more than three ri and a half. I am comparatively fresh, but you.....

"Oh, I'm all right," interrupted Okiyama. "I don't want to go to bed. I only thought if you were going to retire you might let me have this to read."

As he spoke he picked up what looked to be a manuscript of about ten sheets. On the cover were written the words, "Men I Shall Never Forget."

"Oh, that's nothing," replied Otsu hastily. "It is only what you would call a rough sketch. It is not fit to show to people yet." Still, in spite of his protestations, Otsu made no attempt to recover his manuscript. Akiyama began fingering the paper and reading a piece here and a passage there.

"A sketch," he said, "always has peculiar characteristics of its own. I wish you would let me have it for a little while."

"Would you mind letting me have it back?" So saying, Otsu took his manuscript out of Akiyama's unresisting fingers, and began to turn over the pages.

For a moment neither of them spoke. The wind and rain outside roared with fresh violence against the shutters. Otsu sat, with his eyes fixed on the paper, and his ears intently listening to the sounds outside. He seemed to be dreaming.

"A night like this," said Okiyama, trying to arouse his friend, "must be something ideal for you."

But his voice did not seem to reach Otsu's ears, for he made no answer. Was he listening to the sound of the wind and rain? Was he looking at the manuscript he held in his hand? Was he thinking of someone a hundred miles off? As he gazed, Akiyama thought in his heart of hearts that he would make a splendid subject for a picture.

"I think," said Otsu presently returning from his torpor, and looking at Akiyama with dreamy eyes,—"I think that instead of letting you read my manuscript, I had better tell you the story myself. You see, I have only written a very rough sketch, and you might find it rather difficult to make out."

"Certainly, if you wish it," replied Akiyama. He looked into Otsu's face. There was a strange gleam in his eyes which were full of tears.

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"I will tell you the story," continued Otsu, "as carefully as I can. You may find it dull. If you do, please stop me at once. You need not mind talking quite freely to me. And I am going to tell you my story quite frankly. It is very strange that I should have a sort of desire for you to hear it, isn't it?

Akiyama put some more charcoal on the hibachi. Then, noticing that the saké remaining in one of the bottles had got cold, he plunged the bottle into the kettle that stood on the trivet over the fire.

"You will notice," began Otsu, gently pushing the manuscript from him so that Akiyama might see it, —"you will notice that I begin with an explanatory sentence, 'When I say, men whom I shall never forget, I do not mean men who should never be forgotten!'..... You see it, don't you?" he continued, pointing to the manuscript....."Well, I mean to begin by giving you this explanation, because the whole point of my story depends on your understanding it. I daresay it is quite clear to you.....still....."

"Don't waste time over preambles," said Akiyama. "Get on with your story and remember that I am here to represent the average man in the street. Excuse me, I will make myself comfortable."

He stretched himself at full length, with his cigarette in his mouth, and his head resting on his right arm. A kindly smile hovered about his eyes as he looked at Otsu's face.

"When I say 'Men I shall never forget,' said Otsu, I do not mean parents or children, friends or acquaintances, teachers, superiors, or others who have shown us kindness. Such persons I describe as men that should never be forgotten

"But there are others—men towards whom we stand tied by no bonds of affection or duty, men who are absolutely outside the daily current of our lives—whom, nevertheless, we cannot forget without failing both in human sympathy and in the duties of humanity. I do not say that everybody has come across such persons; but, at any rate, I have, and I feel sure that my experience is no singular one, for I believe you have had such experiences also."

I LEANED OVER THE TAFFRAIL.

Akiyama nodded in silence.

"I remember quite well," continued Otsu, "one such experience in the spring of my nineteenth year! I had been out of sorts for some time, and had resolved to leave school for a while and go home to recruit myself. It was during that journey home that I was travelling through the Seto Sea on one of the regular steamers that ply in and out of Osaka. It seems a long time—ages, in fact—since it all occurred, but I remember it was a clear spring day, and we were cutting our way through a glassy sea, our bows raising small gently chattering ripples as we glided through the water. I have no recollection, whatever, of my fellow-passengers that day, of the captain, or of the boy that brought us tea. I have a sort of a notion that one of the passengers poured out tea for me, and that I conversed on the deck with a number of persons on a number of subjects; but there is no clear recollection in my mind of anything.

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"I do, however, remember, that I was not feeling very well, and that I did not move about very much, but sat on the deck quietly absorbed, for the most part, in dreams of my own—in visions of the future and of my own lot in life. It was quite natural for a young man, such as I then was, to have such day dreams. I got up from my chair, went to the bow of the ship, and leaning over allowed my eye to gaze over the almost oily expanse of waves and to listen to the gentle rippling of the water under our bows. There was a thick spring haze on the water, and, as we glided smoothly along, we saw to right and to left islands which came towards us out of the mist, they stood out clear for a few moments, and then vanished again into the mist before our eyes. The bright rays of the spring sun would fall straight on them, making them gay and resplendent in the fresh green of the spring vegetation and the bright yellow of the fields on na.

Presently, we came quite close to a small island on the right,—not more than ten cho from its lonely beach, and I leaned over the taffrail to have a good look at it. Its slopes were dotted here and there with clumps of stunted pine, beyond, there was no sign of vegetation or culture, no field, no paddy-land, and not a vestige of a house. The white foam of the receding waves shone in the sun along the expanse of solitary beach, and seemed to be playfully making gleaming swords-blades as it gambolled over the pebbles. I concluded, however, that the island was not absolutely uninhabited, for I heard a lark singing in the sky high above the hill, and I remembered a verse my father had composed about the skylark being the unfailing sign of the vicinity of a rice-field. I, therefore, made sure that there were houses somewhere on the island on the other side of the hills.

"As I gazed I saw something moving on the gleaming sands, which I presently made out to be a man. More than that, he was a grown-up man and not a child, and he was very busy picking up something and putting it into a basket or tub he carried with him. I could not take my eyes off this solitary figure walking alone along that desolate beach, and I gazed until, as the ship speeded on its way, the man became but a black speck, and the island itself vanished in the mist.

"It is now about ten years since I saw what I have now described, but I cannot tell you how often, I have not seen rising before me the image of that solitary man. He is one of the men whom I shall never be able to forget.

"My next case occurred some five years ago. It was the New Year's season. I had paid my visit of congratulation to my parents, and had lost no time in starting for a tour in Kyushu. It was on this journey that I crossed Kyushu from Kumamoto to Oita.

"Early on the second of January I left Kumamoto in high spirits. My younger brother and sister accompanied me and we started off for our long trudge in waraji and leggings as true pedestrians should. The sun was still high in the western sky when we reached the post-station of Tateno, where we rested for the night.

"Before sunrise the next morning we set off from Tateno, hoping to achieve out great ambition. Right before our eyes, but at a considerable distance rose the smoking crater of Mount Aso, and to this goal we bent our footsteps over the frost-covered ground, going straight ahead over frail plank bridges and along unfamiliar lanes, and more than once losing our road in our anxiety to arrive at our destination. At last about noon we climbed to the summit of the mountain, and it must have been past one o'clock when we at last found ourselves standing on the edge of the crater.

"The district around Kumamoto is exceedingly warm. There was no wind, and the sun shone brightly so that we felt no cold, winter though it was, and standing though we were on the summit of a mountain 6,000 feet above sea level.

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"The vapor which the crater was continually belching forth, came forth hot and transparent, but it soon grew cool and white in the cold air but this was all the white we saw, for there was no snow on the whole of the mountain, only a transient appearance of that color as the dry grass waved to and fro and turned its white blades to the sunlight. The earth, too, was dry and burned, black in some places and red in others, with jagged cliffs here and there to mark the boundaries of the ancient crater. Neither tongue nor pen will suffice to describe the grand desolation of the scene. It would be a task worthy of your brush to depict it.

"We made a first ascent as far as the edge of the crater, and spent some time looking down into the yawning cavity and then around us at the spacious panorama that stretched itself out at our feet. But the wind at the summit was unbearably cold, and we were glad to descend a little to the shrine of the god of Aso, by the side of which we found a small tea house which supplied travellers with common tea and simple refreshments. Here we took a hasty but happy meal of rice-balls, and after a sufficient period of rest made our second ascent to the crater.

"By this time the sun had sunk quite low in the sky, and the mist which hung over the plains of Higo at our feet was dyed by the sunlight a burnt red color exactly resembling that of the cliffs around the old crater, which we could see from where we stood. The waving grass which for miles around, covered the plateau at the base of Kujutoge, whose conical peak towered high among its surrounding mountains, shone red in the setting sun and the air was so liquid clear that we seemed to be able to discern the movements of men and horses in the plain below. Heaven and earth around us lay solitary and silent, the only sound to break the stillness being the tremendous roar of the volcano, as the white vapor rushed up from below straight towards the sky, broke itself to pieces as it rubbed against the bold peak of Takatake, and then drifted off and was lost to sight in some remote corner of the sky.

"Shall I say that the sight was sublime? Or that it was beautiful? Or that it was terrible? We stood for some moments spellbound, like stone images, and gazed into the chaos around us. It was only natural that, at such a moment, and in such a place, our minds should involuntarily be filled with thoughts of the immensity of the universe and of the marvellous mystery of human life.

WHITE VAPOR RUSHED UP FROM BELOW.

*(To be Continued.)*

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# The Feast of Daruma

I

It was the Feast of Daruma,
The chubby gods were piled up high
Upon the lighted stalls; the sky
Was flushed with sunset far and nigh.

II

The keen-edged biting breezes blew
From where snow-capped Akagi stood
Like some gigantic old-time god
Who frowns on earth in sullen mood.

III

The idle pleasure-loving folk,
Sauntered and clattered to and fro
Or crowded round in kindly row
To see if we would buy or no.

IV

Some gods, like Hope were painted blind.
But those who ere the year had fled
Could name some wish accomplished
Could paint their eyes in, so they said.

V

I chose two ruddy sightless gods
One for myself, and also one
For her who, neath a milder sun
Lives on to know life's fullness gone.

VI

In my own wish I named a star
Somewhere betwixt the earth and sky
Too near for Heaven and yet too high
For earth. For better 'tis to sigh

VII

For stars than cherish lesser lights,
Although we gain no present prize.
High Heaven opens to the eyes
That learn the lessons of the skies.

VIII

It is the Feast of Daruma,
Again the distant hills are white
And proud Asama's massive height
Vomits her wrath upon the night.

IX

Again the pleasure-loving folk
Saunter and jest; again the wind
Blows bitter chill, with cut unkind.
And still my Daruma is blind.

M. KIRBY.

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## LIFE

O, Life !
What are thou but the morning dew
Or of a summer's night the dream ?
With bliss of meeting soon in view,
How lightly of thee do I deem !

*Tomonori, Translated by* H. Saito.

## RETRIBUTION

Him who loves me
I love not, and aside do shove ;
And is it retribution due,
That he whom I to madness love,
He loves me not, nor knows me true ?

*Anon. Translated by* H. Saito.

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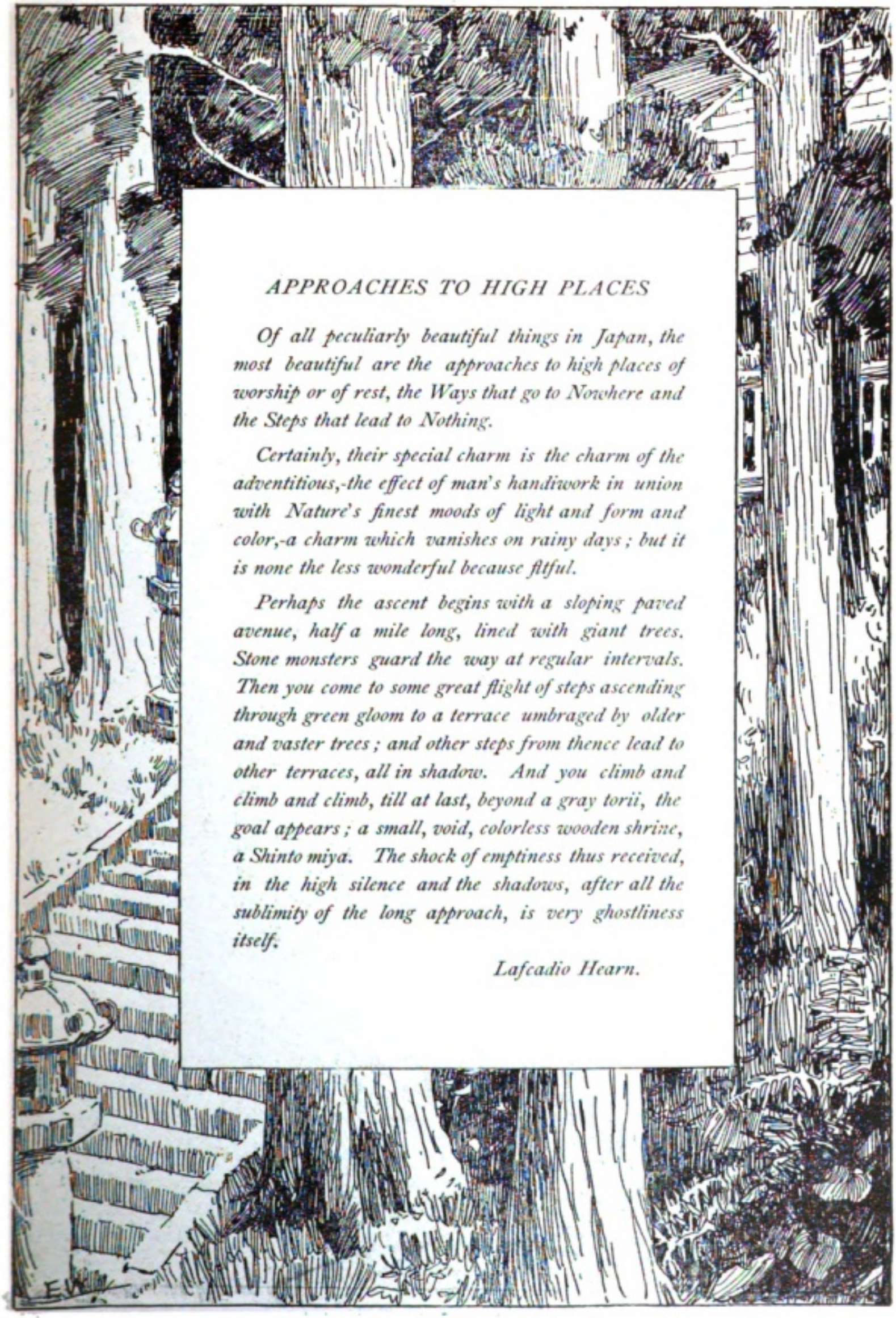

## *APPROACHES TO HIGH PLACES*

*Of all peculiarly beautiful things in Japan, the most beautiful are the approaches to high places of worship or of rest, the Ways that go to Nowhere and the Steps that lead to Nothing.*

*Certainly, their special charm is the charm of the adventitious,-the effect of man's handiwork in union with Nature's finest moods of light and form and color,-a charm which vanishes on rainy days ; but it is none the less wonderful because fitful.*

*Perhaps the ascent begins with a sloping paved avenue, half a mile long, lined with giant trees. Stone monsters guard the way at regular intervals. Then you come to some great flight of steps ascending through green gloom to a terrace umbraged by older and vaster trees ; and other steps from thence lead to other terraces, all in shadow. And you climb and climb and climb, till at last, beyond a gray torii, the goal appears ; a small, void, colorless wooden shrine, a Shinto miya. The shock of emptiness thus received, in the high silence and the shadows, after all the sublimity of the long approach, is very ghostliness itself.*

*Lafcadio Hearn.*

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UMBRAGED BY OLDER AND VASTER TREES.

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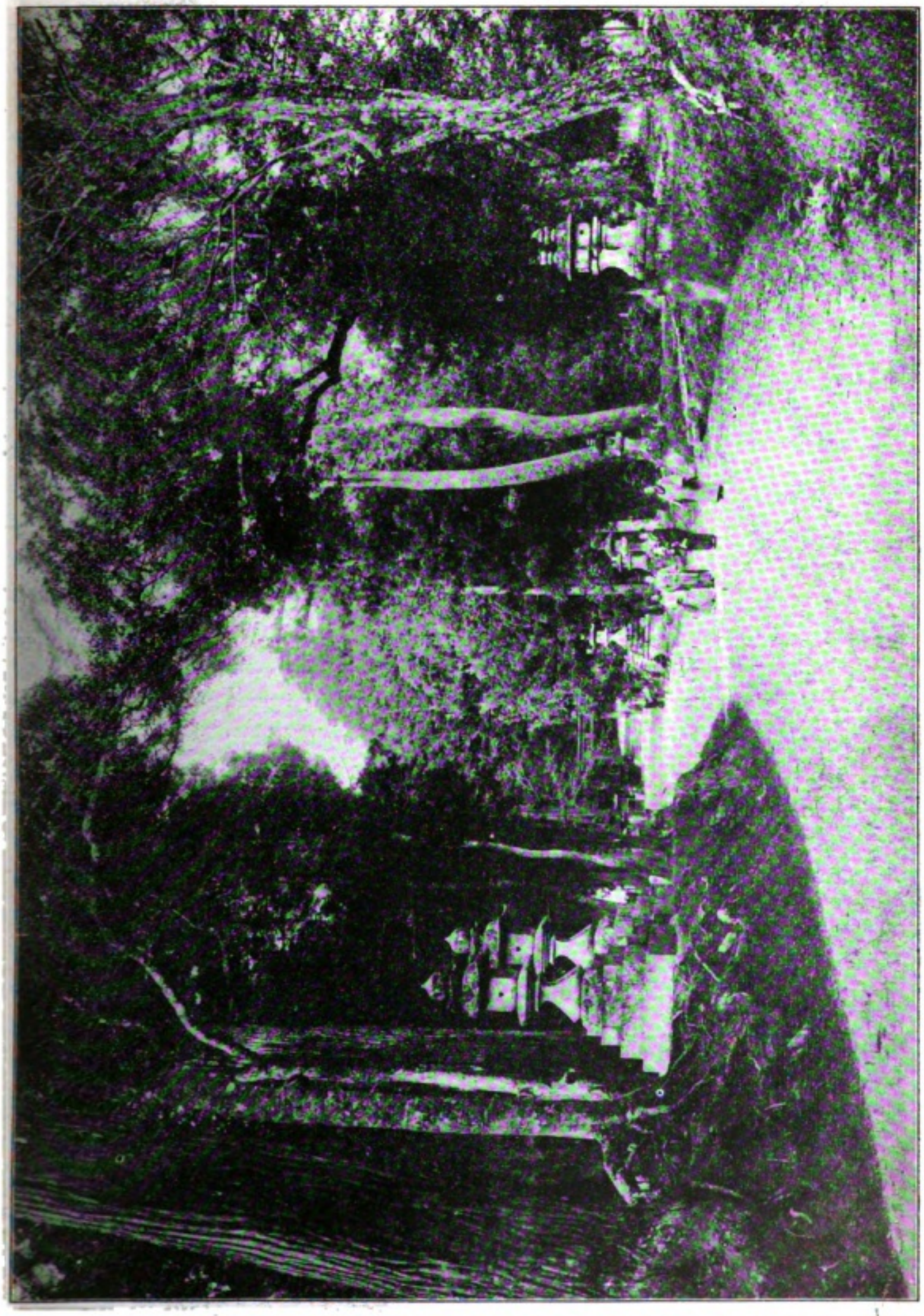

WAYS THAT GO TO NOWHERE.

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.....BEGINS WITH A SLOPING PAVED AVENUE.

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# The Ainu of Yezo

BY

FREDERICK STARR

PROFESSOR OF ANTHROPOLOGY IN THE UNIVERSITY OF CHICAGO.

WHAT the Indian is to the American, the Ainu is to the Japanese. It is probable that before the ancestors of the Japanese entered the islands, the population of all Japan was Ainu. Not only the northern island of Yezo, but the main island, and even Kyushu, is sprinkled over with place-names derived from the Ainu language. The ancestors of the Japanese seem to have entered Japan from the south, driving the Ainu before them northward. Little by little the aborigines have yielded ground, and the different stages in their later retreat are matters of history.

Now they are almost confined to the islands of Yezo and Saghalien. Even in Yezo they have become an insignificant element in the population. There are probably not more than fourteen thousand Ainu of pure blood remaining in the northern island. They are a dwindled remnant of a once considerable population; whether their number is now dwindling is not easy to say. The general belief is that they are decreasing and will eventually vanish; but all seem to agree that the Ainu of the Saru River district are holding their own; about Memuro the number has increased within the past ten years, but this increase is perhaps one of immigration rather than a normal growth; at Asahikawa statistics indicate an increase at the rate of two per cent per annum. Whether the Ainu is decreasing, stationary, or increasing, it is certain that he is being modified in life and thought. Contact with Japanese immigrants, instruction in Japanese schools, the influence of Japanese control,—all are having their effect. In his mode of life, dress, house, ideas and customs, the Ainu is becoming Japanized.

The Ainu is as different fundamentally from the Japanese as the American Indian differs from the Anglo-Saxon. The ethnologist recognises a few great races of mankind. Keane, whose little works on ethnology are well known, recognises four great races of mankind: the Caucasian, Mongolian, Ethiopian, and American (Indian). He calls them by Latin names but his terminology practically amounts to that just given. The Caucasic peoples are characterized by a generally white skin, wavy hair with oval or elliptical cross-section, abundant growth of hair upon the body and face, prominent and relatively large nose, horizontal eye-opening. In these simple, evident, and easily marked characters they differ markedly from Mongolic peoples, who have generally yellow or yellow-brown skin, straight hair with circular cross-section, scant beard and body hair, flat face with broad flat nose and "oblique" eye-opening.

Ah well, in all these respects the Ainu is a Caucasian and a white man. He has failed in life's battle. He has yielded ground before a more hardy, vigorous, energetic and worthy people. The Ainu has truly a white skin when it is washed,—which is but seldom; he has abundant, long and wavy hair which frequently hangs down upon his shoulders; he has fine, lustrous, dark, expressive eyes with horizontal opening; he has a growth of beard which gives him in mature life a patriarchal aspect; while his nose is often thick, it is on the whole large and prominent, and the whole combination of his features suggests that of the white race.

The growth of hair upon the body is notable; so much so that writers and speakers

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generally refer to them as "hairy Ainu." It is probable that they are actually the hairiest population on the globe. True, many individual cases among other white peoples may be found as hairy as many Ainu; but it is doubtful whether the average of any other population is so pilous.

Left to himself the Ainu is a hunter or fisherman with some rudimentary agriculture. His culture, judged by rigid standards, is just above the stage of savagery. His little villages are located with reference to streams and bays and forests; he settled where nature gave a food-supply. In the villages upon the Saru river the village type is simple. The houses are arranged along one side of the single street. On the other side are store-houses, small affairs raised on piles to protect the contents from rats and other animals. The houses are carefully oriented,—their longer axes running east and west. They consist of a single rectangular room with the opening at the west end; in the east end is the sacred window at considerable height above the floor; sometimes there is a door at the west end and this opens into a sort of hall or entry called the shem.

While the door of the house is at the west end, the entrance to the shem is at its south side,—a device well suited to cold weather conditions. At the centre of the house is the open fireplace above which are hung the pots and kettles for food preparation. The floor is covered with rush mattings, which are frequently ornamented with neat geometrical designs. The northeast corner of the room is sacred and in it are displayed the treasures of the household, consisting of lacquered tubs and buckets,—ceremonial cups and bowls, old sheaths and swords, ancient bows and quivers; the walls are hung with inao, and in the very corner is the great stick with its mass of inao shavings, which represents the spirit of the house and serves as a guardian to the inmates. In such a house the place of every member of the family is settled. The master of the house, his wife, the children, each and all know their own places. Between the fireplace and the east window is the place of honor allotted to respected guests.

While such a village arrangement may be typical, it is by no means universal. Thus, in the Tokachi district houses are scattered over the Ainu land, each surrounded by its little space of cultivated fields; store-houses are rare or absent, and are not raised on piles; orientation seems to be a matter of no consequence, and the sacred window may be in the north or west apparently as properly as in the east. The shem continues the axis of the house, and its door corresponds in position with the main door of the house. In some districts the Japanese authorities have constructed model villages for the Ainu.

At Asahikawa the people have been concentrated into a village with regular streets, along both sides of which are erected houses of Japanese-European type made of wood and plaster. It is interesting to notice how the conservative Ainu has in every case constructed a native house of brush and straw and lives alongside the improved residence. Not infrequently it is directly attached to the more pretentious dwelling, the only entrance being through the native house.

In the olden time the Ainu dressed in cloth woven from the fibre of elm-bark. The chief garment, something like the kimono in form, was decorated with characteristic embroidery in white and blue, worked either directly upon the bark-thread cloth, or upon a piece of cloth appliqued thereto. These embroidery designs are to be seen everywhere of the same general character, but there are differences in detail. Leggings are made of the same material and in the same fashion. Shoes are clumsy coverings made of the furred skins of bears, or of fish skin. For ornaments both sexes wear earrings of silver or white-metal; women wear necklaces of great beads probably brought from Manchuria. Men wear crowns or circlets, hung with little flaps of

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THE BEAR AT PLAY

READY FOR THE BEAR FEAST

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cloth, decorated with inao shavings and often adorned in front with a carved representation of the head of bear, fox or bird. To-day in many Ainu towns dress has undergone great change through Japanese influence. The old bark-cloth has disappeared or is retained only in ceremonial garments.

At first sight the stranger is disagreeably impressed by the tattooing of the women. There are three different kinds of tattooing found in lower culture. First, lines may be cut into the flesh with a knife and coloring matter introduced into the wound; second, coloring matter may be pricked with points into the skin or flesh; third, threads dipped in coloring matter may be carefully inserted and drawn under the skin, leaving the colored pattern in subcutaneous lines. Japanese tattooing is done by pricking; Ainu tattooing is by cutting. It is practised only upon females, and is confined to the face and arms and hands. The face tattooing is most remarkable. It is begun when a girl is young and is developed gradually with increased age until it reaches full development when she is prepared for marriage. The cuts are made with a knife, and soot from the kettle is inserted in the cuts, then the color is fixed by a wash made by steeping bark in hot water. The woman's mouth is entirely surrounded by a great moustache-like bordering of brilliant greenish-blue. Not unlikely this tattoo is really meant to represent a facial hirsute growth; as nature failed to give the woman a moustache, art supplied its lack.

The matter of salutation is fixed and regulated for all. The salutation of children by adults, of females by males, of men, are all prescribed. The salutation of men is the most notable. The ceremony consists of three parts, and each of the two men go through the same action. First, the palms of the hands are rubbed together to and fro various times; second, the hands are separated with a graceful curve and balanced up and down, palms upward; with each balancing movement the hands approach the patriarchal beard; lastly, the beard is stroked with both hands from above downward and the hair brushed backward from the temples with the hands. In this elaborate salutation there is no hurrying, and the movements are wonderfully graceful. McGee believes this ceremonial salutation due to an idea of sacredness of hair and considers the whole thing religious. Here he finds the reason for the moustache-shaped tattooing of the women, and it is notable that, in her greeting, the fingers are drawn across the upper lip as if to stroke the moustache.

The inao is a willow, or other stick, whittled with a knife in such a way that the shavings remain attached to the stick. There are different modes of whittling; inao may be male or female; they may be large or small; the shavings may hang loosely in a great mass around the stick or they may be bunched and tied in groups. The inao is at once a prayer, a sacrifice, and a divinity. The great inao in the northwest corner is the house-spirit, guardian of the family. Lesser inao are stuck about the fireplace as offerings to the fire-goddess, the chief divinity of the Ainu. Inao are set up near springs and on the paths to produce good luck and to protect against bad influences. At a little distance from the house, facing the sacred window, there is set up a line of inao, each of which may represent a different divine power. Such a line of great inao outside the house is called the nusa or "sacred hedge." Midway between the nusa and the sacred window is a stake or post which plays a part in some of the most important ceremonies.

The elaborate salutations, the inao in their many forms, and the great sacred hedge all form a part of the Ainu worship. The bear feast, however, is the most famous element in their religion, but is paralleled by a whole series of analogous ceremonies. In each and all of them an animal, taken when young and reared in captivity, is the object of sacrifice; in each and all the creature killed is eaten by the worshippers, and itself participates in this

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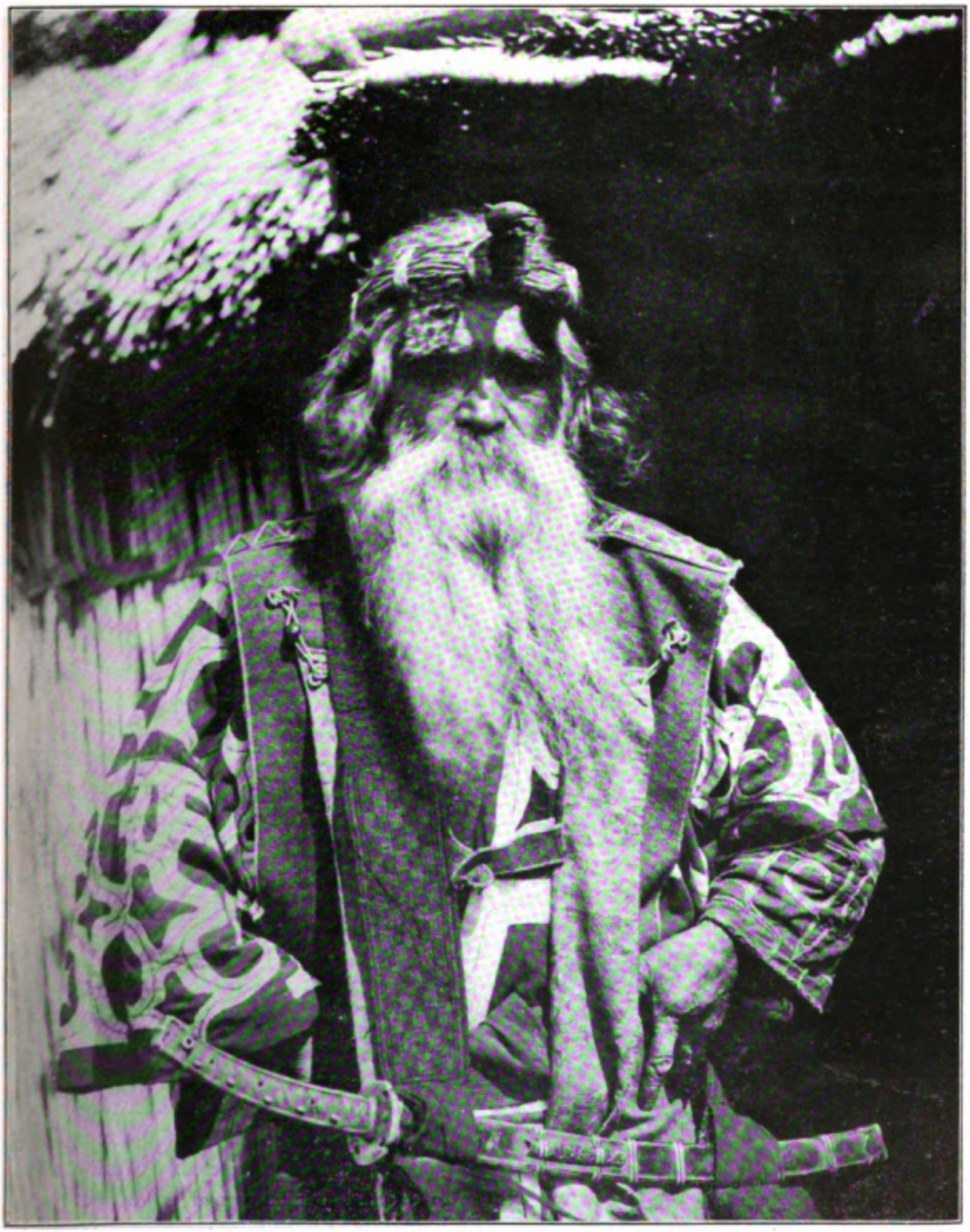

OLD PENRI, PIRATOI I VILLAGE (PHOTO BY KIMBEI.)

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feast upon its own flesh; in each and all the ceremony is a communion service meant to cement the relationship between the god killed and the worshippers. All of these ceremonials are euphemistically called "the sending away" of the being.

Still, not a year passes but what in one or another Ainu town it is celebrated. In the annual bear hunts the Ainu hunters desire to catch a young bear cub alive. The little creature is taken to the village and treated with every kindness. The Ainu women suckle it as they do their own children. When the young animal becomes large it is fed with cooked food from a special feeding-trough. When its presence in the house among the children is undesirable, it is kept in a specially constructed cage of logs and poles built outside the house. From this time onward it is usually fed by one man who is commonly recognized as the bear-feeder. When the animal is quite large it is ready to be sent away. Announcement is made, and preparations for a feast take place. Quantities of millet cakes are made, and millet beer is brewed. On the day announced people come from all the neighborhood. Ceremonies take place within the house, in which the old men go through with a prodigious amount of salutations, and drink great quantities of millet bear. Prayers are offered. Fresh inao are cut in great quantities, and the nusa is made white and clean with them.

THE BEAR CAGE.

Before the nusa the finest mats are laid as a seat for the older men who lead the ceremony. Outside, the bear has been dragged forth from its cage, and fastened by a rope to the post between the sacred window and the nusa. The millet cakes, the beer, the vessels and other objects used in the outdoor ceremonial are all passed through the sacred window. While the old men indoors have been drinking and praying, the women, who in its babyhood gave milk to the little bear, are weeping and mourning at its coming death; other women in a line outside are dancing with hand-clapping and every evidence of joy. One by one the old men come from the house and worship the bear with salutations and libations of millet beer. Finally, the leaders seat themselves with great ceremony on the mat before the nusa, with ceremonial bowls of millet beer and their libation sticks before them. Blunt-pointed wooden arrows, curiously decorated, are distributed by the old men. Boys and young men with bows scramble to receive these from the givers, and at once begins a wild scene of torture of the bear. The object is to shoot the blunt-pointed arrows at the bear with such force that they shall for a moment remain sticking in the suffering animal.

At the same time one or two men with poles prod and drive the bear that is wrought up to a pitch of furious anger by the teasing to which it has been subjected. Finally the worried and frantic animal is caught and dragged up to the mat on which the old men sit. Here it is sprawled upon the ground and a pole is forced between its teeth to gag it;

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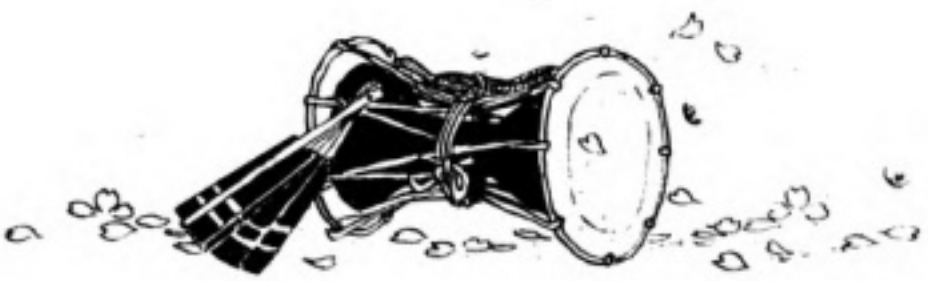
AINU GROUP: SARU RIVER VILLAGE. (PHOTO BY K. KIMBEL.)

a billet is placed under the animal's throat and another upon its nape; then all the young men throw themselves with full weight upon the log in order to crush the breath from the animal's body. One of the black-beards seated on the matting strokes the dying animal's head between his hands, whispering prayers to it as he receives its dying breath. When the poor beast's last gasp is given, its body is ceremonially washed. It is then laid out in state at the edge of the mat before the nusa and is offered millet cakes and libations of millet beer.

Later, after being given some of its own flesh and soup made of its own meat, the body of the animal is ceremonially eaten by its worshippers; its skin and head are decked with inao shavings and beads and ornaments of men and women. The object of the ceremony is to render closer the bond of union between the animal and its worshippers; to continue the kindly influence which it has given to the villagers, and to insure future success in hunting by a constant supply of bears.



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# The Story of A Conversion

(From the Japanese.)

Translated by

ARTHUR LLOYD

ASAKUSA ward in Tokyo (I say this, I hope, without prejudice to the thousands of good people who reside within its limits) has the reputation of being about the "toughest" district in the metropolis. It is known to be the favorite haunt of thieves and pickpockets, and the famous palace of vice for which it is celebrated has drawn to it very many of the lowest and most objectionable classes of human society. The Asakusa police acquire a special knack of dealing with the criminal classes. They have to be men of determination and physical strength before they enter upon their duties, and the jujitsu they learn is no mere amusement.

In this quarter, twenty years ago (in the year of grace 1890, if you want me to be very exact) there lived an old woman of great depravity. She shall be nameless (to tell the exact truth, she must be nameless for the purposes of this story, for I do not know her name myself), but you may take my word for it, her depravity was very great.

Many years before this she had entered upon a successful career of moneymaking, and had acquired a very considerable fortune by the simple process of levying blackmail upon innocenent persons whom she would mercilessly torture by means of fictitious slanders of such enormity that her victims would pay considerable sums of money, and pay them over and over again, in order to induce their tormentor to hold her tongue. Japan is not the only country in which an evil tongue has been found to be an extraordinarily effecient means of amassing riches; but, from what I could gather from my informant, amongst all the slanderers of all countries and ages, this wicked old woman "took the cake."

Having by these means gained a respectable (perhaps I had better say a disreputable) competence, she set herself up as a money-lender and made her capital bring forth fruit, some sixty and some a hundredfold, by making quiet advances of money, under the hand, to ladies and gentlemen of her acquaintance who happened to need a little accommodation for temporary purposes about which they did not want the whole world to be cognizant. When these people first went to her, they esteemed her as an angel of mercy, for her manner was suave, and her purse opened readily to the tale of their distress; but no one who once got within her meshes ever extricated himself again, except after a long time, and at the cost of incredible sacrifices; for her heart was as hard as a piece of stone, and she was never contented with less than the uttermost farthing.

Amongst her clients (or victims) was one Watanabe Minoru. He was a respectable man. I am told he was a member of the House of Representatives, sitting for a country constituency. But he had found Tokyo life a trifle more expensive than he could bear, and had sought to cover up the unfortunate emptiness of his purse by an application to the "angel of mercy."

She had another client, one Kinsuke, the worthless son of a respectable family, disinherited and cut off by his father, on account of his spendthrift and vicious habits, who was engaged in ruining his manhood and life in the purlieus of the noted Yoshiwara. But

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Kinsuke, having nothing to lose, stood in no dread of the old woman's malicious tongue. Far from it, he had contrived to learn the secret history of some of her most nefarious transactions, and, with this knowledge in his hands, he had been able to reverse their mutual positions, and had become the blackmailer of the blackmailing old woman. When Kinsuke wanted money, he came and demanded it straight out, there was no question of interest or repayment.

But one day Kinsuke's demands had been so exorbitant that the old lady had refused point-blank to entertain them.

"Do as you like," he said, "I will give you twenty-four hours to think it over. When I come to-morrow, I shall expect to find the money. If it is not forthcoming, I shall go at once to the police station and denounce you."

Whereat the old lady burst into a fury of impotent anger.

"If you are going to the police station," she cried savagely, "I may as well give you something to go for."

And seizing a sharp-pointed kitchen knife (debabocho) that lay on the dresser, she made a vicious attack on Kinsuke.

But Kinsuke was the stronger and the more active of the two, and the struggle that ensued ended in the kitchen knife being plunged into the heart of the old woman, who fell in a bleeding heap on the floor, close to the entrance to the house. Kinsuke made sure that she was dead, then, leaving her where she had fallen, seized the money box and made his way out of the house.

But just as he was going out of the door Watanabe Minoru arrived, he having come to see the old lady about the renewal of a loan.

"Hallo!" he exclaimed, when he saw the well known money box in Kinsuke's hands. "Hallo! You've been trying to steal, have you?"

And he grabbed Kinsuke by the neck and tried to detain him.

But Kinsuke was a skilful wrestler, and after a sharp but severe struggle succeeded in throwing Watanabe into the house, where he fell across the dead body of the poor old woman, with his sleeves and skirts mopping up the pool of her still warm life-blood.

In this condition he was found by the police.

* * *

The trial went very much against poor Watanabe Minoru. He had been found by the police standing in a half-dazed condition over the prostrate body of the murdered woman, his hands and clothes covered with her blood. That was in itself circumstantial evidence quite sufficient to hang him. It was true that the old woman's money box could not be found, and that there was no cash to speak of found on Watanabe's person. The fact only served to make his guilt more evident in the eyes of police, prosecutors, and judge.

The story of the peccadilloes which he had toiled in vain to cover up by application to the old lady had been brought to light in the course of the preliminary investigation, and the authorities promptly framed a theory which seemed to account satisfactorily for the whole crime. It was evident, they said, that Watanabe, reduced to extremities, had made a last unsuccessful application to the woman; that she, apprehensive of possible danger, had concealed her money box in some safe place not yet discovered, and that Watanabe, in a fit of despairing rage, had murdered his benefactor with the first weapon that came to hand.

For it is strange what revulsions of sentiment can be brought about in moments of popular excitement. The wicked old woman, lying in her pool of blood, became in popular estimation a martyr and a saint,—her long list of crimes and falsehoods being forgotten and forgiven. And Watanabe, the good husband and master, the highly respected member of Parliament, fell at one drop from the highest place to the lowest. His peccadilloes, which had been but an unfortunate incident in an

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otherwise blameless career, were magnified into a long series of luxury and unscrupulous evil living; there was no bad word in the Japanese language (which possesses just as many of those expressions as any other civilized tongue) that was too bad for him, and certainly, had not the police taken good care to keep him under lock and key, he ran a great danger of being lynched.

It was in vain that he protested his innocence. He was committed to prison at the conclusion of the preliminary investigation, and was there left to languish while the slow machine of the criminal law took its tardy and leisurely course.

Ah! where would a man be in the hour of his distress and need, if he had not his wife to comfort him? Mrs. Watanabe is very probably in the habit of "combing her husband's hair" for him in the privacy of the nuptial chamber. History does not record those intimate scenes, except in the case of ill-regulated families, such as the house of Mr. and Mrs. Caudle. But Watanabe's home was no ill-regulated one, and his wife, with true wifely instinct, knew quite well that her husband was innocent of the charge.

And where would the world be if there were not occasionally heroes, who remained heroic, even in the eyes of their valets? The old retainer, Kichibei, knew more of his master than any other living person except his mistress, and he was equally certain that Watanabe Minoru could not possibly have committed so terrible a crime. So, in the teeth of an angry and fiercely savage public opinion, Kichibei and his mistress maintained their belief in Watanabe's innocence.

But what could they do against a vindictive world?

It is a natural instinct, in spite of all the dictums of philosophers and sophists to the contrary, that, when a man is in the bitter pains of a cruel misfortune from which there is no human means of escape, he betakes himself to prayer.

Kichibei and his mistress were in that condition: bereft of all hopes of human succour, they turned to the divine compassion and went from shrine to shrine and temple to temple with vows and entreaties.

There is in the Fukagawa ward of Tokyo, a ward very little known to foreigners because it lies on the other side of the river, and because no one goes there unless he is absolutely obliged to do so for business purposes, a popular Buddhist shrine dedicated to Fudō Sama. Fudō is an angry deity. He has an angry scowl on his face, and a savage glare in his eyes. He stands, with a drawn sword in his hand, in the midst of flames which are strikingly suggestive, to western eyes, of a certain warm place which we all of us would fain avoid even to mention. But he is only a symbol of the frowning Providence which oft-times conceals a face of a very different order. The flames are the flames of suffering, the angry face and glaring eyes are directed against those ills which cause suffering, and the sword, like that of the Archangel Michael, is used for the protection and deliverance of mankind. He is said to be a trustworthy being, is Fudō Sama, and he is made a repository for many human woes.

It was at this shrine that Kichibei and his mistress chanced to meet one morning. They had both been going round the popular shrines of the metropolis, and a happy chance had brought them together at the sanctuary.

Having finished their devotions, they retired to the little garden that surrounds the temple, and there Kichibei, squatting on his heels before his mistress, who had seated herself on one of the garden benches, poured forth his lamentations.

"I fear," he said, "that our efforts to save the master are all in vain. For these three weeks now I have been going ceaselessly, making vows and prayers, but Heaven does not seem to listen. And you, Madam, too—"

"Yes, my prayers for my husband have never ceased, and never will cease. And yet

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how incomprehensible it all is! A good husband, a generous master, the helpless victim of a charge of which he is absolutely innocent, and against which it is impossible to fight! And not one of the gods of Japan to step in and see that right is done. It is so hard!"

"Yes, yes," sobbed Kurazo (there are moments when tears come more readily to men's eyes than to those of women) "and such a kind master! Surely one of the gods will listen!"

It was but poor comfort that the good souls were able to give one another. But even the opening of a grief is a comfort to an overburdened heart, and though neither of them could see, or speak of even the faintest ray of good hope, yet the very sympathy that each brought to the other was not without its solace. And in the meantime, some one must have heard them (they remembered afterwards that they had been sitting within earshot of Fudō Sama's image).

For, from behind the bushes there crept a man, whom neither of them knew by sight, and he prostrated himself before them. His face was twitching with emotion and distress, his eyes were flowing with tears, his whole frame shook with his sobs.

"Excuse me," he said speaking rapidly, as a Japanese does under the influence of great excitement. "Excuse me. I am Kinsuke. I am the man who murdered the unhappy woman at Asakusa. I tricked Watanabe myself, and thereby thought that I had covered up all the tracks that might lead to my being identified with the commission of the crime. I hoped to lead a happy life with the money I stole. I even had thoughts of turning over a new leaf and becoming a respectable member of society. But my conscience has not been easy. I lived in constant fear of detection and discovery.

"This morning I have listened to your conversation, and my eyes have been opened to the full extent of the misery which my evil deed has entailed upon innocent persons who have never done me any harm. I see now that there is something worse than punishment, —the possession of a bad conscience, and I will take immediate steps to procure ease of mind for myself and a restoration of happiness to you."

And with this, the man rose up and walked swiftly away. He must have gone straight to the police and given himself up, for it was not many hours before Watanabe Noboru returned to the embraces of his loving wife, and the tearful welcome of the faithful Kichibei.

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## TWILIGHT SHOWER

The passing shower
Is not yet dry, but in drops glist'ning lies
Upon the pine-tree by the bower,
And th' evening mist already 'gins to rise
This autumn's twilight hour.

*Translated by* H. Saito

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FAMOUS CASTLE OF NAGOYA.

# Nagoya Exhibition

WITHCUT publicity or blare of trumpets the people of Aichi Prefecture have been busily engaged for the past year in carrying out an extensive undertaking, the Nagoya Exhibition, which celebrates the founding of the city of Nagoya three hundred years ago, and which opens its gates on March 16 to the throngs of people who will visit it during the ninety days of its existence.

This is the tenth exhibition to be held within the Empire, and in several respects it is on a larger and more entensive scale than any of the former ones. The land set apart for exhibition purposes by the city of Nagoya is one hundred acres, there are forty buildings, and the cost of the enterprise, which is close on to a million yen, has been borne by Aichi Prefecture. Within the space of a year the work has been pushed to a finish, and every detail is complete before the opening day.

The long line of white exhibition halls are most imposing, while special buildings are grouped around them. In front of the main entrance there is a large cascade arranged in a basin, and surrounded by ornamental shrubs and flowers. Directly in front of this is the main entrance to the exhibition, an archway surmounted with three towers that are crowned by domes. Underneath the archway are four huge, plain bases upon which rest Grecian pillars.

On either side of this archway there are wide curving colonnades crowned by balustrades on which are seen flower urns. The colonnades terminate in small towers which are used as ticket offices. On the right hand side are seen special buildings erected by

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THE LARGE WHITE EXHIBITION HALLS

city or fu containing articles for sale. The most attractive of these is that of the city of Nagoya, a reproduction of the famous Nagoya castle.

Entering by the archway, the entrances to the exhibition halls are on either side. These halls are very large with wings, and rows of windows are arranged near the ceiling and over the booths, making an unusually good place for the display of articles. The visitor passes then into a park where a beautiful landscape garden has been laid out. The gardener has made the most of hill and tree, and many ancient stones brought forty miles by ship have been arranged among the flowers and shrubs. In a prominent place is a music pavilion which has a granite base, and dome ornamented with musical signs, while it is surrounded by an iron fence made to represent musical notes. To the left are large separate buildings, one an exhibition of machinery, the other the patent building. Near the music pavilion a small building where a special silk display is made.

On a hillside is placed a guest house, a reproduction of Kinkakuji, the famous temple of Kyoto, where notable guests will be entertained during the exhibition period. To the left of the machinery hall is found a small but picturesque building between two ponds. It is the building erected by the Imperial Household to serve as a special exhibit of forestry. Here are seen many different kinds of wood from the forest reserves of the Imperial family, and among the trees on the hillside and in the pond, will be shown the various methods employed in felling trees, and transporting logs. The ceilings are paneled with different kinds of wood, and the supports of the roof are rough trunks of trees that represent different species. It is the first time that the Imperial Household has taken part in an exhibition in Japan.

GUEST HOUSE.

A handsome building that adds much to the attractiveness of the grounds is that erected by the Formosan Govern-

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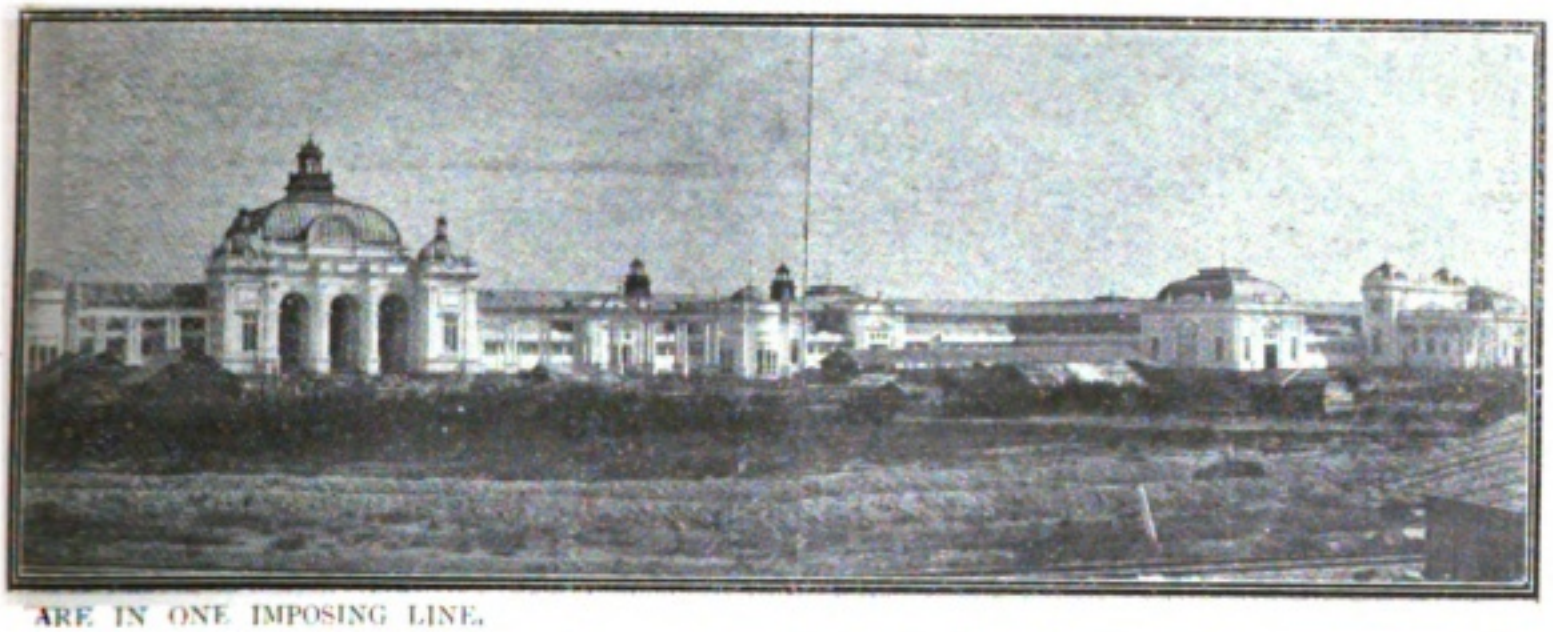

ARE IN ONE IMPOSING LINE.

ment, for a special exhibition of things from Formosa. In the rear of this building are two theatres, where the Nagoya dancers will have performances.

Never before have amusements been a feature of a Japanese exhibition, but the Nagoya enterprise outshines all its predecessors in this regard. There is a street devoted to entertainments, where can be seen jugglers, panoramas, scenic railways, moving pictures, imported specialties from the United States, and everything the small child or the grown-up desires. Prominent among the entertainments provided is a spectacular electric scene called "The Battle of the Japan Sea," which is a faithful and life-like reproduction of this historical event.

In many respects this exhibition differs from any other held in Japan. All Japan has contributed exhibits, making the display of articles more extensive than at former exhibitions. Another distinguishing fact is that Aichi Prefecture, in which Nagoya is placed, has contributed the entire sum of money needed to carry out the big scheme.

The Imperial Household has never taken part in an exhibition before, nor has the Formosan Government made such a large

VIEW OF NAGOYA.

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PATENT BUILDING.

WING OF EXHIBITION HALLS.

MACHINERY HALL.

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FORESTRY BUILDING ERECTED BY IMPERIAL HOUSEHOLD.

display. Again, the portion set apart for amusement purposes will make a unique feature of the exhibition.

Nagoya within the part few years has made great strides in progress, and now ranks as one of the leading cities of the Empire, and, situated on the Tokaido, is in the centre of traffic between Osaka and Tokyo. It has long been famous for the castle that looms up high above the city, the roof of which is ornamented with golden dolphins eight feet high.

This castle was founded three hundred years ago by twenty feudal lords as a dwelling place for the son of Ieyasu. It is a natural fortress, for on one side is the ocean, on the other a mountain range, while the large rivers flowing down to the sea cut off the enemy on the north and south. Nagoya has always been a thriving place, and is one of the cities of Japan where modern methods are rapidly gaining ground. It has long been noted for its cloisonne and porcelain industries, and for many small articles such as chop sticks and fans which are well known throughout the Empire. Near Nagoya are the forests of Kiso, and this city becomes a distributing point for lumber. Nagoya was the first city in Japan to make clocks, and has always taken a leading part in this manufacture. At present Nagoya is known for the making of violins, two hundred workers being employed in the factory. Aichi Prefecture has done much to improve the condition of the harbor of Nagoya, and a large sum of money is soon to be expended upon it.

As the exhibition celebrates the founding of Nagoya in the year 1610, there will be a continuous round of merrymaking. The sacred cars containing shrines that have been long resting in old temples, since overhead wires of a modern city have prevented them from seeing the light of day, will be brought forth and drawn through the streets. There are to be processions when old costumes, worn in the days when Nagoya was young, will be seen. In the evenings rival manufacturers of fireworks will send off their most beautiful fire flowers. Each day the entire city will be decorated, a blaze of flags by day, and brilliant with lanterns at night. The big exhibition buildings will be illuminated with electric lights each evening.

From all parts of Japan pilgrims on their

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annual journeys, will turn their steps to Nagoya. Learned societies of every description will gather to hold discussions. Art treasures are to be displayed, and experts in flower arrangement and the tea ceremony will show the correct manner for these forms of Japanese etiquette. Another attraction that should itself draw many visitors to Nagoya is the cormorant fishery. The methods of obtaining the fish, by allowing the birds to do the catching, and then taking the fish from them, is one of the most picturesque methods of fishing in Japan, and will form one of the attractions in Nagoya during the exhibition months.

THE MUSIC PAVILION.

# The Tiger and the Fox

(JAPANESE FABLE)

ONE day a Fox wandering through the forest, suddenly met with a fierce Tiger. The Fox was frightened out of his wits, and looked about for some avenue of escape, but retreat was impossible.

The Tiger delighted at the prospect of a fine dinner, opened his monstrous jaws to devour the victim.

The cunning Fox saw at once that his own strength would not avail him in such a tight place, but that he would have to make the most of his wits.

"Tarry a little," said the Fox, assuming a haughty, authoritative tone, "You seem to imagine that you are the strongest animal in the world. Oh! How little you know! Have you never heard that I have been appointed king of all the beasts, and that I have become even more powerful than you?"

"What!" exclaimed the Tiger, "I have never heard of such a thing. You lie!"

"If you do not believe me," retorted the Fox, "I will prove it. Come follow me, and you shall see how all the beasts of the forest fear me."

So the Fox began to strut along with great dignity, and the Tiger followed close at his heels.

No sooner had the animals in the forest seen the Tiger and the Fox than they fled away in fright.

"Now," said the Fox in triumph, turning to the Tiger, "you have seen for yourself how I lord it over the other beasts."

The Tiger taken back at this demonstration of the supposed power of the Fox, turned and left without another word.

Hence the Japanese expression, "Tora no i o karu kitsune," or "The fox borrowing the dignity of the tiger."

S. AKIMOTO.

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# Around the Hibachi

## Despair

BUNZO did not call on her that evening as he had promised. He stayed at home until noon the next day when he went to see her.

As he was intimate with her family, he entered the house without knocking at the door, and walked into the parlor, where he found Ayako and Haruko alone. He patted their heads and asked them if their sister had recovered from her illness, and if he could see her.

"Sister has gone somewhere with mother," replied Ayako.

"What! She has gone away, do you say?" As Bunzo said this he felt his heart beat.

"Your sister," he said again, "generally stays at home and gives you lessons at this time of the day, does she not?"

"Sister will no longer teach us," remarked Ayako.

"She will not teach us any more," repeated Haruko.

"Is your father at home?" inquired Bunzo.

"No, he isn't. You must know my sister is very ill. She cried all last night."

"You don't mean that, do you?"

"Yes, so O-Mine said, and I myself saw her eyes all red and swollen."

Bunzo remained in meditation for awhile, then he shuddered as if from cold.

He took his leave abruptly and returned home without the slightest knowledge of how he got there. He felt as though he were standing on a giddy height, looking down into a deep ravine. His head was dizzy and all sorts of thoughts began to turn around in it, as in a whirlpool. In the bewilderment of his senses, it seemed as though the echoes of a distant cannon had been resounding around him, and as though he had been left alone in an endless forest and had lost his way. He was not thirsty, but his throat was unpleasantly dry. He wept, but without tears. Bitter smiles played around his mouth, and he could not help a groan escaping from his lips. Again and again he said:

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"Umeko will no longer see me."

Presently he began to wonder what had caused this change, and what were the reasons why she would not see him. "Why does she not tell me about the trying circumstances in which she is placed?"

He was lost in such reflections, when a voice made itself heard behind him: "My young master!" Bunzo turned around in surprise and found a servant holding out a letter. He took it from his hand. It was from Umeko. Without opening it, he seemed to know its purport. He sat still, his head bowed, as though he expected to be shot. At length he gathered up courage to open the envelope and took out of it a little scrap of paper, on which was written as follows:

"Please excuse me. All our prospects have disappeared like a bubble, and I am obliged to go to Tokyo. My heart is full of bitterness and rent with pain. Yet I have no control over the matter. This must be what they call destiny. I cannot but obey it. The event which I long feared would happen has really taken place. And so, my dear, pray forgive me, and forget me. Please do not worry about me, for I could be of no service to you. Never seek to see me again.

Yours sincerely,

UMEKO."

When Bunzo had finished reading the letter, he fell backward as though pushed from in front by some invisible hand. He dropped the letter. Presently he picked it up again and read it over.

"To Tokyo," he cried faintly, and again let the letter fall. Despair, like heavy lead, now began to oppress his heart. He quickly brought his hands together on his breast and straightened his coat.

"A man who is mortally wounded must always be as calm as I am.

"Yes!" he said to himself, "she came to me like a phantom, and has left me like one too. This is only what ought to be. I am well prepared to meet it."

In reality, however, he was not in the least prepared to meet it. He had made but a feeble effort to deceive himself.

"Ah! I see," he continued, "it is quite impossible that she could ever have loved me. Her disposition explains everything. 'I can be of no service,' it is rightly said." And he smiled bitterly.

"She was not conscious of her own charms, and it is no wonder that when trouble came to her, she could easily abandon one who is but a poor student, as I am."

Yet when Bunzo recalled the tender words of Umeko, her smiles, her beautiful eyes which shone with love and happiness when they met his, an unbearable agony filled his heart. Like a mad man he beat his head against the wall, and, burying his face in a cushion, wept for a while without tears.

T. TADOKORO.

*From Japanese of Musashi-no.*

HE READ IT OVER AGAIN.

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## The Exiled Abbot

HIS WARDERS WERE DEEPLY TOUCHED

DURING the reign of the seventy-seventh Emperor of Japan, Goshirakawa, —His Reverence Shunkwan was Lord High Abbot of the famous Buddhist temple,—Hoshoji. The position of Lord High Abbot of such a temple was a much coveted one, for the Imperial Court itself leaned towards Buddhism, and Hoshoji was the richest and most powerful temple in the land.

It was here that His Majesty sought peace and solace after days filled with perplexing worries of affairs of state. The temple building was an imposing specimen of architecture, and the vast domain surrounding it practically constituted a principality. It was a day's journey in any direction through the great rice fields and orchards of pears and persimmons. The ground was leased, the temple taking a share of the crops in lieu of rent, as was the custom of the times, and after subtracting the choice portions of this vast amount of produce, the balance was disposed of at a good profit in the neighboring market towns and ports.

The reputed wealth of Hoshoji was indeed fabulous. The interior of the temple well substantiated its claim to great riches, since it was the repository of the most exquisite specimens of art. The walls and ceilings were covered with a bewildering pattern of intricate arabesques carved out of fine wood, and thickly spread with a protective sheath of hammered gold. Its silken scrolls bearing pictures were priceless art treasures, while the benign image of Amida, half hidden in its curtained tabernacle, gleamed with a jewelled splendor that dazzled the eye.

Scores of shaven priests in robes of rich brocade offered up prayers in the various chapels, and before the great high altar prayers were borne heavenward day and night on clouds of perfumed incense.

The executive offices, libraries, well stocked godowns, cloisters and pagodas, as well as the palatial apartments set apart for the Abbot, were all regally imposing and artistically perfect.

In the midst of all this splendor reigned Shunkwan, and it can well be imagined that the great learning and literary talent of the priest found ample scope in such luxurious surroundings. His high position gave him a titular rank next only to the princes of the blood, and he was also honored and revered as a sage and holy man. The members of the Imperial Court heeded his words, and the Emperor Goshirakawa himself considered his advice second to none but that of his chief counsellor, the Taira no Kiyomori.

Now sometimes ambition soars too high, and Shunkwan grew restless in the knowledge that the great Taira stood above him in the regard of the Emperor, and planned to accomplish his overthrow. Some historians claim that Shunkwan in his plans was prompted by nothing but the spirit of loyalty, and that he had good reasons for doubting Kiyomori. Others again declare

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that he was actuated by his great desire for power. But this as it may, the fact that the Lord High Abbot plotted the overthrow of the Taira is undeniable.

Shunkwan took into his confidence two high court nobles, the one, Narichika Yasuyori and the other Yukitsuna by name; and this was the Abbot's undoing. For on the very eve of the accomplishment of their design, Yukitsuna turned informer.

Although the Emperor was bitterly grieved, there remained nothing to do but to sentence both Shunkwan and Narichika to a life-long exile, and they were accordingly banished to the island of Kisai.

A year later Narichika was pardoned, and brought back to the mainland, but for the proud priest no pardon was forthcoming.

Week after week, and month after month, he waited for the deliverance that he felt would come. Day after day, and until far into the night, he would sit on a rocky promontory which jutted out into the sea, and strain his yearning eyes towards the distant coast of his beloved country.

The island of his exile was a well-nigh deserted one, and but for the changing guards, who were forced to maintain complete silence before their prisoner, he saw no human face, and never heard the sound of a human voice.

At break of day he would seek his rocky outlook and gaze over the ocean, until the gathering darkness blotted it from his sight.

Gradually a dull apathy began to encompass his soul, and even his warders were deeply touched at the sight of his sorrow. He grew weaker and weaker, and yet each day he would drag his tottering limbs to the coast, and with infinite pain would climb among the rocks to begin his melancholy vigil. His guards soon saw that life itself could not much longer survive such hopeless, deadly grief.

One evening, when the guards went to escort him back to the straw-thatched hut which served him for a shelter, they found the Abbot standing alert and eager, peering across the empty space of water with an illuminated face.

When he heard the footsteps of his guards, he cried out brokenly, pointing over the ocean with a trembling finger,—

"See, see! The land, the land! How fast it approaches. They are standing on the shore and waving me a welcome! Oh how they smile with pleasure! And see! my favorite cherry tree all abloom! Ah, it has been a long time indeed!"

He turned towards the guards, and his face was deathly pale. "Come!" they said kindly, breaking the rule of silence. "Come! It is late, my lord, and you must return to your hut."

Shunkwan gazed at them for a moment in silence, the rapturous expression fading from his face, then with one more glance in the direction of the invisible mainland he murmured—"Hopeless!"

He took one step in the direction of his guards, then lurched and would have fallen had they not caught him in their arms. When they raised his face, they saw at once that the broken spirit had fled.

DELANO EASTLAKE.

## Soul of the Samurai

HE lived a frugal life, and never wore silk garments when he went to the Shogun's court, but was always clad in cotton. Another peculiarity about Okubo Hikozaemon was that he never appeared without a long sword in his belt which measured over five feet. And when he walked along the corridors of the Shogun's palace, the court dignitaries would often stumble against it. This would bring forth a volley of wrath from the hot tempered old man who considered it an insult to the spirit of the samurai, as he called his sword.

But his eccentricities were often overlooked as he had long served the Tokugawa family. He was sixty-three years of age when Iyemitsu

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succeeded to the Shogunate, and in his youth he had been a samurai under Iyeyasu, the founder of the Tokugawa family, and had also served Hidetada and Iyemitsu, the son and grandson of Iyeyasu. At one time he had ranked as a daimyo with an income of 23,000 koku of rice, but when his nephew fell into disfavor with the Shogun, his lands were confiscated, and he was reduced to the station of a samurai. He still remained true and loyal to his master.

CUT RIGHT ACROSS A VALUABLE SCREEN

Although his income was barely sufficient to support his own family, he kept in his household three hundred ronin. Fearless as to what he said in the presence of the Shogun, he was regarded as a diplomat of the first order, and few proved a match for him in this regard.

Even though he was looked upon with the greatest reverence due to his age and long service, his sword was a trouble to the court attendants, who signed a petition to the Shogun asking him to take some action in the matter.

One day the Shogun summoned Okubo to his presence and said :

"Your sword appears to be too long and heavy for such an old man. You might as well shorten it a little."

Okubo most respectfully acquiesced and returned to his home. The courtiers on hearing this felt very much relieved. But what was their astonishment the next day when the irrepressible old man came to the palace with the end of the scabbard shortened, but the bright naked steel of the sword protruding. It was dangerous to approach him.

He had hardly arrived until the great lords of Kaga, Satsuma, Awa and Chigen were about to retire from the presence of the Shogun. Okubo, in his endeavor to sit on the floor and make the proper obeisance to the illustrious personages, cut right across a valuable screen with the lower portion of his sword.

The Prince of Kaga was the first to address him saying :—

"What is the meaning of this?"

Okubo replied that he considered it a lack of respect to be too near his person, and had retreated to the rear, and so caused the unforeseen accident. The Prince of Kaga, he said, was, unlike himself, a great magnate, and possessed a large number of retainers, and he would certainly be gracious and have the screen repaired at once. He then retired from the court and left the Prince of Kaga to do his best to mend the cut in the screen.

This state of affairs continued for sometimes until the Shogun once again called him to his presence, and said :—

"It was my intention to have the sword as well as the scabbard made shorter, instead of which you have only cut the scabbard."

Okubo turned toward the Shogun with fearless attitude, and answered :—

"Even so, if such is the wish of your Serene Highness. The sword is the soul of

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the samurai, and your command to sever my sword is equivalent to an order for me to cut my own spirit. Moreover, the blade I carry is an historical one, bequeathed by my ancestor, Utsunomiya Kintsuna, who rivalled Masashige in bravery. In the battles in which I fought for your grandfather, Iyeyasu, I wore it, and several times I was able to save his life by means of this weapon. I have rendered some humble service to the Tokugawa family, and if your Highness wishes to give me recognition, be kind enough to reconsider your order with regard to my sword. If you still insist, there is no alternative but to end my useless life." He then prayed to the departed spirit of Iyeyasu, and prepared to commit harakiri.

At the mention of the name Iyeyasu, the Shogun hesitated, and soothingly remarked :—

"I was quite unaware that the sword you carry had such a glorious history. So forgive me. But as for the sword, I should deem it a great favor if you would present it to me. I am greatly interested in it, as it once guarded the person of my grandfather. I wish to have it by my side day and night, in order to remember your great service. And as the sword is your spirit, it will prove a treasure and a safeguard to the house of Tokugawa, even in the event of your death. In the meantime, I will present you with another sword, one that was given personally to me by my grandfather."

So saying, the Shogun handed him a short but famous sword. The diplomacy of Iyemitsu proved a match for that of his retainer.

Y. Morono.

## The Pond of the Demoness

FAR away from traffic, in the depths of the forest, and fifty miles from the town of Gifu, that forms the boundary of three provinces,—Mino, Omi and Totomi, there is to be found a body of water known by the name of "The Pond of the Demoness."

Peaceful it lies, reflecting in its clear depths the verdure of the surrounding trees. Yet there is a terrible tale related of this placid pond which makes the wayfarer hasten his steps if he happens to find himself in its vicinity at dusk.

Over a thousand years ago there dwelt in the clan of O-gaki a wealthy farmer named Dembei Ishihara. He was possessed of land that covered one town and eight villages. One year a great drought prevailed in this district, and for three months not a drop of of rain fell. The young rice plants withered, and the vegetables were scorched in the burning sun.

The villagers gathered daily around the shrine on the top of the mountain, beat their drums, and rang their bells, praying for rain. But there was not a particle of moisture in the air. The water of the river and the wells became gradually exhausted, and famine stared the whole district in the face.

In spite of this misfortune, the villagers found Dembei to be a most liberal and sympathetic friend. He freely gave away such rice and wheat as he had kept in store. But even his wealth was not inexhaustible, and in a short time Dembei and his family were among the sufferers.

One day Dembei was walking through his devastated farm, his heart was heavy and his head bowed, when he saw upon the ground a small serpent of a peculiar shape and color.

"Hark, serpent!" "said the farmer, kneeling down. "Listen to my prayer in behalf of my fellow countrymen. This drought has now brought us to the brink of starvation, and I beg you to use your power to rescue us. If you answer my supplication for rain, I shall begrudge you nothing on earth that you desire."

The serpent nodded, and wriggled away out of sight. No sooner had it disappeared than suddenly the sky was overcast, and the rain began to fall in torrents. So the inhabitants of the district were not only saved from ruin, but enjoyed a good harvest in the fall.

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Now, one night, while Dembei was sleeping, the serpent appeared to him in a dream, and bade him send one of his daughters to the pond, as he wished her for his bride. He could not do otherwise than comply with the wish of the serpent, and gave his promise.

In the morning Dembei related the matter to his daughters. The elder sister positively refused, but the younger knew that something dreadful would happen should the serpent's will be crossed, and she determined to sacrifice herself for the welfare of her family, as well as the town.

She was seen one day working at her loom, and then she suddenly disappeared. A thorough search was made, but she was nowhere to be found. Dembei and his kinsmen concluded that she had been carried off to the pond by the serpent.

Dembei lamented the fate of his daughter, but he was powerless to cause her return home. At last he sent a messenger to the pond, asking the serpent to allow his daughter to visit her home for a few days. The messenger took a fine toilet set, placed it upon a tray and sent it floating on the surface of the water. The tray drifted to the centre of the pond, and then a wave swallowed it up.

Not long after this the daughter returned to her home to the great delight of her family. She was as beautiful as ever, and there was nothing about her manner or speech to betray any evidence of her weird experience.

It was on her second visit that the girl felt a strong desire to sleep, as it was a warm afternoon. Her mother led her into a large room, eight mats in width. But before she left her, the daughter asked her not to open the door, or pry into the room. The mother wondered at the strange request, but promised not to disturb her. Then the daughter tightly closed the door and laid down to sleep.

But curiosity got the better of the mother, and she could not withstand the temptation to look inside the room. She crept on tiptoe and pushed aside the sliding door a little,—just enough to be able to peer within. She started back in fright. The sight that met her eyes was so terrible that she fainted and fell to the floor. Instead of her daughter, there was a dark, gigantic serpent spread out all over the eight mats of the spacious room.

The noise made by the woman's fall awakened the sleeping serpent. Instantly it assumed the form of Dembei's daughter, and she came forth weeping bitterly, and crying "Never, never can I visit the home of my parents again."

Long after this event, a hunter ventured to go up on the mountain near the pond. On his way home he met a beautiful woman. She spoke to him and said that she had a request to make.

"To-morrow evening," said the strange woman, "you will observe two serpents arise from the pond and ascend towards the sky. One will be black, the other white. Now, I ask you to shoot the white serpent. If you refuse me this favor, both you and your family will be poisoned."

She had scarcely finished talking when she faded into thin air. The hunter felt uneasy, but to shoot the white serpent he must. At the appointed time he waited his chance. As the woman had predicted, the two serpents rose out of the water enveloped in a cloud.

The hunter took aim and let his arrow fly. It carried true, and the master-serpent of the pond fell wounded to the earth, and crawling away was transformed into a rock. This rock stands to-day not far from the pond, and is known as the Hachijo-Iwa or "Eight Mats Rock." As for the demoness, she vanished quickly, and although Dembei and his wife often searched for her, they never saw or heard again of their unfortunate daughter.

S. AKIMOTO.

THE DEMONESS VANISHED QUICKLY.

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**THE STATEMENT OF THE ACCOUNT OF THE 1st TERM (from 1st Nov. 1909 to 31st Dec. 1909)**

## BALANCE SHEET

| LIABILITIES | YEN | ASSETS | YEN |
|---|---|---|---|
| Deposits . . . . . | 86,162,862.51 | Loans and Advances . . | 72,828,814.46 |
| Bills payable . . . . . | 236,946.36 | National and Local Loan Bonds . . . . . | 16,071,481.73 |
| Due to other Banks. . . | 242,094.23 | Corporation Loans . . . | 141,584.00 |
| Sundry Accounts . . . | 87.06 | Other Shares . . . . . | 4,892,906.40 |
| Capital. . . . . | 20,000,000.00 | Due from other Banks. . | 88,811.93 |
| Net Profits for this term . | 875,241.10 | Sundry Accounts . . . | 72,175.70 |
| | | Grounds and Buildings . | 3,696,497.43 |
| | | Grounds and Buildings for the Banking Business . | 492,301.37 |
| | | Cash and Treasury Bills . | 9,232,658.24 |
| Total . . . . . | 107,517,231.26 | Total. . . . . | 107,517,231.26 |

## PROFIT & LOSS ACCOUNTS

The above distributed as follows:

| | YEN | | YEN |
|---|---|---|---|
| Net Profits for this term . | 875,241.10 | Reserve Funds . . . . | 400,000.00 |
| | | Dividends. . . . . | 350,000.00 |
| | | Bonus and Allowances . | 59,650.00 |
| | | Carried forward to the next term . . . . . | 65,591.10 |
| Total. . . . . | 875,241.10 | Total. . . . . | 875,241.10 |

## BRANCHES:

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**DIRECTORS: Mr. M. Mitsui, Mr. T. Dan, Mr. G. Iida & Mr. K. Hayashi.**
**AUDITORS: Mr. T. Mitsui, Mr. Y. Asabuki & Mr. T. Ono.**

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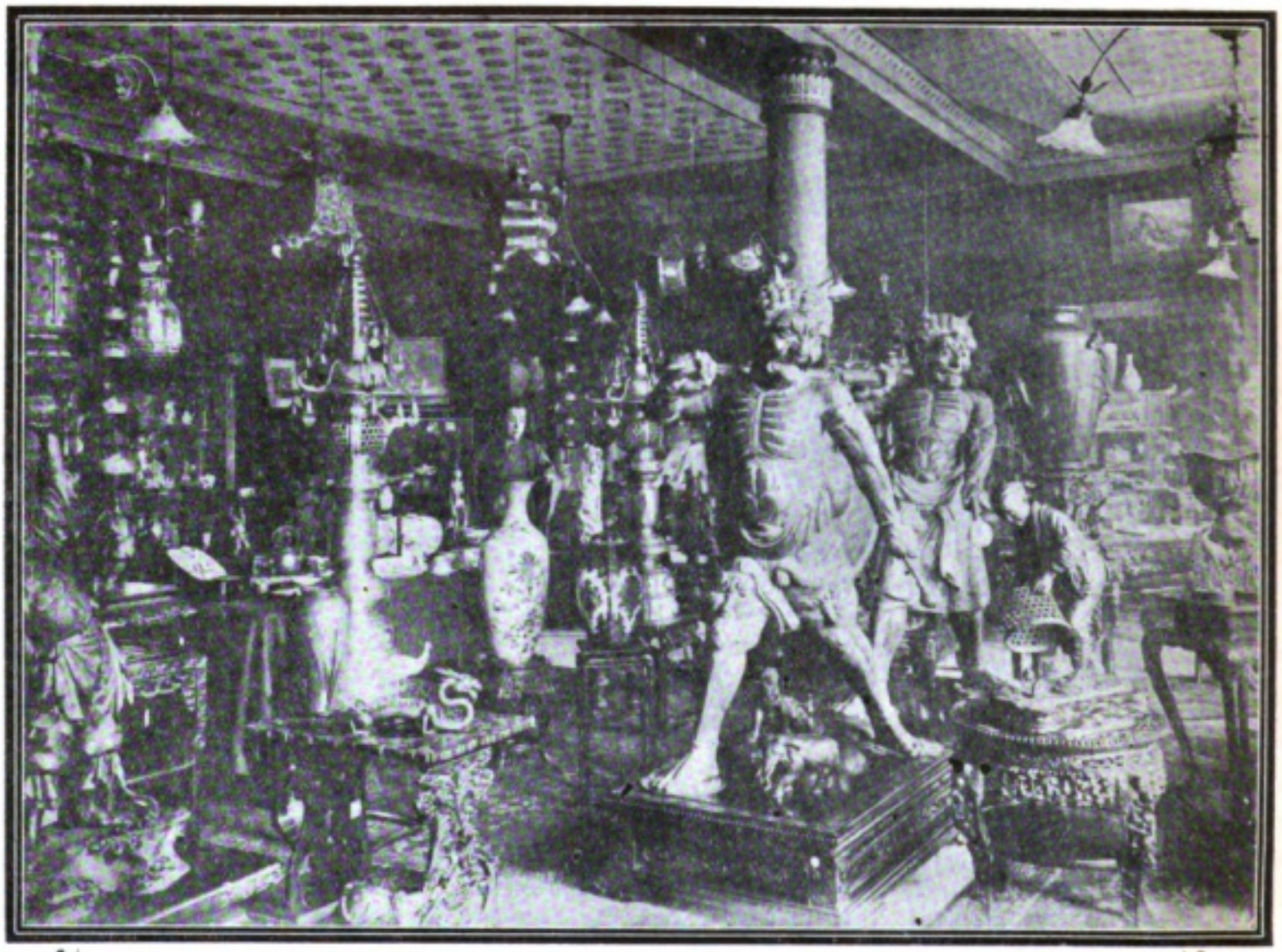

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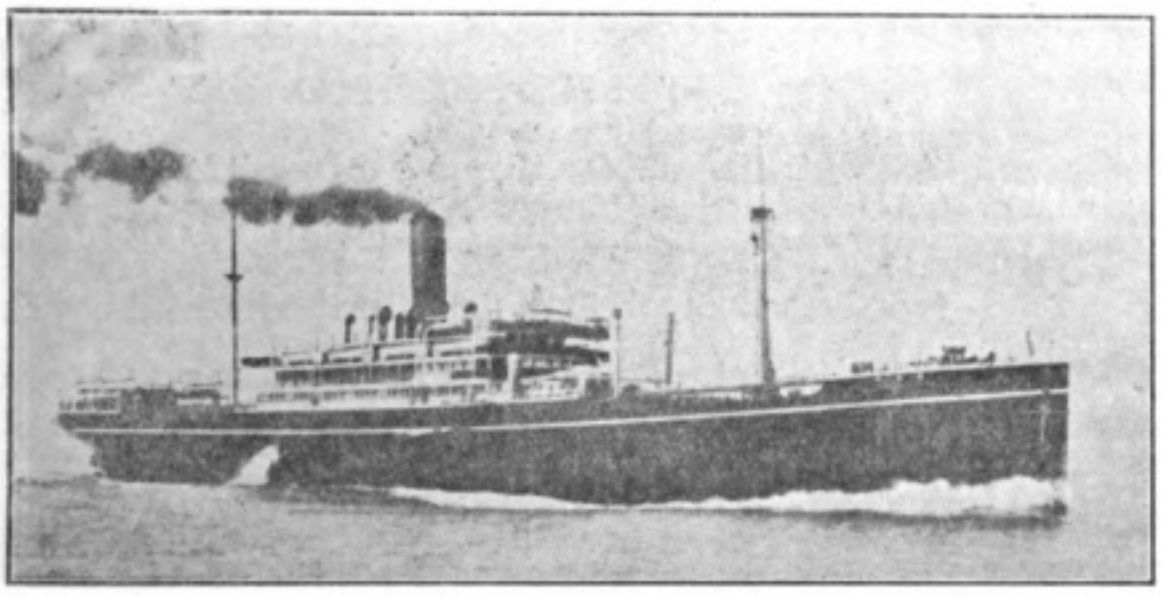

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In the foreground on the left is Baron SAITO, on his left Admiral TOGO and on the right is Rear Admiral SEBREE, Rear Admiral HUBBARD and Ambassador THOMAS. J. O'BRIEN.

Recent ceremony at the Navy Department when the Loving Cup subscribed by the officers and men of the U. S. A. Atlantic Battleship Fleet was formally presented to the representatives of the Japanese Navy.

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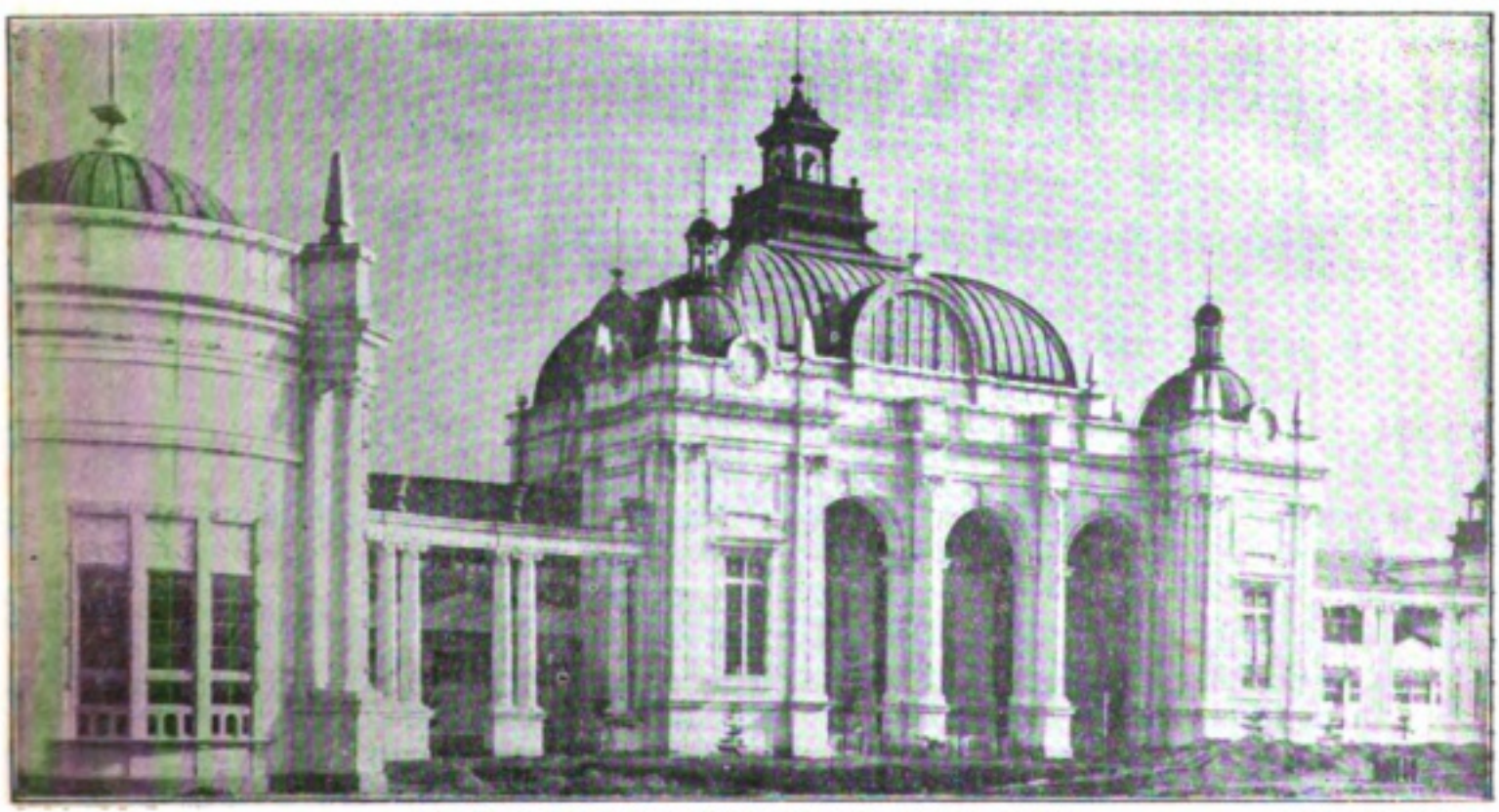

MAIN ENTRANCE TO NAGOYA EXHIBITION. (See Page 130)

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|---|---|
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## (五) 將來に於ける日本の工業

余が多年の經驗及び本校卒業生の知識、才能幷に彼等の實際より打算して確め得たる所のものは日本人は將來技術者として世界に卓出すべき性質を備へたるものなりと信ず、敏捷にして誠實、溫厚にして篤實なる性能は其發達生長毫も疑ふべからざるに似たり、然るに日本の技術者は科學（サイエンス）に因るスペッシャル、ナーレッヂ卽ちイニシエチーヴの方は能力少くして寧ろ模造イミテチーヴに勝り居ると云ふ一般外人の批評は予は直ちに首肯する能はず、勿論日本がサイエンチフイク、アプリケーションの時期の短時日月なるが故に此間に於て科學的素養を深くし科學的發明を爲せし事は極めて稀なりと雖も然ども假令其一端を覺へて之をイミテートしたるにせよ其成績の顯著なるを見ては亦以て本邦人の技術者として將來有望なる證左と爲すを得べし、若しそれ漸次經驗を積み應用を重ぬるに於ては更に物を發明する（卽ちインヴエント）事も强ち難事にあらざるべし。對外關係を圓滿にし世界の平和を永遠に確保せんには外國貿易を隆昌ならしめざるべからず外國貿易を隆昌ならしめんには先以て內地工業の進步發達を圖らざるべからず而して此の工業の進步は其責技術者に存するものなれば其の技術者の養成は實に目下の急務なりと云はざるべからず

此の如き議論は予の現地位より見れば聊か我田引水の嫌あるに似たれども靜かに世界の大勢に鑑み將來日本の發展を圖らんには、第一に玆に出づるの外なかるべし、前にも言へりし如く工業家は只だ常識を有し技術其者を實際に善く應用するを得ば足るものにして單に其ナーレッヂのみを廣くするを要せざるなり、さは云へ何事も體格健全ならざれば健全なる思想は宿らざるが故に平常體格の養成は更に肝要なる一要件なりとす、要するに技術者たる要件の順序を一言に盡せば一、人格二、體格三、學術と云ふに歸す 云々（完）



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なるが故に生徒をして滿足を表せしむること能はざるものあるは遺憾なれども今日迄別に何等の非難を受けたることなく社會一般に益々本校の卒業生を歡迎するの好況あるは予の喜悦に堪へざる所なりとす。本校は純粹の官立學校にして文部省の直轄に係る

（二）卒業生

本校卒業生は各方面の申込に應じて概ね學校より紹介し就職するものなり、今卒業生の就職先を見るに凡そ左の如し

四十一年調

| | | | |
|---|---|---|---|
| 四二二人 | 官廳 | 一二三人 | 教員 |
| 一〇〇三 | 私設工場 | 四 | 研究生幷他學校入學 |
| 一〇八 | 海外留學 | 四一 | 外國人 |
| 五八 | 兵役 | 二 | 未定未詳 |
| 一四〇 | 死亡 | 計一九〇〇人 | |

（三）教養の主旨目的

本校の目的は先にも述べし如く工場のフォーマン即ち監督技術者を養成するを以て主眼となすが故に卒業生も亦た殆と此方面に散在するが如し、而して此フォーマンに對して最も必要なるものは技術以外に道德及人格なるが故に本校は終始一貫其道德人格を高めんことに努めつつあり彼の戊申詔書にも「益列國と交情を厚ふし世界の大勢に鑑み庶政を擴張して國富の增進を圖らざるべからず而して其國富の增進を圖るの道は勤儉にして忠實業に服し醇厚俗を爲し華を去り實に就けよ」と宣下あらせられたれば「本校は日夜聖慮を服膺し實踐躬行以て聖旨に奉答するの覺悟なり」抑も或一の業務に從事するものにして若し精神の修養換言すれば道德の基礎堅固ならざれば時には事業の實質を爲し技術者の信用を失墜せしむることあり此の如きは本校の特に注意する所なれば其敎育の方針としてプラッチスの方に重きを置くと同時に努めてモラリテーに力を注ぐ彼の善く諺み善く論ずるは學者のすべき所なれば本校は之を避け善く爲し善く行ふ所謂善良なる技術者を養成するを以て目的とす

（四）本校の名譽

以上述べたる主旨目的により敎養したる結果本校出身の



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が支那とも違ひ日本とは絶對に違つて居ると云ふ事を初より承知し居なければならぬ。それで今日本を戰を好む人民と云つて、歐羅巴では恐怖心を以てそれを迎へる。日本は又武勇を勝くのは所謂國内に在つては所謂負けぬ氣といふのでそんなに悪い事とは思うて居ない。併し他の海外よりの仕掛けて來る者は皆敵で、大陸の所謂侵略を行ふと斯う思つて居るに依つて尚更武勇を勝くのは外國より侵さるゝ時にそれを守るといふ事は總ての名に當に警戒されて居る。此譯に依つて今戰を好むと云ひ平和を好くといふ言葉が總ての人民に缺けて居大きれば、な誤解が出來て居ると思ふそれは西洋では貿易製造を生命として世界普通を多くの好む處としそれを以て各國互に平和を以て交はると云ふ意味であるけれど日本人に移つては其外國貿易と云ふ事柄は左程に必要とは感じない、何れ利益の競爭の末は暄嘩がある、内には陸軍が有つて矢張り侵略を後に控へて居ると斯う考へるに依つて平和主義も常に戰ひの用心をして迎へるのが先づ普通の人の思想である。それで戰ひを好むと言はるゝのは西洋で、所謂獰惡なことゝなつて居るけれ共、日本では是は他人に接するには必要なことゝ思ふのである。それで西洋では戰を好むといふ言葉は恐怖心から出、平和主義といふ事は極く喜ばしい事と思つて居るのが、極東極西の風俗の相違から除程解釋が違つて絶對な誤解が出來る事が往々に在る。

先づ斯う云ふ譯で日本の事を西洋語を以て紹介するには何事も注意を加へなくては、書いた事が全く向ふでは妙な事に誤解さるゝ處がある、殊に彼國に居て其飜譯物を讀む人は先づ是等の事を能く〳〵考へてさうして解釋に掛る樣に注意して貰ひたいものである

（完）

# 東京高等工業學校に就て

## 手島學校長談話

（文責在記者）

（一）、學校の性質

東京高等工業學校は明治十四年の設立にして主として監督技術者を養成する所なり、固より機械其他の設備不十分



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土地は痩せて居り物産は乏しい生活難の上に其妨害を受けたに依つて非常に恐怖した、其恐怖心が今に陸軍を多數に備へ其防禦に躍起となると共に矢張り其侵略といふものが傳染して歐羅巴内部よりも屢々侵略が行はれて此人類社會は殘忍なもので戰爭の用意を少しでも怠れば直ぐに他より侵されるといふ恐怖心が充滿ちて、今に其影が消滅せぬのである。が支那では土地が豐饒であるに依つて頻る侵略を受けて攪亂されたけれ共、又それを打攘つて後生活が安全になるに依つて唯々守る主義で戰ふを嫌て、長城の外に兵を出して野蠻を沙漠の外に逐拂うて二重壁を作つて之を防ぐといふのが、段々成功して、今に外壁を築いて、内部の支那本部の生活安を相變らず守る。其人民は總て戰といふ事が極く嫌ひになつて、戰鬪力は極く鈍い樣になつたのである、所が日本は其大陸と海を隔てゝ殊に西洋の樣に外國に出し、交易をする事は餘り躍起となつて努めぬに依つて船の如きも粗造である。唯、生活が安全で云はゞ古來より世界に怖ろしい苦しいといふ事は少しも知らぬ、極く安樂なものであつた。斯う云ふ譯であるから戰ひといふ言葉が、日本と支那と西洋と同じ言葉ながらも解釋する意味が違ふ、日本で戰ひといふ事は世界的に言はゞ決鬪の大きなもの位で、是は多大數居住するには無くてはならぬ武勇を磨くといふ事は必要なものといふ事は皆知つて居る、内部に起る戰ひといふことは所謂決鬪といふ意であるが、支那では野蠻の暴れ込むのを防いで、長城の外に出すといふ必要までゞ戰ひといふ字は大分大きくはなるけれ共、先づ好まぬことゝいふことは皆の心にあつて、沙漠の外まで逐出すといふのは餘り人民は好まなかつた、が攻るを以て守るとなすといふ言葉に依つて、仕方なしに兵役に出るといふ譯であつたに依つて、支那人の戰爭といふものは先づ内地で廣い國だから互の國々の内に不平均を起して騷ぐことがあつて、其線面か土地の廣い丈けに戰ひといふものゝ解釋も廣くなつて居るけれ共、詰り屠殺が止めば戰ひは止むといふ心になつて居る。それが古往今來出來ないのである。極西の人は戰ひといふことの解釋は直ぐに屠殺驅逐それに侵略といふ此三つを直ぐ意味することになつて非常に危險なこと、恐怖すべき事といふ觀念であるから互に浸込んで居る思想



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う。日本で舞といふことは支那の舞といふのとは違ふ。支那の舞は、種々な音聲を合拍して其聲に連れて多人數、舞をなすので、是は北支那の風俗で西洋のダンスに近い。日本の舞といふのは舞衣は廣い袖が附き全身を種々に屈つて時に足拍子をなすに依つて二人以上で同じく舞ふ事は極く難い。先づ一人で舞ひそれに拍子を合せて鳴物を用ゐるから單奏で種々の音聲を合はする樂とは違ふに依つて音曲と言ふ是は南支那より馬來、南洋群島に用ゐらるゝ物で全く違ふ。日本の舞、音曲といふのは其通りで極西の言葉で直ぐ譯することは出來ない、さうして謠、舞、音曲をなすことの趣意は古來より慶事、又哀傷事に付き神前に於て之をなして感情を表して其座の人を慰籍するといふ樣に演ぜられたもので、銘々が働いた疲勞を慰むる娯樂に用ゐる趣意とは抑々違つて居る處からして、今に高尚な舞、音曲といふものは西洋とは餘程趣が違つて居るが、卽ち今に存して居る能樂といふのは西洋のオペラに近いなどゝ言ふけれど、今言ふ通りに根本が違ふから似た物とも解釋はされない。近世に至つて凡、二百五六十年芝居といふものが下等の人民に行はれた、それに用ゐる踊といふものは大多數で踊る、大分西洋の舞踏に近くなつて來た、是も根本は能樂より變化したものなれど、下等の勞働民の疲勞した精神を娯樂するに用ゐる目的に拵へたもので、合奏にも音樂にも適するけれど、詰り日本では下等品で上等には適せない。此理由であるから矢張生活の安全な國を勞働で生活をなす國とは風俗が相違するに依つて言葉が相違する、それで言葉を解釋する思想が大きに相違するのである。

譯の難いのは大略右の種類に敍列した通りで總てに對する東西の大相違があるが、其本といふのは歷史より來たものである。日本と英國は極東極西の島國とあるが、其間に大陸が横はつて居る。此大陸の內に沙漠がある、廣い野地がある、所謂中央亞細亞の廣い所であるが、此處に古來遊牧野蠻が蕃息して暴れ廻り他の民族を屠殺し驅逐すると云ふ獰惡な事をして居たに依つて、支那でも歐羅巴でも皆其侵略を受けたが、支那では長城を築いて、其侵略を防いで守るといふ主義になり、支那本部の生活安を保護して居たが、歐羅巴では屢々其野蠻の屠殺驅逐を仕掛けられて、



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神髄になつて總て政治は組織されて居る。之に付ても支那と日本は其の主とする所が違つて、日本では君主に忠といふのが重く視られ、支那では親に孝といふのを德義の本に立てられて居ると云ふ相違はあるけれ共、詰り忠孝の二つで成立つて居るが、西洋では此意味に係る所の言葉は譯語に現はすことが六つかしいであらう。

之を要するに東洋は生活が安全である所よりして總ての事が家本位となつて居るが、西洋では生活は極く難い事になつて知能勞力を盡して事業を營む所から個人本位となつて居る是が總ての言葉の現はし、意味の絶對に相違する譯である。

是から宗教の根原に付て話さう。極西に於て神聖と云ふ言葉がある。此神聖の中の神と云ふ事は日本では「カミ」と言へば神と人とを通じて總て上に頂く者を稱して居るが、支那では神と云へば天に在る神、又祇と云へば地に在る神、天と地に祭つて神祇といふ言葉がある、其神祇といふ言葉を日本の天神地神といふ言葉に譯せられて居るけれ共、是は譯が違つて日本には地の神を祭ると云ふ事は無いが、兎も角も極西に於ける神とは先づ違ふと言ふて宜しい。併し聖といふ言葉は耶蘇敎と聖といふ事であらう、此聖といふ言葉に譯すれば儒敎の聖は古い時代の國々の祖になつた偉い帝王を重もに指す言葉になる。佛敎の聖と云へば聖人と言はれ或は「ヒヂリ」と言つて是は僧の知識の高い人を敎へる西洋の聖とは大分意味が違ふ。神聖といふ言葉は支那の神仙と似て居るけれ共、仙といふのは日本では仙人と言つて餘り敬意を拂はない、却つて神佛と云へば同じく崇敬すべきものと云ふ意味になれど、西洋の神聖とは意味が違ふ。その如く宗敎の根原からして西と東と殆と絶對に相違して居る。是も何かと云へば東洋は天然を利用して生活が安全であるに依つて神に手賴つて將來の天國に生れたいなどいふ意念が極く薄いので神を敬する事も現時の事を守つて貰ふのを主として賴んで居る。西洋は生活難であるから此世が極く〳〵苦しい所より未來の審判を神に賴むのが主になつて居る。それで宗敎的の事はモウ言葉に現はるゝのが絶對に意味の違ふことが多い。

モウ一つ舞と音曲とが宗敎との關係を少し話して置か



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開で不潔と思はれて居た、それも縁由のある事で日本には和蘭交易よりして石鹸といふ物を舶來の珍物として間々用ゐて居た程で、民間に石鹸の入用は極く微々であつた。西洋では石鹸の消費される多少に依つて其國の清潔の標準とする程であるに、日本人は石鹸を用ゐないから極く〳〵低度な不潔な人民に思はれて居たのである。去りながら日本にては米を喰ふ、その米の糠を用ゐて田舍の隅まで毎日石鹸に代用し身體を磨いて居る、今石鹸の需要が人民の數の上より見て非常に低度に居るのは此米糠が有る故で、此米糠といふものは極西の人は知らぬであらう。米は食事に用ゐては居れど皆亞米利加より白米で輸入するに依つて糠は知らない。斯んな譯で總ての言葉が相互に意味の大相違する事が出來る。

そこで是から政治の根原となる。忠孝といふことの相違を話さう。忠孝といふ言葉を極西の人に斟酌して聞かせるのは極く六つかしい、如何となれば是も同じ全權大使が亞米利加に行つた時の事で、先の初代木戸公が親孝行人であつたが、亞米利加に行つも皆人の德義の第一の事として居る夫婦の睦しいのに驚いて市街の乘合車の内に老人が立つて、買物などに出た若い女に席を譲るを見て西洋には孝行といふ事は缺けて居ると嘆息された。其後ソシントンで極く德望の有る老人の博士に面會をして其話をされたら孝といふ事が分らない、ヤツと親子の親愛といふ事になつて、其博士が成程親子の親しいことは夫婦と同じと言つて宜いけれ共其次位に在るは玆に證據がある、諸君が亞米利加より歐羅巴を廻つて國に歸られた時に親にも話したいであらうが先づ嫁に話さない間は親も口を交はすことは出來ない、是が親しい所の著しい差であると云つたから木戸公驚いた、否、日本では初に嫁に口を利きたくても先づ親に話をせぬ間は嫁や子に話はせぬといふ教であると言つたら、其博士が怪訝な顔をして暫く考へて居たが、其風俗では人民が惰けるであらうと言つから、歸つて私に其事を話して迚も西洋の人には孝行の話は出來ないと嘆息された。是であるから車の内の老人などは西洋では何とも思はない、此通りな譯だが東洋で是までの政治の根本は國の主權者卽ち國主に忠を盡す、所謂愛國と家の長たる親に孝を盡すといふが



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ーブが無いといふは眞かと尋ねた、然りと言つたが、寒は何うして凌くと問ふから火鉢といふ物が有ると言へば、それは室内が煖るであらう、(石炭をたくと思うて居る)木炭を焼くと言つたら了解が出來て、尚不審で、それでも幾分か煖る、英國にもチョークといふ物があると言葉を添へられた、そのチョークと云ふ物は日本に焼く炭と形が違つて居る、此通りに僅かな事も忍耐して飜譯するのは餘程困難である。是が一つ。尚住居に付ては日本の家は竹木土石を其儘に用ゐて造る、それで家を造るを造作と云ひ建築製造と云ふ言葉を與へない。日本で大工といふ語は家を造るのが大部分で木工を「タクミ」と言つて居る、「タクミ」とは大工と書く、大きな大工は木材を拵へるもので、その他の一部分の物を造るのはそれに附帯した工といふ意味であつてそれを總て職人と言ふ。英國で何と云ふ言葉に當るか、極西の製作場に用ゐる Workmen といふ者は、先づ日本には無いと言つて宜い、其の如くに日本で道具といふ意味と極西の機械といふ意味とは餘程相違して居る。是が一つ。

千八百五十九年の頃、和蘭のハンデンブルロといふ人の著はした物理書が日本に渡つて、初て日本人に物理を知らしたが、其時に物理書を讀む者が、是は彼國で中學程度の人に教へる書と云ふ事であつた。其中に物質の普通性を說き、物質には孔が明いて居る、金屬でも極く強い顯微鏡で見れば、スポンジの様な物だと書いてあつた。そのスポンジが分らない、數年を經て長崎に於てヤッと求め得て、初て分つた。それ位なことでスポンジといふ場合は日本の桐木を假りに引いて教へて居た、それで理學者といふものは世界の珍奇な物を學校に聚めて教へるものと解して居た。又重力の巻に時計の下振を以て喩へてあつた、其頃に下振の仕掛けた時計は誰も知らなかつた、是も數年の後に長崎より輸入して始て分つた。今にも下振は小學校に備へてあれど、スポンジは分らぬであらうが、西洋に行つて見ると其フポンジ、下振と云ふ物が到る處に充滿ちて居る、丁度中學程度の書生に話するには偏強な喩であるのを日本では珍奇な物を寄集めて書いたものと受取つて居たのだ。斯様な相違で、我々が亞米利加に行つた時、彼地の人が齒を見て俄かに磨いたものでは無いと言つた。それは日本人は不化



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と歴史家の司馬遷は極く悪い事として國亂の本と論じて居る。儒者の祖孔子の孫子思は、政治の所要を民を利すると說いた。之を本にして利といふ言葉は其主とする意味の如何に依りて善惡が分れる。本を言へば利といふことは決して悪い事では無いと云ふ論であつた。それを佛語に飜譯する時に彼國では、利といふ字は幾種もあつて孟子に言つた利といふのは私利といふ私に係る事、子思のは公利で總ての人民に係る事、それに段々言葉が違つて居る、その判然しない言葉が相寄つて此二つの相違が生じたが餘儀なく、論辯を用ゐずして唯「リ」と書いたといふ事である。その如く極西で言葉を種々に區別して居るのは日本で不判明の言葉は適當せず、又日本で言ふ言葉の意味が極西の何に適當すると云ふ事を擇ぶのも六つかしい。三十餘年前墺地利のバロン、シーボルトと云ふ人が、日本政府の爲に飜譯をする時に、富といふ字は何の語が適當するかと幾つも列べて考へられた事があつた、そんなものである。

次には風俗の根本となる、衣食住の事に付ても話さう、日本で着物といふは上等の人は東洋特産の絹織物を用ゐ、通常の人は麻、後には棉を使用してそれを織つたのを用ゐる、其他には革、或は金石類のやうな物は餘り用ゐない。そこで着物に係る言葉も極西とは餘程違ふであらう。是が一つ。次に食物、是も日常の生活が大相違であるのは、極西では麥のパンを焼いて主要食として居るが、極東では穀物を炊いで飯となして主要食として居る、それで食物に使ふ器物が全く違ふ、極西では皿を用ゐて食物をナイフで切つて食ふが極東では椀を用ゐて箸で挾んで食ふ。是は三十七八年前にプリスンが英國に遊學して紳士の家庭に居り、其處の婆さん達と話をし、日本の家庭は物を喰べるに箸を用ゐてナイフフォークを用ゐぬといふのを怪んで然るかと尋ねた、左樣だと言つたら半熟の卵は匙が無くてどうして食ふかと言つた、日本では半熟卵は食はぬが其類の物は皿に承けて食ふと言つたら、ソップは吸へないと尋返した、それは椀に盛つて吸ふと答へたら首肯いた　尙問返し、肉は何うして食ふと言ふからそれは初より適宜に切つて食ふと言つた、それでは臺所が餘程混雜であらうと言つて何うも了解が出來なかつた。是が一つ。又日本人の住居にスト



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は賴むに足らぬ所から人知と勞力を以て盛んになつて行くが、極東では天然に依つてそれを抽出して生活をすると云ふ主義が一般人民の氣風になつて居る。是が第一に言語の用ゐる意味の相違する源である。此の如く東西絶對に國を建てる國民の思想が相違して居るから、極西で必要とする事は極東では不必要と思ふ事が先づ通常である。其一例を言へば貿易政策といふものは極西では最必要で人民の生命として居るが、それを東洋では不必要の事と一般國民は思うて居る。此相違は迚も想像では分るまいが實際を見れば自然と分る。元祿の頃に獨逸人のケンプル氏が日本紀行を書いて、其鎖國の事を論じ、日本の樣に百物完全した國民には成程外國に交はる必要は無い、鎖國して滿足に暮さるゝ國だといふ事を論じて居る。それで分るのである。

是より極東極西の言葉で思想の相違する所を話さう。極東では人民を四つに類別して居る卽ち士農工商といふ言葉を順序に當嵌めてあるが極西では此順序が反對で商工農士となる。商は貿易、工は製作、是が基になつて農と云へば畜牧が先になつて居る、それも製作原料が主になつて居る、士と云へば先づ官吏、官吏の候補者で雜業民の種類に見られて居るが、日本では士は他の三種の人民を率ゐる最重い者としてある。英國で言つたらば先づゼントルマンといふ樣な譯語が適當するであらう、是が最貴重なものになつて居る。農は先づ牧畜を兼ると言つて宜しいが兼ると云ふ程の業の無いのである、工は末作と言つて餘り必要ならぬものにしてあつた、商は賤業民と看做されて居て極西とは全く思想が違ふ。總て譯字を用ゐる場合に意味が絶對に違ふことが出來るから、其字に注意せねばいかない、其通りに極西人の知惠勞力を主として人爲的である、極東は天然の産物を抽出して用ゐる自然的である。此人爲と自然との相違が絶對であるに依つて其生活を謀る所の所謂利益といふ意味が東洋には薄い處から言葉も少い。先年私が佛國西の巴里でモッシュブルックと云ふ人に懇切に敎へられた。其時に著述をして居られた統計書が不圖して日本の或友人に飜譯された。其序文を書いて其譯書をブルック氏に贈つた所が同氏は非常に喜ばれて其序文の飜譯を賴まれたが飜譯する人は甚だ困つた。それは支那で利といふ事は大儒の孟子と云へば先づ官吏、官吏の候補者で雜業民の種類に見られて居るが、日本では士は他の三種の人民を率ゐる最重い者としてある。英國で言つたらば先づゼントルマンといふ樣な譯語が適當するであらう、是が最貴重なものになつて居る。農は先づ牧畜を兼ると言つて宜しいが兼ると云ふ程の業の無いのである、工は末作と言つて餘り必要ならぬものにしてあつた、商は賤業民と看做されて居て極西とは全く思想が違ふ。總て譯字を用ゐる場合に意味が絶對に違ふことが出來るから、其字に注意せねばいかない、其通りに極西人の知惠勞力を主として人爲的である、極東は天然の産物を抽出して用ゐる自然的である。此人爲と自然との相違が絶對であるに依つて其生活を謀る所の所謂利益といふ意味が東洋には薄い處から言葉も少い。先年私が佛國西の巴里でモッシュブルックと云ふ人に懇切に敎へられた。其時に著述をして居られた統計書が不圖して日本の或友人に飜譯された。其序文を書いて其譯書をブルック氏に贈つた所が同氏は非常に喜ばれて其序文の飜譯を賴まれたが飜譯する人は甚だ困つた。それは支那で利といふ事は大儒の孟子



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に三十萬であります中々盛な所で將來は一層有望な港であります故一層の注意あらむことを希望いたします。

# 日本語の英譯難

文學博士　久米邦武君談話
（文責在記者）

飜譯と云ふ事は餘程六つかしい。聖書（バイブル）が歐羅巴各國の語に飜譯されて原文の意味が晦（くら）い所が多いとは、專ら言ふ所であるが、丁度その如く日本の古史も、古事記の國語が日本書紀の漢字を當嵌められて、古語の意味を失うた事の多いと云ふは、是まで國學者の皆言つて居ることである、其通りに一の國の言葉が他の國の言に飜譯せらるれば、近い國でも意味が相違するもので、其上に東洋は言葉の乏しい國であり、中にも日本は最乏しいから、一つの語を種々に用ゐられてある、それを外國語に飜譯するは最困難であると云ふ事を先づ以て心得ねばならぬ、然るに極東の日本の事を極西の英語に譯するといふは非常に困難な事で、注意の上にも注意を拂はねばならぬ。玆に其事に付て自分が經歷した事實に據つて其事を話して見やう。

先づ以て極東と極西との風俗の相違は地理から生じたものである、私は今より三十八年前に日本の全權大使（アムバッサドール）岩倉公に隨行して亞米利加を經て英國へ行つた、英國の日本公使ハルリパークス氏が非常な熱心を以て英國の觀察を案内し紹介された。其時東洋は神の長男である、地球の最要地を與へられ萬物滿足して居る、依つて皆が怠つて銘々の知力を用ゐないから今に發達しない。英國は神の末子で極く惡い土地を與へられて自分の國民を蕃息させる丈けの物産も持たなかつたが、古來苦心の末に鐵と石炭に探し當つて、其二つを種々に利用する事を骨折つて機械を發明し諸國に貿易し外國より第一に棉を輸入しそれを織立て世界中に被せるといふ譯になつて、今では英國の製作は世界第一になつて居る。其景況を案内するから日本も此の如くに自國に富饒な物産を以て世界第一になれと、道すがら言はれた事を今に記憶して居る。是が極東の島國の日本と極西の英國と絶對に相違して居る根本である。そこで極西の人は天然



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るものであると云ふことを表明する爲にヂヤバンデーと云ふものを造つたのであります。九月四日實業團體がシアトルに着いた折に、ヂヤバンデーと云ふものを致しまして、シアトルの市中を行列を組んで後から實業家がコロモビルに乘つて一緒になつて博覽會を見物に行つた。其時には日本人が自然に集つて來て一緒に見物する、且日本人の雜誌等に日本人は斯の如き熱誠を以て博覽會に贊同し、其成功を悅ぶものであると云ふことを表はしたものでありますから從つてヂヤバンデーを見に行かうと云ふことで見物人が多い、其時は四五萬でありましたらう。さうして日本の方では見物を多くする爲にさう云ふ行列をやつたり、見世物を殖したり、其以外に出品者が景物を出した、詰り入場切符を買て入つた人に一本の簪をやると云ふやうなことをしましたから、平生は一萬も入らぬのに其時は四萬何千と云ふ人が入つた、それが爲に博覽會々社も大に悅んだ次第であります、各地方、各團體がさう云ふ風に人氣を附けて博覽會の成功を圖つたのであります。

それから博覽會の入場切符は午後六時までは一人前五十錢で、午後六時からは二十五錢でありました、午後六時からは出品を見に來るのではない、イルミネーションと見世物を見る來るのであります、見世物は博覽會の一隅に集めてある、それとイルミネーションを見る爲に來るのでありますから、入場切符も半分であります、さう云ふ有樣であつて平生は五十錢、日曜日が半分であります。さう云ふ有樣であつて平生は五十錢、日曜日は二十五錢で、日本から見ると高いやうでありますが、其の土地の人は出來るだけ餘計切符を買つて、博覽會の收入を增し、さうして博覽會を盛んにせしめたいと云ふ熱心から、成るべく多く見物に行くやうに努めて居るのであります。終に臨んで私の希望いたしますのは、此のシアトルの地方は地面は非常に肥えて良い所でありますが、まだ人口は僅かな所であつて、是から追々發達する所である。日本人も澤山行つて居り、又日本に近い所である、東洋汽船會社、日本郵船會社等が定期航路を有つて居る、非常に便利な將來有望な地方であるからして、我が實業家は今より一層多くの注意を此の地方に向つて拂はれるやうに希望したいと思ふのであります。又シアトルは今日に於ては人口僅



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それから博覽會中には色々な方法がありましたが、日本にも立派なと違つて居りますものは、日本でも共進會とか博覽會とかをやりますと、同時に種々な大會を開きますが、其の大會を開く時の場所にはいつも窮する、今度のシアトルの博覽會に付きましても、三千人位入れる立派な公會堂が永久的の建物として建設されました。亞米利加と云ふ所は演說の好きな國でありまして、演說が盛んに行はれる。例へて申しますと、大統領が博覽會に來た時分にも、自分の政策と云ふものを公衆に向つて演說をし、それから一週間經つてから又ブライアンと云ふデモクラット黨の大統領の候補者であつた人が來て公衆に向つて演說をし、博覽會々社に於ては公衆一般に廣く紹介する式を行ふて、大抵の場合には數萬の人を招んで演說をする會を開くと云ふのであるから、三千人位の入れる場所では役に立たぬ。それ故に博覽會に於て特別の計畫をしてあつたのであります。それは何であるかと申しますと、上野の山の樣な崖の所へ澤山の腰掛を造り、其一番低い崖の所へ演壇を造つて其處で演說をする。そうするとズッと腰掛が崖に沿ふて造つてあるから何萬人と云ふ人によく聞えるやうになつて居る。日本にも立派な公會堂が出來れば勿論宜しうございますが、或は斯う云ふ場所を造つて澤山の人を寄せるのも至極宜からうと思つて見て來たのであります。

もう一つ日本の博覽會と違ふと思つて見て來たのは、博覽會の收入は博覽會に遣つて仕舞ふのでありますから、入場料と云ふとは一つの問題であつて、一般からは五十錢、日本の金で一圓づゝ取るのでありますから入場者が盛んであれば盛んであるだけ博覽會が盛んにやれるのであります。今度は全體で三百七十五萬人入つたのでありますが一人でも入場者の多いことを希望する。それが爲に何處の町とか何々團體とか云ふものが、各々團體を組んで博覽會を賑やかにする爲に見物する。例へばタコマといふ所は十萬ばかりの人口の町でありますがタコマではタコマの町の團體を拵へて見物すると云ふやうに、各團體が開會中每日のやうに博覽會を賑はす爲めの見物と申す樣なものを設けたのであります。それで日本人は澤山居りますし、博覽會に對して日本人が厚意を表する、日本人は博覽會の成功を希望す



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器、陶器、刺繍、織物、美術工藝品其他一般の商品も竝んで居つたので居つたのであります。其他にも海軍省、文部省、遞信省及び農商務省の出品も出て居りますし、又ビアノ、ヴアイオリンと云ふやうなものまで、日本の文明、日本の立派な品物を示すに足るだけのものは、小なりと雖も出品が出來て居つたのであります、さうして彼等も今まで見たのとは非常に違ふ、日本にも斯の如き產物があるかと云つて感心したのであります。一例を申しますと山林局の材木の見本を見て、日本に斯の如き種々なる固い木が出來れば、之を亞米利加に輸入したら、館を建てるに十分な材料であると感心いたしまして、彼處の商業會議所の人が、どうか之を寄附して貰つて、商業會議所の陳列場に置きたいと云ふことを申込んで參りました。此方も餘ほど金をかけた出品でありますから惜かつたのでありますが、到頭農商務大臣の許可を受けて寄附することになつた次第であります。この樣な次第で日本の品物には初めて見た物が多いのであります。それから日本の評判が非常に良かつたと云ふことは事實でありまして、日本の在留民の御方に御聞きになつても分りますが、實際彼等は日本の文明、日本の工藝の盛んなることには驚いたに違いない。さう云ふ風に彼等が驚いたと云ふことは、一面に於ては今度の博覽會の成功で一面から考へますと、我國がまだ彼の國に知れて居らなかつたのである、所がシアトルの人から考へますと、前に申す通りシアトルの將來の發展は、東洋貿易を盛んにするにありと云ふのでありまして、今年シアトルの商業會議所の會頭が、會頭に選擧せらる時に新聞記者に話したことがある卽ち、自分が會頭になつて是から計畫するのは、兎に角東洋貿易、殊に日本との貿易を盛んにしたいのである、自分は此事に盡力する、故に日本の實業家が來た時分は益々さう云ふ途を講じて日本との貿易を盛んにしたい、是が自分の會頭として盡すべき職務であると云ふことを宣言した位で、彼地の人は斯の如く日本との通商を盛んにすることを希望して居るのであります。所が日本の品物に就てはまだ十分分つて居らぬと云ふ位の有樣でありますから、將來我が日本人は此の地方に向つての商賣を盛んにせることに盡力すべきものであると、私は信ずるのであります。



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と云ふやうな廣告をして居る、其處へ行つて見ると其處の説明者が見物人に之を著て見よと云つて、著て見せて説明して居る。それで詰り製造品若くは工藝品などを出品する人は、自分自らが管理するだけの區域を貰つて、見物人に直接に説明の任に當る。それであるから其品物の筋合も分ると、見物人も悦ぶ次第でありますが、もう一つ之れに付て氣のつきますのは、人に實物のよく分るやうに、物に觸はらせ説明すると云ふのみでなく、其處には必ず印刷物を持つて居る、其の印刷物には、其品物の模樣を抽いてそれに説明を附してある、それを見物人に配る。所が日本の出品の方法を見ますと、總てがガラス函に入れておつて錠が下りてある、さうして其處に居る番人に向つて聞けばガラス函を開けて説明して呉れる位のものでありまして、番人の數も頗少ない、何故かと申しますと澤山の出品者が僅かの面積に出品して居るのでありますから、各出品者に對するだけの説明者を置くことも出來ず、從つて十分に其物の説明をする譯にいかぬ、其物を手に取つて見せると云ふやうなことも行はれない、是等の利害得失は別として日本の品物を並べる方法と、向ふの品物を並べる方法とを見ますと之れだけの違ひがある是は諸君が自ら研究されたら、何方が良いかと云ふことは判斷がつくでありませうから、唯日本と違つて居ると云ふことを御報告するのであります。それで今度日本は特別の館を設けまして、日本出品館と云ふものを造つたのであります、さうしてそれは平等院に擬らへて造つたのでありますから、外國風の建物の中に全く特別な物があり又其出品物も外國の物と日本の物とは、申すまでもなく違つて居りました、前に申しました通り、日本との交通が開けて以來、日本人も澤山入込んで居りますから、日本の品物も大分彼等の眼に觸れて居つた、併ながら今までは詰らない普通に使用する品物のみが行つて居つたので、美術工藝品とか、或は直接に日本人の使用しない品物は、シアトル人の眼に觸れない、さう云ふ物は今度初めて眼に觸れたのでありますから彼等の喝采を博した次第でございます。日本の出品館は五百坪ばかりの小さいものでありましたが、日本の産物は悉く備はつて居りまして、麥稈眞田、生絲、手巾等隨分數の多いものであつた、無論漆



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其前に林檎を竝べて、油繪と實物の境が分らぬやうに竝べてある又私の申上げたいのは、農產物に付きましては全く個人と云ふものでなくして、此の地方は斯る農產物に付て長所であることを示せば宜しい。卽ち信州ならば蠶、靜岡ならば茶と云ふやうに、其の地方々々の特色が現はれるやうにして、さうして、個人の名前は少しも現はして居らぬ。之に付きまして加奈陀の事務官に遇つて聽きました所が、加奈陀は個人の出品は一切許さぬ、悉く政府が品物を買上げて出品する、さうしてそれには加奈陀と云ふことを標題にするばかりであつて個人の名は一切記さない。加奈陀は鑛山に富んで斯の如き鑛物が出る又漁業に付ては斯く斯く農產物若くは園藝の品物に付ては斯く斯くの國で實に良い國である、斯くまで產物に富んだ國であると云ふ觀念を示してそれを悅んで見、其事を感心して歸れば、加奈陀の出品の目的は達して居ると云ふのでございます。農產物に付て個人の名前を出す必要はない、農產物に付て斯の如き長所を有つて居ると云ふことを示せば宜しい。個人の名前を記さなくても、州の名を記して州の名譽を擧げさへすれば、農業の目的は達して居ると云ふやり方であります。然るに製造品に付ては全く違ひまして個人々々の出品である、さうして其出品の方法が日本の出品の方法と全く違ひまして、日本に於ては何を持つて來ても、一切陳列函或はガラス函の中へ入れるのでありますが亞米利加に於ては陳列函などは無い、どうして並べるかと申しますと、丁度此室のやうな區劃を貫つて、其區劃の中にたゞ竝べて置くなり、或は他の方法を以て、自分の品物をうまく陳列して函などは一切用ゐて居らぬ、さうして其一區劃には說明者が附いて居つて品物に付ての說明をする。又函を用ゐる所でも。此品物はどれだけで、どう云ふ風に造つたものであると十分講釋をして呉れます卽ち製造又は工藝品の出品者は自分々々の區劃内に一つの店を開いて、其店に坐つて居つて見物に對して十分に說明をする。さうして食物の如きものであれば飮まして見、或は食はせて見、手に觸れさせて實驗せしめて居る。又私の見ました中にオーバコートに電氣の仕掛けてあるのがあつて、それを著ると電氣が通じて來て溫くなる、それで風を引いた時には此の外套を著たら宜からう



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す華盛頓州は、百萬弗を支出して博覽會に必要な建物を建て其建物は博覽會の閉會後、華盛頓州立の大學の建物に流用することになつて居るのであります。又合衆國中央政府も、此の事業を助ける爲に、六十萬弗を支出いたしまして、比律賓館、布哇館と云ふ館を建て、之に賛同した所の國や州は、悉く自分の費用を以て出品館を建設したのであります。それで會社の株金は漸く八十萬弗でありましたが、博覽會の爲に費した金は莫大なものになつて居る。博覽會々社、中央政府、及び華盛頓州の使つた金を合せますと四百十萬弗、卽ち八百二十萬圓を投じたのであります。

亞米利加と云ふ所は實業家が自分々々の職業を廣告すると云ふ外に、其地方々々の特色及び將來の見込を廣告するに努めるのであります。それで其地方々々の事を書いた書物若くは寫眞と云ふやうな物を以て廣告するに努めるのみならず、今度の博覽會で一番よく氣がつきましたのは、さう云ふ事を示す爲に活動寫眞、幻燈などを持つて來て、唯說明をして居ることであります。其地方の風景の佳いことや、田圃の立派なことなどを幻燈若くは活動寫眞に依て示す、或縣の如きは我地方に於ては草原ではあるけれども、此處に水を引き開墾を致しましたならば、斯の如く立派な畑になると云ふことを活動寫眞を以て示しつゝある。鐵道會社の出品では其鐵道會社の線路の風景、又は鐵道の活動して居る所などを、活動寫眞又は他の機械を以て其有樣を示して居る。日本も實際の有樣を紹介するには斯う云ふ方法を用ふべきものではないかと感じて歸つたのでございます。さう云ふ風でありまして今までの廣告の方法に一つの段階が出來まして、卽ち聖路易の博覽會なり、安南の博覽會なりに於ては、さう云ふ物を利用することは少なかつたのでありますが、今後は幻燈、活動寫眞の活用が盛んであつたと云ふことを申上げたいのであります。

それから出品の事に付て全體の模樣を見ますと、出品の陳列方法に付きましては、農業品と製造品が全く區別されて、農產物になりますと地方的觀念で、縣又は郡などでは其地方のみの產物を集めて人に眼を著けさせ又眼を悅ばせるやうに排列して居る。加奈陀の如きは出品方法は中々上手でありますが、例へば林檎を示すのに、後ろに油繪を置いて



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六年前には人口漸く三萬人でありましたが、十六年後の今日は三十萬人に殖へ、尚ほ將來非常な進歩を以て人口が增加するでおらうとは何人も認むる所であります。今日は桑港より人口が少なうござりますが、町の活氣や有形上の有樣を見ますと、數年を出ずして桑港以上になるだらうと云ふ位の活氣がありまする。何故さう云ふ風に發達するかと申しますと、第一にアラスカと云ふ所は、日本人が通常考へる所に依りますと、非常に寒い所のやうに思つて居りますが、亞米利加人は少しも其事を苦にせずに、其開發に力を盡して居る。此地方の廣さは、日本の全面積の二倍位あつて、鑛山、漁業、鑛山は金、銅、漁業は重もに鮭でありますが、毎年非常な利益が上つて來るのであります。のみならず農業も今後大に開けると云ふので、アラスカも地方の開發をして居る。しかるにシアトルが此の地方に一番近いのであります又東洋との貿易特に日本、支那などとの貿易が盛んになれば、シアトルは其方へ行くのに一番近いのであります、且つ亞米利加大陸を貫通する所の鐵道は、いつもシアトルに達しますので、內外交通の要路に當る。況んやシアトルの屬します附近の地は非常に豐饒でありますけれども、まだ人口が少くて將來發達する土地である。斯う云ふ色々の原因から致しまして、シアトルは非常な勢ひを以て進歩するだらうと思ひます。此の進歩は自然に投つて置いても進歩するのでありますが、シアトルの人は尚ほ一層速に進歩せしめて開發したいと思ふて居る。それにはどうしたら宜いか、そうするには世界の人にシアトルの樣子、附近の土地の豐饒なること、將來見込のあることを示すにあると云ふ意味を以て、博覽會を開設したのであります。

それで博覽會は博覽會々社と云ふ者の組織でありますけれども、其株券の募集に應ずる人は皆な公共的觀念を以て株券募集でなく寄附金の募集に應ずると云ふ考へで株金を出したものであります。從つて此博覽會々社と云ふものは、營利會社ではなく全く公益を目的とした所の會社で、株金を悉く費消して仕舞つても、又博覽會に入つて來る收入を殘らず使つても差支ないのであります。それで株金等の收入を合せますと二百五十萬弗の收入があつたのでありますが其金を悉く費消しましたのみならず、シアトルの屬しま



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殊に帝國政府が紐育に於て公債募集の際米國資本家の熱心なる助力又公衆一般社會に於て非常なる應募の狀況は、日本帝國に對する米國人民の親切なる紀念として長く記憶せざるべからず。而して其當時倫敦、巴里、伯林に於ける帝國政府公債の募集に關し、英佛獨三國資本家の熱心なる助力幷に三國公衆の盛なる應募に對し、是亦忘るべからざることは、固より論を俟たず。予は二十五年間帝國政府大藏省に在り、千九百八年世界一週の旅行をなせしとき、米國に到り紐育に於ける有力なる資本家に面會し、日本帝國の財政狀況に付て談話を交換し頗る愉快を感じたり。而して今茲に述ぶる所のものは、其當時談話したる中の一部分に過ぎざるも其折は未だ豫言に屬したることが、今日に於ては著々之を實現し、當時に於ける予が談話の誤らざるを深く喜ぶものなり。

眞の悲は聲なくして哀しく、眞の怒は未だ發せずして威る、眞の親みは未だ笑はずして和らぐ、眞内にありて神外に動く、是れ眞を貴ぶ所以なり

（莊　子）

# 太平洋阿雄博覽會の實況

太平洋阿雄博覽會事務官長
農商務省參事官　織田一君講話
（文責在記者）

シアトルは日本の郵船會社が十數年前より定期航路を開いて居る所で、本年より大阪商船會社も定期航路を開き日本とは交通便利な所でありますから我同胞も此地に滯在して居る人が中々多いので、シアトルの市街だけでも日本人は五千人も居る。其の附近に居る者を合せましたならば、何萬人と云ふ日本人が在留して居るので、日本人の使用します衣食品其他の需用品は何でも備つて居ります。菓子屋、魚屋、料理屋、宿屋、湯屋なども皆備はつて居る、殊にホテルのボーイ等に至るまで日本人でございますから、少しも英語を知らなくとも日本語で通用することが出來、日本語だけで生活して居つて差支ない所であります。

シアトルは日本の郵船會社が十三四年前に定期航路を開きました頃から盛んになつた町でございまして、今より十



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は二億二千八百萬圓、千八百八十七年に於ては、二億三千三百萬圓にして此十年間は著しき增加を見ず。此間に於て政府は不換紙幣を整理し公債を償還し財政の基礎を鞏固にしたるものなり。千八百九十七年に於ては公債の現在高四億二千百萬圓に達せり、此間に於ては鐵道敷設の盛んなりしこと、千八百九十四年——五年の日清戰役の有りしことを記憶せざるべからず、卽ち公債の現在高二倍に達したる所以なり。千九百七年に於ては、公債の現在高二十二億千二百萬圓に上り千九百十年卽ち現在の所に於ては約二十五億に上れり、卽ち千八百九十七年に比し約六倍に達したるものなり。此間に於ては千九百四年——五年の日露の戰役及び鐵道國有の二大事件の生じたることを記憶せざるべからず。卽ち前者に於て約十五億の公債を增加し、後者は約五億の公債を增加したるものなり。然りと雖も鐵道國有は其計算上公債の利息を引去りたる後、約八百萬圓乃至千萬圓の純益を生じ、毫も財政上に煩を爲さず。又日露戰役の公債は、前に述べたる減債基金法に依つて嚴格なる償還法の下に現在行はれつゝあり。日本帝國財政の基礎は、極めて鞏固にして政府の信用日に進み公債の市價內外に於て其騰貴を見るは敢て怪しむに足らず。尙ほ日本帝國の國力の一般を示さんが爲に帝國政府の歲入の現況を見るに、千八百七十七年に於ては、其歲入五千二百萬圓、千八百八十七年に於ては八千八百萬圓、千八百九十七年に於ては二億二千六百萬圓、千九百七年に於ては八億五千七百萬圓、千九百九年に於ては五億千八百萬圓なり。而して千九百七年の歲入中には臨時軍事費の殘金臨時の歲入を包含するを以て平年と異る數字を示すものなり。要するに帝國政府の歲入は千八百七十七年に比し近年に於て約十倍に達したるものなり。又日本帝國の貿易の現況を見るに、千八百七十七年に於ては輸出入合計五千萬圓、千八百八十七年に於ては九千六百萬圓、千八百九十七年に於ては三億八千二百萬圓、千九百七年に於ては九億二千六百萬圓なり。卽ち千八百七十七年に比し千九百七年に於ては十八倍餘に達したるものなり。之を以て是を見るときは、帝國政府の財政の狀況は年一年堅實なる發達進步を爲しつゝあるを見るべきなり。

最後に日露戰役中米國人民の帝國に對し發表したる好意



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要上、帝國政府は外國市場に依頼するの必要を感じ、千九百四年より千九百五年に跨り、六回に一億三千五百萬磅の公債を、倫敦、紐育、巴里、伯林に於て發行せり。其利息は六歩利付、四歩半利付、五歩利付、四歩利付の四種にして、其金額も亦多からず。而して其利率は一ヶ年八歩、七歩五厘、七歩、六歩、五歩の五種ありと雖も其多くは五歩利付なりとす。而して千八百八十八年より數年に跨る六歩利付二千二百萬磅の借換に當てたるものなり。

日本帝國政府の外國市場に於ける公債發行の沿革は、大略右に述ぶるが如く、其信用漸次に進歩し、九歩利付より終に四歩利付を發行する迄に變化したるを見るべきなり。されば今後帝國政府の信用增進と共に、尚ほ低廉なる外國資本を將來利用し得るや疑を容れず。扨て內國に於ける帝國政府の公債は、最初述べたる四歩利付及び無利息五十ケ年賦の公債發行を始め、種々の公債を發行せられたりしが其多くは不換紙幣を處分し、華士族の家祿を處分し、鐵道を敷設する爲の目的に出でたるものなり。其他千八百七十七年の西南の內亂及び千八百九十四年——五年の日清戰爭の爲に軍費支辨の公債を募集せることありと雖も、概して之を借入れ整理せんとの決心を爲すに至りたるものなり。

日本帝國公債の現在高を見るに、千八百七十七年に於て千九百四年——五年の日露戰役の爲に發行せる軍費公債を除く時は、多くは、殖產工業の目的に出たるものにして其金額も亦多からず。而して其利率は一ヶ年八歩、七歩五厘、七歩、六歩、五歩の五種ありと雖も其多くは五歩利付なりとす。而して千八百八十八年より數年に跨られたり。

千九百四年——五年の日露戰爭の起るや、政府は巨額の內國債發行の必要に迫りたるも、其利率は五歩を超えざりき。其後鐵道を國有とする爲め巨額の公債證書を發行せるも、是亦、利率は五歩を超えざりき。併ながら帝國政府の公債證書の市價は、日露戰爭の結果一割乃至一割五分を下落せることあり。然るに日露戰爭結了後政府は、減債基金法案を提出し嚴重に公債の償還を實行したる結果、近年に至り外國幷に內國市場に於て、日本公債の市價著しく騰貴し、其五歩利付內國公債は終に其市價額面以上に達したるを以て現大藏大臣は今回四歩利付公債を發行し五歩利付を借入れ整理せんとの決心を爲すに至りたるものなり。

日本帝國公債の現在高を見るに、千八百七十七年に於て



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となり、日本帝國の新文明は茲に其端を發せり。而して日本帝國に於ての公債と稱すべきものは、普通の借入金の性質として存在するものはこれありしも、今日言ふ所の公債證書は千八百六十八年まではこれなかりしが千八百六十八年の改革後、千八百七十一年に於て、帝國政府は初めて公債證書の形式に於て四歩利付公債證書を發行せり。當時財政の基礎未だ鞏固ならざるにも拘らず斯の如く低利の公債證書を發行したるは聊か奇異の觀なきにあらずと雖も、此公債證書は、從來の舊政府に於ての借入金を公債證書の形式に改めたるものにして、新に民間より資金を募集したるものにはあらざりしなり。この四歩利付公債證書の外、同時に無利息五十ヶ年賦の公債證書をも發行したり、是亦舊政府の借入金を公債證書の形式に改めたるものなり。此二種の公債證書は舊政府の借入金の處分を爲したるものにして、新たに資金の募集を爲したるものに非ざるが故に、其利率は決して適當に政府の信用を示すものとは言ふべからず。併ながら日本帝國政府の公債證書の沿革上に於ては、之を以て最初のものとす。卽ち倫敦に於て當時募集したる公債百萬磅あり、其發行は千八百七十年にして利息は一ヶ年九歩なりき。此外國債は、日本政府が海外の市場に於て募集せる最初の公債なり。其後千八百七十三年に於て七歩利付二百四十萬磅の公債を倫敦に於て募集したることあり、是れ日本帝國政府が海外に於て募集せる第二の公債なり。日本人民は其當時外國債を好まず又政府の局に當りたる財政家も國家の勢力未だ確定せざるに方り、猥りに外國債を起すの危險を感じ、右二種の外國債は約束の通り償還を結了したるも、其後久しく海外に於て公債を募集することを爲さゞりき。千八百九十四年及び五年、日清戰爭後帝國政府は外資を利用するの必要を感じ、千八百九十九年倫敦に於て四歩利付公債千萬磅を募集せしが、これ日本政府が海外に於て募集せる第三回の外國公債なり。蓋し第二回の發行、千八百七十三年より此年に至るまで二十有六年間に於て、日本帝國の國勢は漸次大に進歩し、政府財政當局者に於て最早海外の資本を利用する上に於て、何等危險を感ぜず、世界的經濟の融通上、其利益を認めたるに依るなり。千九百四年及び千九百五年日露戰役の起るや、軍費支辨の必



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て世界に立つかといふ將來の理想を示して行く、尤もReaderだから簡單な者でチョッと二百ページばかりのものだ。併し大中小とあつて、小は小學、中は中學、大は教員の爲めに供する積り。卽ち教員の立場、實は日本の教員は有意義でなく無意義である。社會の教育といふ大なる運動の内に教育され乍ら一向能く理解して居らぬ。之をチョッと組織的に秩序的に理解さすることが必要に相違ない。漠然として居つてはいかぬ。世界に働くには、一つの道理の下に働かねばならぬ。所で日本の勃興を世界が誤解して居る。『日本の勃興は恐るべし。將來東洋の禍が來らんか、曩には白人の禍、卽ち白人が東洋を壓迫した所の反抗で今度は黄人の禍が起らんか黄禍は白禍の反動だ』と斯う思つて居るようである。是抑〻大なる間違ひである。日本人は何としても『此文明が段々高度に進んで先進の諸國と同等になり國際間の平均を得て平和を保つといふ時代を早く見る事』を最後の理想とし、何としてもHumanityの運動の下に武裝を解き軍備を解いて而して世界萬國の平和を樂むといふ事が日本の大なる使命である。そこに日本の國民性が充分現はれて居る、日本人は卽ち義を貴び勇を貴び人情を貴ぶ卽ち愛なる平和な證據となるのである。

# 日本公債の沿革に就て

男爵　阪谷芳郎君談話

（文責在記者）

此度現大藏大臣が日本帝國政府の五歩利付公債證書を四分利に借換せんとの計畫を立てられて、昨今重なる銀行家を集めて相談を開かれたり。予は此機會に於て聊か公債に關する日本の財政上の變遷を述べて見やうと思ふ。

日本帝國は、今より五十餘年前に米國政府の好意に依り從來の鎖國政策を打破して開港政策を採るに至りしなり。其當時米國より派遣せられたる艦隊の司令長官コモドルペルリの名と、米國政府の好意幷に今日まで繼續して變らざる深厚なる米國政府の好意とは、日本人民の能く記憶するところなり。コモドルペルリの渡米したる後數年卽ち千八百六十八年に於て、日本帝國に一の改革が起りて王政復古



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る。知らず識らず日本の全國何う云ふ山の中でも又同一の性質があつて卽是が國民性の動かす可らざる强い礎を組立て居る。卽ち舊日本の狀態である。此舊日本の狀態を充分に理解すれば今日一たび世界の文明に觸るゝや否や東西文明の調和といふことは必ず成功するに相違ないといふ事を明に理解することが出來るのである。曾ては印度の文明を入れ又支那の文明を入れた日本が印度にもあらず支那にもあらずしてその爲に愈々盛んになつた。知るべし歐羅巴の文明が日本にInterviewされゝば日本の舊文明と同化して一層光輝を放つといふ事は疑ないのであることを。

そこで又、日本の新文明は僅々半世紀間で出來たのである。或は半世紀といふ內でも明治維新前を取除ければ漸く四十年位のものだ。此四十年の間に仕遂げた事は實に大なる者である。四十年に於て凡、歐米の四世紀間の事をやつたものである。知るべし是から、二世紀三世紀の中に、世界如何なる高度の文明を持つて居る國にでも、日本がこれに追及して、最早や同等になることを、決して日本が同等以上人類以上勝るとは言はぬ。同等になる、同等になれば水平を保つ、水平を保てば物は靜かになる、水平を得ぬと其處に波動が起る。卽ち日本の文明が騰るのは世界の平和に大なる利益である。そこで日本國民は將來何う云ふ理想を持つかと言へば、世界的に日本の文明を高めて、東西の文明を調和してHumanityの上に世界の平和を惹起すことである、世界の平和を惹起さんとするのは何うすれば宜いか、世界に於ける人口十分の六を持つて居る東洋の文明を世界に平等にして行く事が必要だ。さうすると日本の使命は東洋の文明を進めて東洋の平和を保つに在り。東洋の文明を進め東洋の平和を保つといふ事は卽世界の平和を保つことである。それが一つ將來の理想なんだ。そこで新日本は其理想に向つて進みつゝあるのである。是は明かに今の天子樣などの勅語などを引出して見ると之を證據立てる事が出來る。

私は今特別の讀本を書いて居るがモウ一月に出來る。Citizenreader嬰兒(みつご)の心百までと云ふから此子供に一つ日本の國民性を知らせ、さうして日本人は何うして支配されて居るか卽ち憲法、法律を知らして行く、而して將來日本がどうし



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本の國民性に同化して一種善良な國民性を組立てられ世界の如何なる文明でも日本に現はるゝや否、日本の文明に接するや否、統べての善を悉く日本に吸收するといふ力が長い間に用意されて居つたからである。それがどうして用意されたかといふと、今お話する樣に統べての國民が貴族的な高尙な性質を持つて居り、統ての貴族豪族が平民的の思想を持つて居る。さうして統て善を好み惡を憎む、義を貴び勇を貴ぶ、人情を貴ぶといふ其間にズーッと養成されて來たのである。而も儒敎も佛敎もその他の宗敎も學說も殘らず日本に同化して仕舞つて日本の儒敎は支那の儒敎にあらず日本の儒敎である。佛敎は印度の佛敎に非ずして日本の佛敎なり。知るべし基督敎も段々盛んになるに相違ないが、なつても決してアレは歐羅巴の基督敎に非ずして日本的基督敎に同化されて仕舞ふのであるとを。是は卽ち日本の最幸福なる基である。それで結局日本が新日本を打建つたに付ても國の文明が國の力が僅々半世紀間に決して起る者では無い。是が亞弗利加あたりならば如何なる學術を敎へやうとも如何なる戰術を敎へやうとも如何なる文學、美術、宗敎を敎へやうとも、ナカ〳〵二世紀、三世紀で變化すべき者ぢや無い。所が旣に〳〵日本は殆ど二千年も掛かつて如何なる文明にでも觸れさへすれば直ちに之を吸收する力は養成されて居つたのである。而して殊に封建に於て之を鍛へ上げた封建に於て練磨した。封建競爭の間に練磨した。譬へて見れば此處へ畑を拵へ、畑を耘つて、土拵へをし肥料を肥して良い種子を持つて來て蒔く、蒔くや否や直ちに發生する。どうかするとその持つて來た種子よりも、日本といふ畑の性質が良くあつた爲に好く成長し、大なる收穫を得るといふことがないとも言へぬのである。卽ち舊日本が統ての物に向つて世界のあらゆる善を同化する丈けの用意をされて居つた譯である。それが事實の證據として現はれたものは無意義の國民敎育別に政府が命令したものでも無ければ宗敎で敎訓を與へたものでも無くして、生存競爭、封建の練磨の間に盛衰興亡の甚しく新陳代謝の甚しき間に、勇を貴び義を貴び人情を貴ぶといふ風がズーッと現はれた。宗敎が其風に同化され人間の總ての娛樂がさう言ふ風に現はれ、芝居でも講談でもさう云ふ工合になつて來



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のから起つたのである。それが山村僻邑にまでズーッと擴がつて村芝居となり、或は村で義太夫を語る樣にもなつた。而して一たび文明の光の現はるゝや否や宛も霜か雪が消えるが如く、一等下つた文明を持つて居る所の國は大抵亡ぼされて仕舞ふ。然るに日本に一たび歐羅巴の文明が光輝を放つや否やどう云ふ活動が起つたかといふと之に向つて文明を日本に吸收しやうといふ働きが起つた。文明の反抗では無い、文明の吸收だ。而して半世紀間に世界のあらゆる文明を日本が吸收した力はひどいものである。其吸收した力が現れて今日の日本の勃興となつたのである。此の如く日本といふ一つの身體、日本といふ一つの土地が如何なる種子でも蒔きさへすれば直ぐに發生する。發生すれば直ちに成長して花を咲き、實を結んで收穫する樣になる。卽ち日本人が收穫するといふ同化の力といふ者は、何うして出來て居つたかといふと、日本には數千年の昔から印度や支那の大陸の文明が渡つて居つて日本の舊文明が既に成立つて居た。宗教も文學も、美術も政治も總べて大陸から來た、所で大陸に於ては衰へたが日本に於ては、何故に衰へぬかといふと、日



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田、豊臣、徳川といふ様な天才を産み出した。その内でも最も微賤なのは豊太閤であらう。又織田でも徳川でも實はそれ程の家柄でも何でも無い。所謂一時零落して居たので、是が突然一國の政權を支配する様になつたのである。その織田、豊臣、徳川に隨伴して起つた英雄豪傑は、多くは極く詰らぬ名も無い様な者から忽然と起つた者である。是に於て貴族は矢張り平民的で、平民も矢張り貴族的になつたのである。此平民の内には、源氏の子孫もあれば平氏の子孫もあり、王侯貴族の血が土百姓、どうかすると土方の中にも混つて居る。此處だ、實にその變化の激しいのは。

そこでこの風が自から國民の性をなして來たのである。先づ弱き者を助け惡んで、強き者を抑へると云ふ義俠的の念が始終現はれて來て居る。そこからして一の武士道といふ者も成立つて來た。其方からして人の貴ぶこともチャンと定まつて來た。忠義を貴び、勇を貴び、義を貴ぶと云ふ風が、ズーッと現はれて來た。又其勇を貴び、義を貴ぶといふところから、人情即人の情けもズッと現はれ來たのである。弱き者を助け、弱き者を容めぬといふ人情もそこから來る。そこで武士は物の情けを知ることが肝要で、人情を知らなければ武士でないと云ふ事になつた。是が國民の性質をなして此方から國の風俗がズーッと組立てられ、是が國風をなして來たのである。是に於て小説の様なものでも皆その方に向つてズーッと組立てられて行く様になつた。

一體小説といふものは現在の人情を寫すことを主とするものである。そこで小説でも、勇を貴び義を貴び人情を重んじ強い者を抑へて弱い者を惡むといふ如き仕組の物が皆社會に持囃されたのである。それで是が又物語となり、軍談となり、それから復讐談となり、或は又人情談となる。さういふ様な關係を書くのでも、自ら其意味がズーッと現はれて居る。それから是等の小説が又ズーッと芝居の脚本となつて劇に仕組れる。又芝居で一種の脚本をうたふ淨瑠璃や、義太夫なども現れて來る。さうして一方には先に御話した物語以來段々變化した。講談、軍談、或は祭文、近來言ふ浪花節、その中の一部が薩摩琵琶となり、筑前琵琶等となつて居る。が、もとの起りは同一だ。淨瑠璃や義太夫や長講などは何から起つたかといふと、もと平家をうたつた



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して此人達はさういふ下級の地位に滿足して孜々營々と自分の產業を營んで居たか、而して此の如き下級の農工商といふ者が一朝一轉すると貴族武士等に讓らぬ性質をチャンと具へて居つたか、是が第一に解釋を要する點である。日本下級の平民に幾らか高尙なる貴族的性質を持つて居ると云ふ事はどうしても歐羅巴人の解釋に苦む處である。どうも日本の平民は平民でありながら武士的貴族的に高尙な性質を持つて居る。同時に日本の貴族武士は高尙な思想を持つて居るに拘らず、又平民的思想を持つて居る。貴族が平民的思想を持ち平民が貴族的思想を幾らか持つて居るといふことは是は恐らく歐羅巴の歷史に於て見出すことの出來ないことであらうと思ふ。何故にさういふ性質が起つたかといふ事が第一に研究すべき問題であるが、それは日本で戰國時代と稱へる暗黑時代に起つた者である。この時代はザット百有餘年も續いたのである。所謂室町時代と稱へる足利の末路である。その時代は日本全國が大亂であるから餘程古い名族や豪族が一朝にして潰れて仕舞ひ、又匹夫に起つて大諸侯になるものも少なくない。其新陳代謝榮枯盛衰の甚だしき事は實に朝に夕をはかられぬ。一體大きな諸侯となると澤山の武士を抱へて居るのが一朝亡びるとこの武士が浪人となる。浪人となれば、何か働いて生活しなければならぬ。そこで農業をやる、或は何か內職をやる、或は又商賣をやる、モ一層苦しくなれば勞働者にもなる。卽農工商の下級に落ちて仕舞ふのである。かくの如く落ちて働いて生活しては居るが、其氣象は先祖から養はれて遺傳的に來た所の高尙なる精神を具へ、忠義を貴び、勇氣を貴び、然諾を重んずるといふような氣象が矢張りその血の中に流れて居る。どんな賤しい仕事を仕樣とも、其の間の一點高尙な血が存在して居る。是が卽平民に貴族的思想の有る所以である。而して野武士の成り上り者、元より氏も系圖も持たない樣な者が一朝にして天才を現はすと大きな領地を取つて直ぐに大名になる。この成り上りの大名はもともと土百姓であるからその本を忘れぬ。そこで貴族に平民的の氣象が存在して居るのである。是の如き暗黑時代が、大凡百餘年も續いた。未だ其前も餘程古くから來て居るが最甚だしいのは足利の末路である。その大亂の極、所謂續



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の間を過渡期と稱へる、八幡太郎義家といふ樣な武人が現はれたのも此の時代である。舊封建は日本の地形が元來切れ切れでそこに多くの豪族が割據して居たことから起つたのである。この豪族の中には北から來た人種も居れば南から來た人種も居る。それが處々に割據して自から封建の勢をなし、それが王權の下に統一されるに至り、國造、縣主をなし、帝室を中心として封建を形造つて居つたのである。然るに天智天皇に至り封建の制度を廢して仕舞つて郡縣の制度を布いた。歷史的に若くは學術的に新舊封建の區別などを論ずる事になれば種々の論がある。併しながら是はチョッと雜誌の僅かな範圍の內に論ずる事は困難である。それ故是等の事柄を詳しく調べようと思ふなら私の五十年史を讀むことを望むのである。五十年史は既にロンドンに於てもニューヨークに於ても出版されて居る。

そこで私の一つ談話を試みて見たいのは頗る通俗的に普通社會に存在して居る一二の事を擧げて而して新舊の別を談ずることである。この事は六ヶ敷しい理窟を言ふよりも却つて興味が有るかも知れぬと思ふ。それ故これから御話する事は平凡で又通俗的のものである。併ながら通俗的のものが頗る大切なる研究の材料になるものである。

先づ第一に日本の國民性が通俗に現はれて居る所の者を擧げて見ると文學とか或は種々の藝術とか云ふ樣な高尙な意味にあらずして殆ど社會全體の好む所嗜ぶ所貴ぶ所が自然に風をなして居る。その一般に行はれて居るもの、力が暗々に社會の敎育をなして日本の國民性を段々養うて來て居る所の大なる力が始終そこに活動して居る。それは何であるかと言ふと先づ舊日本に於ては、敎育といふものは全く少數の貴族若くは武士といふ丈けの範圍に限られて、未だ Middle class（中等社會）には存在せぬことである。何處の國でも同じ事であるが、農、工、商、殊に商業などは賤しめられて居る時代がある。この時代には一般的の敎育は無い、その內に篤志の人が自分みづから學ぶといふことはあらうとも、是は誠に少數で國家政府といふものは決して之に敎育を與へぬのである。少數の貴族と武士が學ぶ時に無敎育で貴族武士等に賤しめられて居る商人、農、工若くは勞働者といふ如き者は何うして敎育されて居たか、何う



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# ジヤパン、マガジーン

第壹卷
第貳號

## 舊日本と新日本

伯爵　大隈重信君談

（文責在記者）

吾輩の著述にかゝる「五十年史」は既に賣出したが、非常な景氣である。昨日も外國から電信が來た。尤も北米合衆國の大統領や其他に進呈した分に就ては未だ何とも言つて來ないが、英國のキング・エドワルト、プリンス・ウエールス、プリンス・コンノート、外務大臣グレー、大藏大臣ジヨーヂ、それから今日では反對黨のチエンバレーン、ラングダウン、ロースベリー、といふ樣な前內閣の總理とか外務とか殖民大臣等の有力な紳士、其他批評家、學者、それから各國の國王、大統領などから挨拶がある。何でも餘程勢が好いやうだ。是に所謂新日本と舊日本といふ事がある。それは古代史から歷史的に極く簡單に日本の文明、若くは日本の社會上政治上その他總べての方面に涉つて二千五百年の事を僅かなページの內に約めた者である。而して現代の日本が今日現はるゝに至つたのは原因がなくして偶然に現はれた者では無い。必ず相當の原因がある。それ故何うしても今日の日本を說明かすためには、その原因を說く事が必要である、その原因を說くには先づ日本の Feudal system（封建）の事を言はねばならぬ。封建には舊封建と新封建とがある。日本は古代に封建があつたが、後に又新封建が起つた。そ



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# THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

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EMPEROR INGIO AND PRINCESS SOTŌRI

*(See First Cherry Poem)*

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# The First Cherry Poem

*Hana-guwashi*
*Sakura no mede*
*Koto medeba*
*Hayaku wa medezu*
*Waga medzuru koro.*

---

*I love the Cherry, queen of flowers,*
*Yet love I thee, sweet maiden, more;*
*Thou art my light of lonely hours:*
*Oh would that we had met before!*

This poem is the earliest known Cherry Poem in the Japanese language and is by the Emperor Ingio, nineteenth in the Imperial line, dedicated to his favourite princess, the Lady Sotōri. The love of the Emperor for this beautiful lady was reciprocated, for the following poem was her response to his:

*Waga seko*
*Ga kubeki*
*Yoi nari*
*Sasagani no kumono*
*Okonai kanete shiru shimo.*

---

*On my sleeve a spider crawls,*
*I give him welcome, love, for thee,*
*He says: To-night come thou to me,*
*Without whom every sweetness palls."*

The poem is reminiscent of the old superstition that a spider attaching itself to one's garment is an omen of good to lovers, insuring the presence of the loved one. But the love of the Imperial pair did not run smoothly, for the reigning Empress, to whom the Princess Sotōri was younger sister, was so violently jealous that the Emperor was obliged to see his lady love secretly.

The shrine of Tamatsushima in the Province of Kii is dedicated to the Princess Sotōri, who represents to the Japanese mind all that is divine in beauty, poetry, and the fair cherry blossom.

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# Cherry Number

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# The Japan Magazine

VOL. I. APRIL, 1910. NO. 3.


## Makers of Modern Japan

### As Seen by the Late Shuntei Toyabe

By


WALTER DENING


CHAPTER I.

SHUNTEI TOYABE.

ONE of the principal objects of this periodical being to give publicity to Japanese thought and to reproduce in English as far as this can be done a number of well written Japanese essays, I have selected from the pages of the *Taiyô*, as appropriate for reproduction in an epitomized form, certain articles written by the late Mr. Shuntei Toyabe, who was editor of that deservedly popular monthly from 1897 to 1899 and again from 1902 to the time of his death in December, 1908

The history of modern Japan is largely bound up with the doings and the views of her leading men. He who can correctly analyse the minds of Japan's leading men knows the secret of the progress she has made and is still making. The portraits which Mr. Toyabe has given us are true to life. Certain ugly features are not concealed. He painted things as they were. He was a man of very limited means, but he was content to live simply. The "plain living and high thinking" that Wordsworth so much valued had its charms for him. What Hammerton calls the great problem of life, the reconciliation of poverty and the soul, seems to have been no problem at all to Mr. Toyabe, any more than it is to hundreds of other noble workers in the field of literature in this country. If Mr. Toyabe wrote for the sake of fame, he received his reward. His extensive knowledge of Chinese, his mastery of a style which combines conciseness with expressiveness, accuracy with grace, and which charms the reader by the ingenious way in which old idioms and classical allusions are made to express modern thought, place him in the front rank of the polished writers of the Meiji era. Character sketches have become common in a number of magazines, but in this class of writing at the time of his death, at the age of forty-four, Mr. Toyabe was *facile princeps*.

Before placing before readers of this magazine the ideas entertained by one of Japan's


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modern thinkers, I will quote from the pages of the *Taiyō* some of the comments which Mr. Toyabe's sudden death called forth from men who knew his value.

Mr. Saburo Shimada says: It was in the summer of 1893, when I went to the Prefecture of Iwate to deliver a political speech on behalf of the Shimpo-to, that I first heard of Mr. Toyabe. While there somebody said to me one day: "Do you know we have in this Prefecture a young man who is quite a genius. He is a first-class writer, and it does seem a pity that he should be buried in this remote country place. Can't you find something for him to do in Tokyo?" I at once agreed to take Mr. Toyabe to Tokyo, for it was to him my Iwate friend referred. . . . Shortly after this it was arranged that Mr. Toyabe should join the staff of the *Mainichi Shimbun*, and to him I entrusted the task of writing editorials when I was too busy to do newspaper work. . . . Mr. Toyabe was a man of striking personality Though quiet and retiring in disposition, he took a very keen interest in politics. But he was averse to joining either of the political parties, considering that he was not cut out for playing the rôle of an ardent partisan. Where he was most at home was in penning character sketches or in criticising government policies and action. His writing was characterized by great sobriety, fairness and readiness to appreciate the merits of opponents, while holding up their weaknesses to the public gaze in an unsparing manner. His *Taiyō* articles bore the marks of having been composed with the greatest care sentence by sentence, and word by word. Neither flippancy nor superficiality characterized any thing he wrote. Then his great impartiality eminently qualified him to play the part of a critic of the actions and the public utterances of the leading men of the present age. The very qualities which made him so successful as a writer, the open-mindedness, the sympathy with others, the comprehensiveness of view, the outspokenness, the independence of spirit, would have been greatly suppressed, if not entirely lost, had he become a party politician. The personality of the writer shines through those charming character sketches which Mr. Toyabe left behind him. The literary world can ill spare such a writer. During the fifteen years that I knew him and perused his writings, great and many were the benefits I derived from him. His early death can only be regarded as a national loss.

Viscount Kiyoura writes: Mr. Toyabe was a most clear-headed and well informed writer on politics. His close study of the course of events in the political world, his thorough knowledge of its many complications and his connection with numbers of the leading statesmen, combined with literary qualifications of a rare order, enabled him to draw life-like pictures of passing events and of the men who figured in them. In vividness of description he has not been appoached by any other writer. There is an old saying to the effect that a man can be known by what he writes. *Bun wo mite, sono hito wo shiru wo u.* Mr. Toyabe's literary productions revealed the fact that he was no ordinary man. He had little in common with the numerous scribblers who work for daily papers and magazines. His standard was always high and it was strenuously maintained. The charm of his style consists in the easy, graceful manner in which sentence follows sentence. There is no striving for effect, no attempt to produce a powerful impression on the mind of readers by the piling on of adjectives. Simplicity and directness are the leading characteristics of his style. His monthly character sketches revealed unique talent for this kind of writing. Whoever might be the subject of his analysis, he never confined himself to the bare details of the man's life, but ransacked the political world and drew largely on history for material wherewith to create a background or to give colouring to his picture.

Viscount Kaneko speaks of the late Mr. Toyabe somewhat as follows: We human be-

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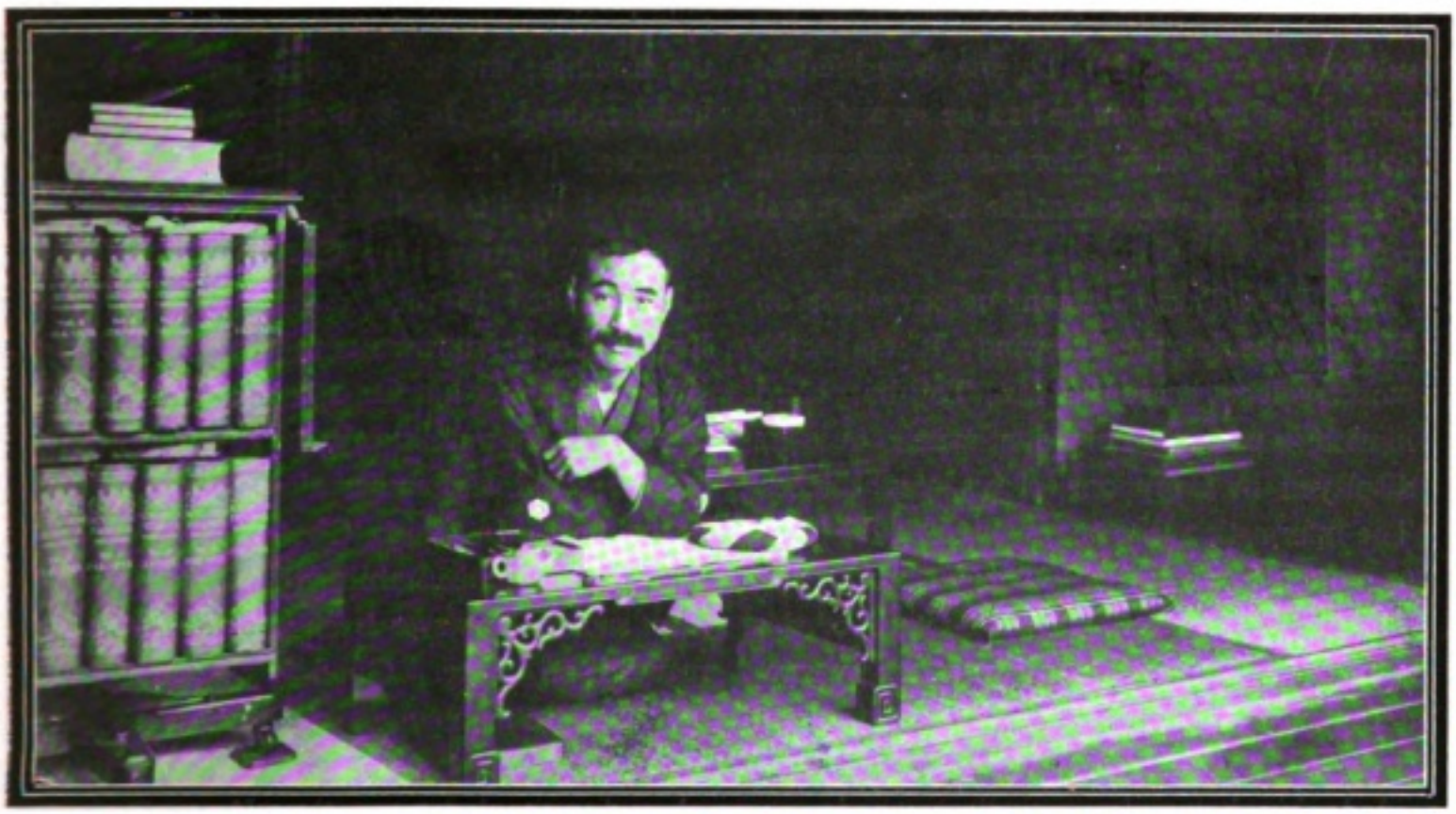

MR. TOYABE IN HIS STUDY.

ings are to a very large extent influenced by our feeling in all things. We are the slaves of prejudice in one direction or the other. So it happens with the majority of men that when they take up their pens to write, people they like are over-praised and people they dislike over-censured. Biographical sketches long and short the world over furnish abundant evidence of the one-sidedness of the minds of the majority of biographers. When I set out to read the late Mr. Toyabe's character sketches, I expected to find them full of undue adulation or undue depreciation, since this is the fault of most of the writing that fills the pages of our magazines and the columns of our newspapers to-day. But I soon found that I had mistaken my man. No trace of personal likes or dislikes is to be found in his monthly sketches. I felt then, and I feel still, that for calmness of reasoning, and a certain loftiness in the method of handling subjects, these reviews of men and things are not to be matched in this country.

When Mr. Toyabe reviewed the career of Prince Ito I was so struck with the correctness of his analysis of his character that I took the article to the Prince and asked him to read it. He was perfectly astonished at the knowledge which it displayed and exclaimed: "This was written by a man who knows me. I had no idea that such a critic as this existed anywhere. I certainly should like to meet him." Though Mr. Toyabe was a stranger to me at the time, I managed to arrange for his having an interview with the Prince, at which I myself was present. He bore himself with dignity and modesty combined. There was not the faintest sign of vanity either in his words or his demeanour during the interview or afterwards. A small-minded man would certainly have made the honour shown to him a means of self-advertisement. The quiet way in which Mr. Toyabe took it all showed the loftiness of his mind. My acquaintance with Mr. Toyabe was not sufficiently close to qualify me to discuss his life and character. I knew him principally as a writer of rare talent and diverse gifts who towered high above the heads of most of his contemporaries. The penetration of his mind was something extraordinary, as is shown by the fact that, whereas the best character sketches which are published in Europe and America are almost invariably penned by

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intimate friends of the persons who form the subjects of analysis, Mr. Toyabe drew life-like portraits of men whom he had never met by a skilful use of such information concerning these men as was accessible to the general public.

Dr. Sanae Takada, among other remarks on Mr. Toyabe, has the following: It was by the most assiduous study that Mr. Toyabe placed himself in possession of the intimate knowledge displayed in every one of his later sketches. The information that he possessed enabled him to write biographies which deserve to occupy high rank in the permanent literature of this country. Among Mr. Toyabe's literary predecessors there were writers whose character sketches satisfied the canons of Chinese scholarship, but perhaps hardly a single one which was without grave defects when judged by Western standards. To the late Mr. Toyabe alone belongs the honour of raising this class of writings to the high Occidental level.

Here are a few *obiter dicta* taken from the reminiscences furnished to the *Taiyō* by Mr. Kazuo Suehiro, an intimate friend of Mr. Toyabe:—Life is one continual conflict with adverse forces. The struggle for existence is so keen that friendship is hard to maintain. Numerous are the cases of conflict between fathers and sons, husbands and wives, elder brothers and younger brothers. To avoid the conflict and settle down in peace and quietness is quite impossible. That young men should resort to suicide as a means of getting rid of intolerable burdens is not surprising. This is no world for the weak.

Men's natures are shown by their tastes. There is no pleasure in life apart from tastes, and nothing that is done can be done well without a certain fondness for the work. Respecting forms of government, it has become the fashion in modern times to speak of representative government as the highest form. But is it not true that in feudal times to the most astute statesmen of those days the feudal form of government appeared to be unsurpassable? Representative government is now in the crucible; how it will come out is as yet undetermined. Is it not true that to be governed by the many is too often to be governed by the foolish? He who admires the heroes portrayed by Carlyle, the men of talent exalted to such a high pedestal by Emerson, or the superman enthroned in state by Nietsche, cannot but feel that the highest kind of government must always be government by the wise; and wisdom has always been limited to the few. In China Chow Kung was an ideal ruler, and he established an ideal government such as has never been surpassed or even reached anywhere. Good government depends not on the counsel of the many.

The four men that the world has produced whom I most admire are Chow Kung, Shakespeare, Emerson and Carlyle. Duke Chow I can not pretend to fathom. Shakespeare's knowledge of men showed superhuman talent. "Know thyself and thou shalt know others" is an ancient adage that contains some truth, but it is extremely difficult to carry out. Self-knowledge implies correct self-appraisement, and this we find to be almost unattainable.

In most of the numerous occurrences that go to make up daily life, men are guided by their feelings rather than by reason. The proportion in which feeling prevails above rational considerations is quite eighty or ninety per cent.

Not long before his death Mr. Toyabe wrote an article entitled: "The Classification of Politicians" from which I will now make a few extracts.

(1) *Court Politicians.*—Though in Japan no minister of state or other official has in recent years occupied such a position in the court as is accorded to head officials in China and Korea, yet Prince Ito has for some time past been in such close touch with the Sovereign and has been so frequently consulted by His Majesty on important occasions that it is no exaggeration to pronounce him to be a Court politician. Others who have played

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this rôle, or are still playing it, are Count Hijikata, Mr. S. Watanabe and Viscount Miyoji Ito.

(2) *Politicians who keep behind the Scenes, (kuromaku seijika).*—The Elder Statesmen all belong to this class. Among them by far the most remarkable is Prince Yamagata. As a statesman he has made a name for himself wholly and solely by working *in camera*. Speaking generally, as an administrator of government he failed. But there is no man in this country who has accomplished more than Prince Yamagata since he began to work behind the scenes. In every country there are politicians of this class—men to whose influence, guidance and organization, ministers of state, premiers, and even governments owe much of their success; but among the world's wire-pullers it would be hard to match Prince Yamagata anywhere. He is a special representative product of the Japanese political world.

(3) *Sensational Politicians.*—They are very numerous in every part of the world. Their success depends on the amount of excitement they cause. They startle the world and keep it in a state of commotion either by their words or their actions. The Kaiser is an adept at this art. Disraeli resorted to it frequently. Parnell owed much of his success to sensationalism. Roosevelt for a series of years attracted the attention of the world to himself by appealing powerfully to the emotions of the American people. Clemenceau did the same in France. But there are many kinds of sensationalists. A wide gulf separates the sensationalism of Roosevelt from that of Mr. Hearst. In Japan the late Count Goto was a sensationalist of the superior kind. But Mr. Kentaro Oi has ruined his reputation as a politician by the kind of sensationalism to which he has resorted. Mr. Hironaka Kono for many years set himself the task of fanning the flame of passion in the minds of his fellow-countrymen by the courses he advocated. Sensationalism is on the increase in this country. Our newspapers are getting to be more and more sensational.

(4) *Destructionists.*—These are men who spend most of their lives in endeavoring to pull down what others have erected. They are dissatisfied with things in general. Happily for this country, few men of any influence, are destructionists. Perhaps Mr. Mitsuru Tōyama may be so designated, but he is too old to do much harm.

(5) *Reformers.*—These politicians are advocates of change and to them progress always means change. The changes they advocate are not all changes for the better by any means, nevertheless they seem to derive supreme satisfaction when an alteration of any kind takes place. Among men of this kind Baron Shimpei Goto is the most conspicuous to-day. How far the reforms he advocates are advisable is a question we can not discuss here. Reformers are of course greatly needed in Japan to-day. But they must be far-seeing and large-minded. Petty reforms and piecemeal tinkerings are to be deprecated. Our reformers should work for big ends and make up their minds to stem the tide of opposition that their efforts are bound to encounter.

(6) *Trimmers.*—Under constitutional government this class of politicians is always a large one. These men are adepts at cajolery. They know how to tickle the public ear. They flatter the vanity and pander to the tastes of the people whose support they need. They are as a rule entirely without fixed principles. They are weather vanes that move with the wind. Their habit is to act according to the exigency of the time. Instead of leading the age, they follow it. If there is corruption, they make use of it for their own purposes.

*(To be continued.)*

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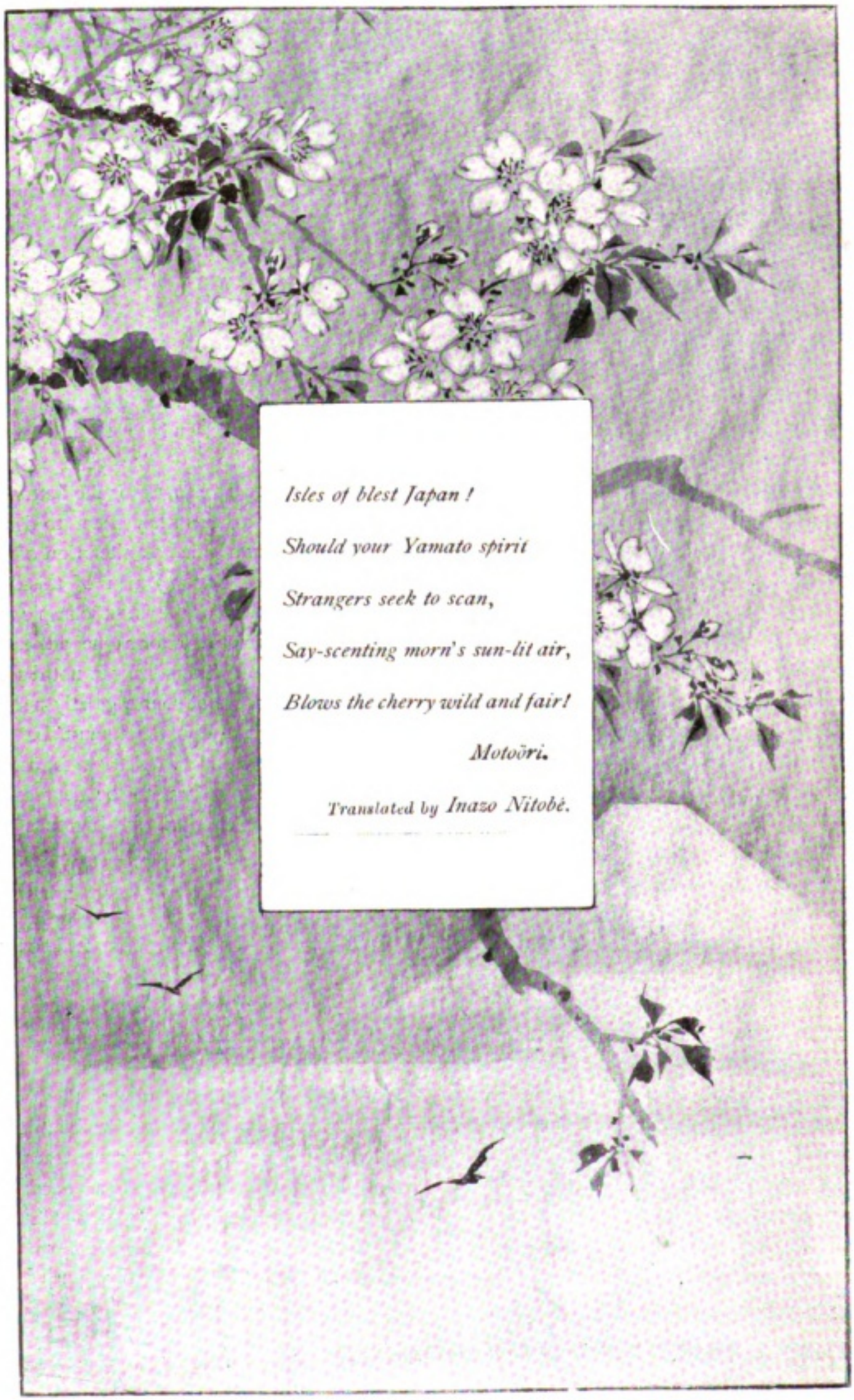

*Isles of blest Japan!*

*Should your Yamato spirit*

*Strangers seek to scan,*

*Say-scenting morn's sun-lit air,*

*Blows the cherry wild and fair!*

*Motoōri.*

*Translated by Inazo Nitobé.*

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TEA JAR BY NINSEI.

# Japanese Ceramics

By

HIROMICHI SHUGIO

In this article Mr Hiromichi Shugio gives a brief historical sketch of Japanese Ceramics in general, the subject to be concluded in the next issue. The porcelains, Imari, Satsuma, and Kutani will each form the subject of succeeding articles in the order named, as will also the potteries: Kushiu, which includes Takatori, Agano, Higo, Yakiro, Satsuma, Karatsu, etc; Chugaku, including Hagi, Nagato, Imbeii etc; and Kyoto, in all the varieties.

THE origin, or rather invention of ceramic art in Japan can be traced back to the prehistoric period, if we are to believe in our time honored traditions, but the first historical reference to pottery is the command of Susanono Mikoto, given to the natives of Idsumi to brew eight jars of saké. It is said that pottery was made from these early days in a village of Idsumi which has been called Suyenomura, meaning the village of potters. Another important pottery factory is said to have existed in a village of Omi during the period from 660 to 581 B.C., where some vessels of pottery were made for religious services.

Pottery was made good use of in the reign of the Emperor Suijin, 29 B.C., for by his Imperial orders figures of human beings made of burnt clay were buried with the body of his wife Hihasuhime in place of her attendants, as had been the custom until that time, on the death of any member of the Imperial Household.

All the wares made during those early days are very crude and coarse, being nothing more than mere unglazed and burnt clay. The introduction of the potters' wheels attributed to Giyoki, a priest of Idsumi in 724 A.D., may be considered the real dawn of ceramic art in Japan.

The first glazed pottery was made during the reign of Emperor Nara (806-9 A.D.) but no artistic glazed pottery was made until 1223 when Kato Shiroyemon, generally called "Toshiro," who studied the ceramic art in China, turned out his artistic wares at Seto in the Province of Owari. On his return from China he experimented in various places in the neighborhood of Kyoto, and also in the Province of Owari, but finding Seto more suitable for his purposes, he settled there and opened a kiln. From this time Seto became a centre for ceramic art, and to all ceramic productions in Japan the general term "Setomono" (things of Seto) was applied, a usage somewhat similar to that of the word "china-ware" in England.

Porcelain was first made in Japan by Gorodayu Shonsui, a native of Ise, who also studied the secret of porcelain making in China and returned to Japan in 1513, having attained his object after five years of study. It is generally supposed that on his return he settled in Hizen, but this cannot be verified, as no

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record of his connection with any of the pottery kilns in existence at that time in that province can be found, nor is there any record, either official or private, of his having been in Arita. I am inclined to believe that he settled at Kyoto, the centre of our art world at that time, or in Seto, already made famous for its pottery by Toshiro. In his productions, all of which were of the blue under the glaze variety, Chinese materials were used which he had brought back with him from Kingtsu-Ching

The next great step to progress was made after the triumphant return of the Korean expedition in 1598 when many skillful Korean potters were brought over to Japan, and the kilns of Hizen, Higo, Chikuzen, Satsuma, and Nagato were either established or improved upon by them.

Risampei, one of the many Korean potters brought over by General Prince Nabeshima, opened a kiln at the foot of Kanatate Mountain, a few miles north of the capital town of Saga. This kiln was abandoned, as the clay proved unsuitable, and it was removed to Fujinokochi, and afterward to Arita, as superior materials were discovered in Idsumiyama of Arita district.

The first artist who decorated porcelain with enamelled paintings over the glaze was Sakaida Kakiyemon of Nangawara near Arita. He acquired the secret of enamel painting from Tokuzayemon of Imari, who had obtained it from the captain of a Chinese merchant ship in Nagasaki in 1640. In 1646 he went to Nagasaki, where he sold some of his porcelains to a Chinese trader, and also to Ichibei, a buyer for the Prince of Kaga. His wares were afterwards bought by Dutch and Chinese traders at Nagasaki for export. Kakiyemon has, therefore, the honor of being not only the first decorator of Japanese porcelain, but also the first to sell Japanese porcelain to foreigners. He was also honored by Prince Nabeshima who appointed him as his special porcelain maker, and thereafter his fame spread throughout Japan. He was assisted in his work by Gosu Gombei, another noted potter of that period.

WATER JAR BY NINSEI.

IMARI HEAD.

Ninsei, the great Kyoto potter, assisted by the generosity of Wankiu, a rich merchant of Osaka, succeeded during the Meireki period (1655-57) in similar work, and produced those beautiful pieces which are now so much sought after and valued as Ninsei ware.

Another important step in the progress of the art was the discovery of the use of saggars in baking porcelains by Tsuji Kizayemon of Arita, a noted potter of that district during the Kwambun period (1661-72). The discovery was made through a fortunate accident which is thus described:

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TEA JAR BY NINSEI.

On a certain occasion he opened his kiln after baking, and found that one piece had fallen inside a larger one placed on a lower stand in the oven, and on breaking the large piece he discovered to his great surprise and satisfaction that the small piece was in a more perfect state of finish than any of the others. This at once suggested to him the advantage of using the saggars in baking superior pieces, and the porcelains baked by this method are called "Gokushinyaki." His wares baked in this manner attracted great attention, and he was appointed as one of the honored potters to the Imperial court at Kyoto, through the good offices of Prince Date of Sendai.

Of other improvements in our ceramic art it is necessary to mention the models in making pottery which were first introduced by the celebrated potter Mokubei of Kyoto about a hundred years ago, and to the egg-shell porcelains first made in Arita by Hisadomi Yojibei, better known by the name of Zoshuntei Sampo.

Hirado and Nabeshima wares deserve the admiration of all lovers of ceramic art. The old Hirado porcelains are masterpieces, always correct in form, whether a flower vase, a water jar, a tea pot, or a saké bottle, and its paste is more carefully manipulated and finer in texture than in any other Japanese porcelains with the exception of Nabeshima ware.

The Hirado blue is softer and more refined in its tone than that of the Chinese or Nabeshima; its glaze is uniform, lustrous, and perfectly white. Lord Matsura, Prince of Hirado, gave an additional impulse to the Hirado porcelain productions during the Hōreki period (1751-62) by having the kilns rebuilt and by the careful selection of only the best artisans. The entire output during this period was reserved for the exclusive use of the Prince.

The best specimens of Hirado ware are those produced from the Horeki period down to the middle of the last century.

The Nabeshima ware, or Okawachi yaki, is the name given to the porcelain made in the private kiln established by Lord Nabeshima, Prince of Hizen in 1716 at Okawachi. This ware was made of the same clay as that of Imari, the name by which Arita ware is known, —but greater care was taken in its manipula-

BEKKODO SATSUMA INCENSE BURNER.

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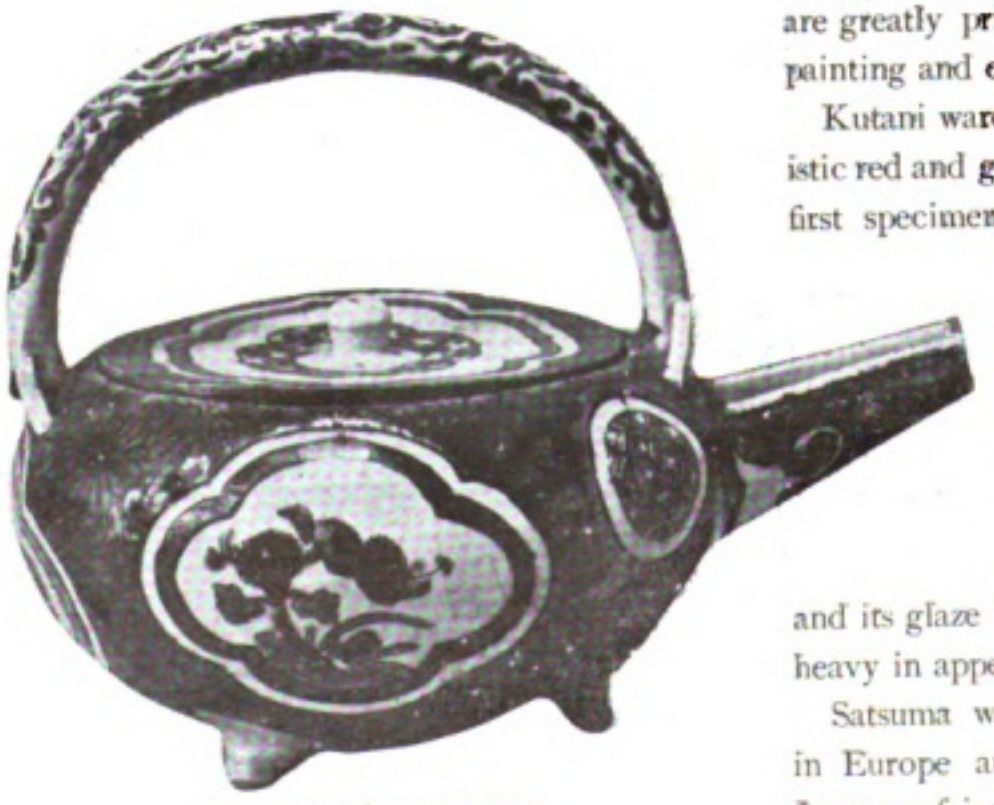
TEA POT BY MOKUBEI.

tion, and it is much finer and softer in its quality. Nabeshima ware is undoubtedly the best enamelled porcelain ever produced in Japan, and its celadon compares favorably with that of the Chinese. The paste of Nabeshima ware is slightly harder than that of Hirado, and its glaze is slightly more bluish. The distinguishing feature of its enamelled ware is its peculiar red coloring, which is more of an orange-red, while its decorations are generally very simple and refined The comb mark under the edge of saucers, plates, and bowls is the mark used by this kiln, and it is known as the "kushide."



IMARI SAKÉ DECANTER.

The Imari ware which is often called Hizen or Arita ware is better known abroad than any other Japanese porcelain, as it was exported to Europe by the Dutch traders as early as 1690, where it was highly appreciated and known as "Old Japan." It is in fact the first porcelain produced in Japan, and is the source from which all other Japanese porcelains originated.

Kutani or Kaga ware is either the porcelain or semi-porcelain produced at the Kutani kilns in the province of Kaga. The first kiln is said to have been established during the Kwanyei period (1624-42) by Tamura Gonzayemon under instructions from Lord Mayeda, the chief of the castle of Daishoji in Kaga. The porcelain made after the Imari method was first introduced here by Goto Saijiro, the most famous of all Kutani potters, upon his return from Hizen about 1659, where he had been sent by Lord Mayeda to learn this secret process of porcelain making and enamel painting. About this time the celebrated painter, Kusumi Morikage, came to Kutani, and the pieces decorated by him are greatly prized for the beauty of their painting and coloring.

Kutani ware decorated in the characteristic red and gold is comparatively modern, first specimens of this style having been made in 1814 by Hachiroyemon, a potter who worked at the new factory in Yamashiromura, a village in the neighbourhood of Kutani. The Kutani porcelain is coarser than that of Imari and its glaze is comparatively opaque and heavy in appearance.

Satsuma ware is perhaps better known in Europe and America than any other Japanese faience. The Satsuma ware most

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NABESHIMA OR OKAWACHI PLATES.

TEA BOWL BY KAKIYEMON.

TEA BOWL BY SHONSUI.

WATER JAR BY SHONSUI.

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DECORATED EGG SHELL SATSUMA.

generally known is a fine crackled, rich creamy faience, decorated elaborately in gold and rich enamel colors; though there are many other varieties.

The earliest examples of Satsuma ware are those of the fifteenth century, and are of a very coarse clay of an indifferent glaze, without any particular artistic merit. The famous shell glaze Satsuma so much admired by foreign collectors was first made at the kiln in Nayeshirogawa when Bokukoyo, a Korean potter, discovered the fine white clay so well adapted for this purpose. The Nishikide style of decoration was introduced during the Kansei period (1789-1800) under the patronage of Prince Shimadzu Narinobu, the Lord of the three provinces, and attained a great reputation as being superior to any of the decorated faience made up to that time in Japan.

The decorated Satsuma is distinguished by its delicate outline, its rich dull red, green and blue enamels, with their gold tracings. The best specimens of decorated Satsuma are those made between 1789 and 1850, and the term "old Satsuma," when applied to decorated Satsuma, must be understood to refer to those produced during that period.

Sunkoroku Satsuma is a variety made after the style of a foreign ware having that name, and it differs from the well known Satsuma, as it is usually made of hard gray glaze, and covered with archaic designs painted in black or brown under the glaze. Mishima Satsuma is another variety which is decorated with very minute Japanese calendar designs, and occasionally other decorations. Seto Kusuri Satsuma is the ware having the seto glaze, and is usually made from a hard, reddish gray clay. Ame-kusuri Satsuma is a variety having an amber colored glaze, and is often found with incised decorations. Bekkode Satsuma is usually of a tortoise-shell-like glaze, while the most famous variety is the Torafu, or the tiger-like glaze. The inlaid Satsuma is

TRAY BY KENZAN.

OLD IMARI FIGURE.

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EGG-SHELL SATSUMA.

another variety, generally made from a grayish white clay and decorated with some design inlaid under the glaze in white or gray clay.

Besides the above varieties, there are the shark-skin glaze, the blue and white, the mirror black, and the purple Satsuma. Satsuma paste is much harder and also finer in its texture than that of the Kyoto ware; the glaze is also softer, and the crackles much smaller than that of Kyoto ware or any other Japanese faience.

Kyoto for many centuries was the art centre of Japan, and has been celebrated for its art products. Among the famous potters of Kyoto may be mentioned Shoi, Manyemon. Genjiro, Sohaku, Moyemon, Shimbei, Kichibei, Domi, Koson, Chausuya, Chasomeya, Ninsei, Ameya, Koyetsu, Kensan, Yeisen, Mokubei, Shuhei, Rokubei, Yeisaku, Dohachi Kitei, Yozo, Hozan, Kinkozan, Taizan, Tanzan, Torasuke, all of whom are distinguished, and before all Ninsei deserves special mention.

Ninsei, whose full name was Nonomura Seiyemon, was a native of Tamba and was educated by his uncle at Odo in Tosa, where he studied ceramics under Butsuami, the famous Korean potter, who founded the Odo kiln. He came to Kyoto in the beginning of the seventeenth century and continued his studies under Genjiro. He built a kiln first at Sannenzaka in Kiyomidsu, where his earlier pieces were produced with the clay taken from Mizoro. These pieces are therefore sometimes called Mizoro ware. The pieces he made with the clay from Omuro hill, which is also called Ouchiyama, are known as the Omuro ware, and they have usually the stamp Ninsei engraved within a border which stands for the character Uchi, and which is vulgarly called Makujurushi, as it resembles a Japanese tent or maku. He is said to have worked at the kilns of Iwakura, Seikanji, Otowa, Narutaki, Awataguchi, Komatsudani and Takagamine, in all of these places imparting the secrets of his art to his fellow potters.

Of this potter it may be justly said that he was the exponent of the most aesthetic taste of ceramics in Japan, and his works are far superior to those of any other decorated faience, either before or since his time. No ceramic artist had so many imitators as Ninsei, but the real Ninsei ware can be distinguished by the stamp, the peculiar crackle, and the technical skill displayed.

*(To be continued.)*

HIRADO ORNAMENT.

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THE AUGUST ASSEMBLY SITTING IN STATE

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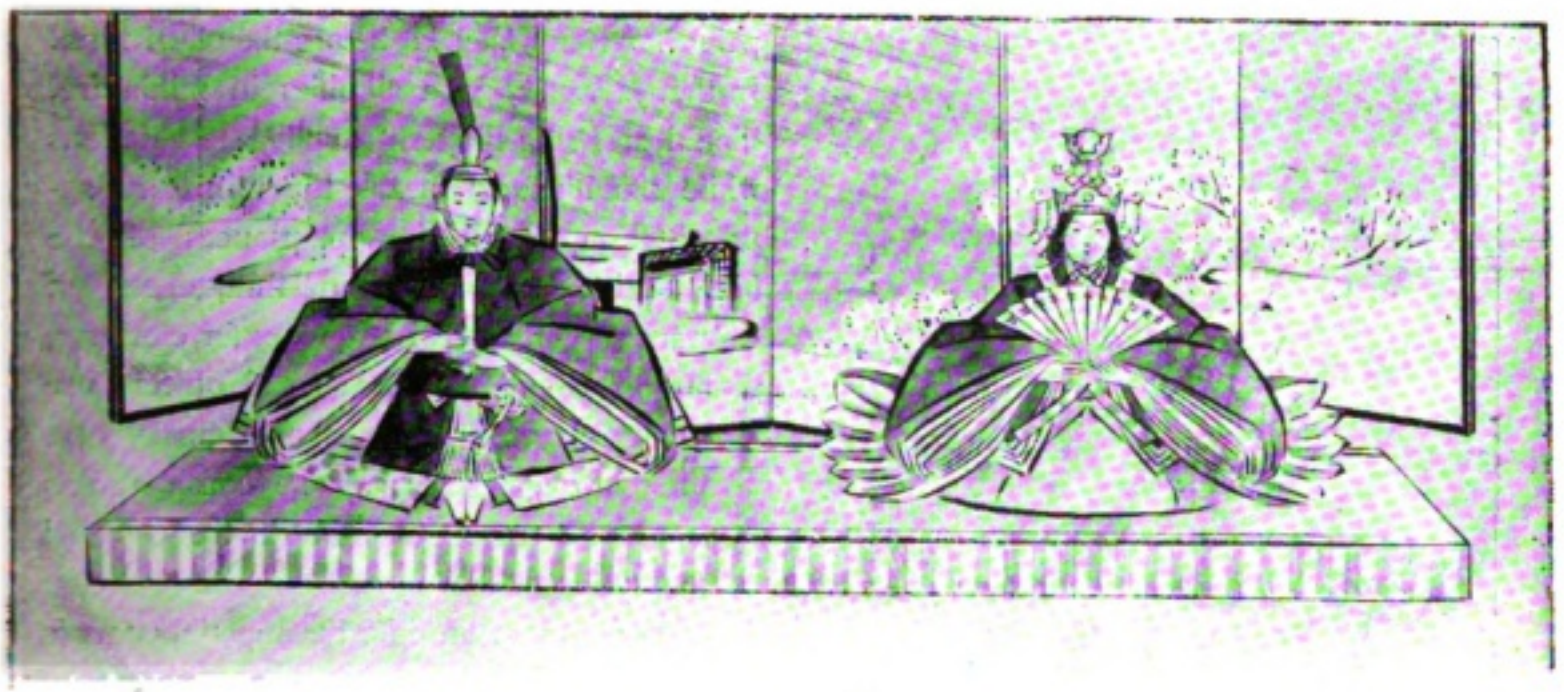

# Hina Matsuri or Feast of Dolls

IN addition to the dozen days which in the course of the year are observed in this country as national holidays, many are set apart for special domestic festivals that are more truly popular and much more faithfully observed by all classes of the people. Among these is one of unfailing interest associated with children celebrated each year on the third of March, and known as the Girls' Festival or Jomi no Sekku. It is also spoken of as the Hina Matsuri or Feast of Dolls,—a season when the little girls' faithfulness to their wooden headed companions is much in evidence.

Wealthy homes are the scenes of much gaiety on these celebrations, and a large collection of dolls, sometimes of great value, will be seen displayed to the best advantage on the hina dan, a structure of steps specially made to accommodate them. The dolls themselves and their dresses are of exquisite workmanship calculated to enchant the Oriental eye, and having much the same effect, too, on the Western observer.

But the poor cannot indulge in such pleasures, yet they never fail to celebrate, even though it be in a humble way. They will purchase a picture representation of the real thing and thus by the expenditure of a few sen derive much pleasure.

But to return to the august assembly sitting in state upon the hina dan. In the centre of the uppermost row are a pair, man and woman, designed to strike the observer with a sort of awe. They represent their Imperial Majesties, the Emperor being attired in ceremonial court dress of ancient days, and the Empress similarly clad, but with the addition of long, flowing skirts. To the right and left of the au-

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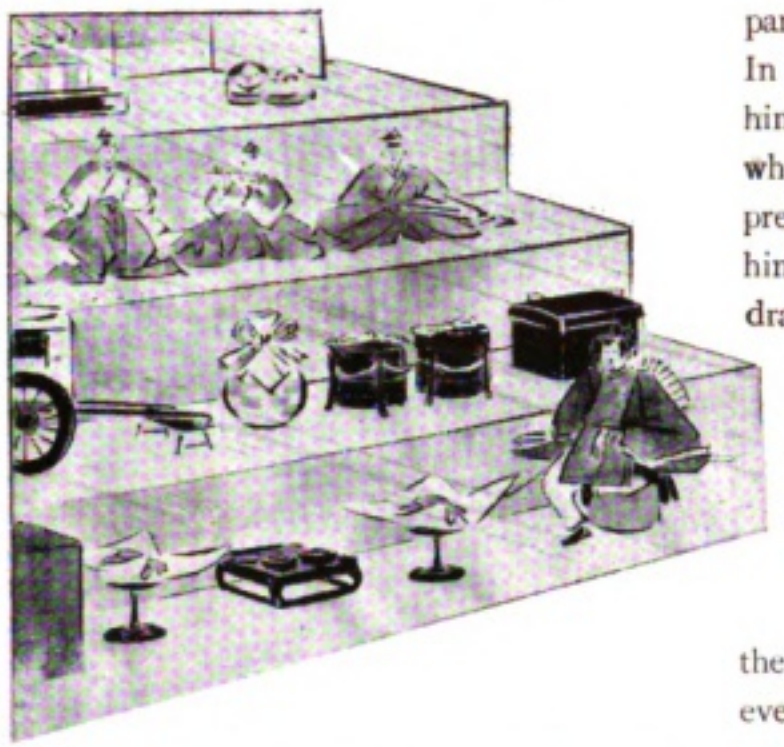

gust presence and below are court ladies and officials with an orchestra of five musicians, each with an instrument in his hand. It will be observed by the initated that the privileges of rank are very jealously guarded in the arrangement of the dolls.

It is customary to give a representation of historical personages in these remarkable displays and according to the capacity of the purse of the householder, not one, but several sets of hina are arranged. The effect is heightened by a gorgeous background, usually a folding screen of gold. With such a setting the display looks truly magnificient, but the inevitable thought arises that the festival has outgrown its simple beginning and tends to be, as all earthly things, merely a display of luxury and riches.

Then there are certain ceremonies indispensable to the festival,—for dolls, no less than gods, must eat, and offerings are made of the rice dumplings. They are in the form of parallelograms of different colours and are placed on a lacquered tray before the mute but glorious assembly. There is also white saké in tiny bottles, and the whole is set off by bunches of peach blossoms arranged in vases. The food and the manner in which it it placed is not without its symbolism. The trays are arranged with their carefully prepared foods and placed before the odori hina. In the Japanese, hina signifies in miniature, hina dori being the term applied to chickens while the hinagata means the miniature representation of all the appurtances of the hina festival, such as cendelabra, chests of drawers, magamochi or large box for clothing, and braziers. All these small objects are exact reproductions of the originals, and the toute ensemble may be considered as a model of the household of the imperial family in ancient days.

In fact, reverence for the imperial court is the guiding influence in the arrangement of everything that is necessary to the proper representation of the dolls' festival. The old customs and etiquette of the court are considered as the very essence of artistic taste, since this court was, and is, not only the source of all dignity and power, but of everything that is beautiful.

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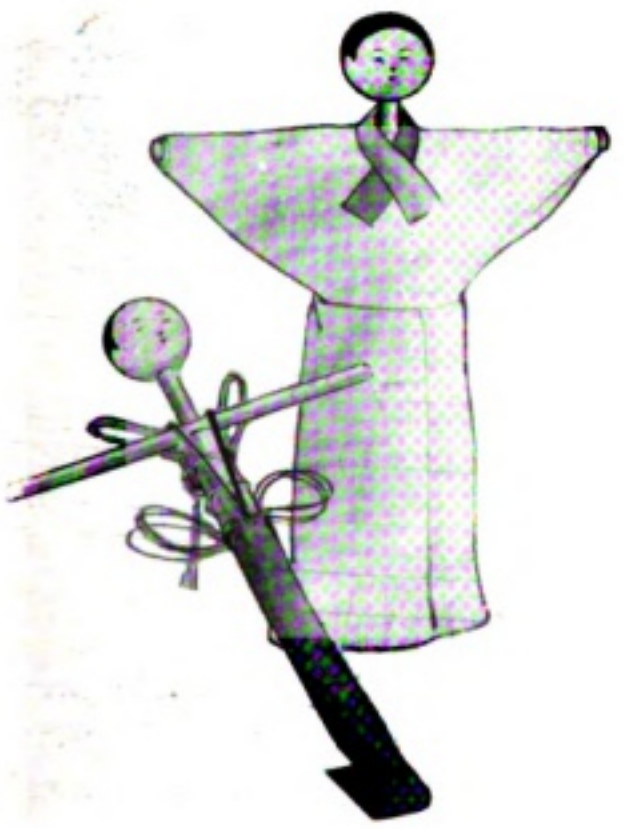

And here can be seen the educational influence of this festival, for the girls of the house and their friends are deeply impressed with ideas of etiquette and good manners, and they are filled with admiration for the past. In many things the customs of the people are undergoing radical changes to-day, but such observances as those connected with the dolls' festival are likely to preserve in the Japanese some of the old traits, and not the least necessary, the spirit of reverence for the Emperor.

Moreover, the festival is considered valuable in the practice it makes necessary in the placing of the many dolls and furniture together, so that they will make a harmonious picture in form and colour, and also for the formalities which have to be practiced which are expected to train the young in the graceful reception of guests and visitors. This innocent little festival therefore can be made to exert great influence.

It has also another interesting significance, a pretty idea when it is fully considered; the hina festival is not only an attraction to the grown-up, but it is the design to convey a lesson to children. The dolls are not to be roughly handled or disfigurered in face or body, but the festival is interpreted as meaning a recreation for the dolls, as they should be allowed out of the innocent clutches of their little owners one day in every year, as a sort of reparation for rough and inconsiderate treatment in the past. Thus for one day the dolls are the owner's guests, and not the slaves, and the children are the hosts.

The origin of the hina matsuri is shrouded in mystery. As early as the eleventh century mention is made of the festival in the books of the period, but it was not until the Tokugawa period that this pleasant, interesting custom was developed and it has since become part of the life of the Japanese nation. There is a natural tendency to-day to belittle this innocent, dainty custom, but it is to be hoped the people will remain true to it, if only for the pleasure it brings to the little people, to say nothing of the beneficial effects it undoubtedly exerts.

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# Through Japanese Eyes

(From the Japanese of Hirotaro Sugimura.)

BY

## ARTHUR LLOYD.

### Chapter I.

### Looking for a Lodging.

IT was my desire to have a quiet spell in London and to do a little work, so the day after my arrival I set myself to work to look for lodgings. I had no one to guide me, and I was quite at sea, so much at sea, I may say, that I could not not tell East from West,—I had almost said day from night; and I had not the slightest idea of how to begin my search or where to turn for what I wanted. But the thing had to be done, so I took the bull by the horns and made a desperate plunge. I had just been introduced to our Consul-General Mr. Sakata, but I made up my mind to presume on this slight acquaintance and set my wants before him.

"Very well," said Mr. Sakata, when I had stated my case, "I'll go with you to hunt for lodgings." So we jumped into a hansom and made the horse run here and there about the town for several hours. Alas! at the end of the time we had found nothing that suited in the least. At luncheon time Mr. Sakata had to leave me, but he passed me on with a letter of introduction to Mr. Komura of our embassy, and Mr. Komura, in his turn, was also kind enough, on hearing my story, to volunteer to accompany me on my search. I felt deeply indebted to both these gentlemen for their kindness.

When a man goes hunting for a lodging in Tokyo, he walks along the streets in Morikawa-cho or Jimbo-cho, keeping an eye as he walks on the signboards of the rows of boarding houses and asking here and there if they haven't got a vacant room; but there is nothing as a rule in England by which a mere passer-by can distinguish a boarding house from a private residence. What you have to do is to get hold of the *Telegraph* or some other paper, run your eye down the advertisement columns, make a note of any likely places, and then go and hunt them up. Even so the chances are that you will get by mistake into a private residence, and come out with a flea in your ear. Nothing daunted, you go next door, and ask if it is a boarding house. Possibly they will reply that it is not a 'boarding house' at all, but a 'private' or 'family' hotel, the only difference being that the 'private hotel' gives itself airs and pretends that it is not a 'boarding house.' There are people who pretend to be what they are not in every land.

At one place we went to, the landlady came to the door and held forth to us grandly. It was like grinding miso. She told us about her large garden, about the musical lady who was boarding with her, and how all her boarders were gentle-folks. Her table, she told us, was excellent, and she would like to

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have us know that she had been at this sort of business for over ten years. She banked at the —— Bank, who would tell us all about her if we cared to ask. Komura looked at me knowingly.

"A house with all these advantages," he said, "must have many drawbacks."

And sure enough, so it had. We went upstairs, just to see. The place was dingy and stuffy, and the pale-faced, neurasthenic lady whom we met on the stairs must have been the "musical lady-boarder." We looked for the garden, but there was none. We were told it was a block or two away,—an iron-railed parklet in the middle of a square. And such a garden! We thought of the ——Bank, and wondered what sort of a tale we should be told if we went to inquire. We were not sorry to get out of the house again.

At another house we got a churlish answer.

"I've got a room," said the woman, "and my charges are so much. If you think they will suit you, I will let you see the room."

"Ah, indeed," we thought, and going next door were most civilly received.

"I am very sorry," said the good woman who bustled out to speak to us. "I am very sorry that all my rooms are occupied, but I will go next door and ask," and off she bustled on her charitable errand.

In another street we were frigidly told we were not wanted at three or four houses in succession. We could not at first understand what the matter could be, but later inquiries elicited the fact that an Indian gentleman boarding in one of them had recently gone off without paying his bills, and that the house owners had consequently passed a resolution to have nothing more to do with Asiatics. When a man travels abroad, the people amongst whom he travels at once take him as a representative of the whole nation to which he belongs. Nay, worse, that scamp of an Indian brought disgrace on the whole Asiatic name.

After many disappointments and a great deal of walking to and fro, we at last found a quiet little Private Hotel, quite close to the South Kensington Museum. There was a small bedroom on the fourth story, but the bedding and furniture was bright and clean, and the dining, drawing, and smoking-rooms were neat and well-furnished. The land-lady, too, who came out to see us, was a quiet-looking body.

"If you came here," said Mr. Komura, "you would never need to be ashamed to receive a visitor."

And, acting on his advice, I arranged to take the room. The terms were three guineas a week,—in Japanese reckoning, four yen fifty per day. That same evening I moved in.

## Chapter II.

### A Day in a Boarding House

MY bedroom contains a cupboard for my clothes, a washstand at which I wash my face, a bed, a stove, a big table, and two chairs. It is also littered up with portmanteaux and hat-boxes lying about in confusion. There is scarcely room to walk in my little room.

If I keep the window shut, the room becomes close and stuffy; if I open it, I am almost deafened by the traffic of carriages and motors. Besides, the smuts keep flying in. London smuts are most persistent in their efforts to force their way into houses. Here am I, living in a part of the town that would correspond in social standing to our Bancho, and yet, with my window kept closed all day, the smuts contrive to get in somehow, and my table is covered with them by nightfall. Half a day's walking is enough to ruin a collar and impart a grimy feeling to the face. I'm not much of a dandy myself, but I have to wash my hands four to five times a day. It is simply disgusting.

My chambermaid's name is Betsy, a quiet, pretty-looking woman. The word "pretty" generally denotes something small, but when I, who am five foot six and a "bittock," look

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at Betsy, she does not strike me as particularly small. I think she must be five foot four or five. I am told that there is a tendency just now in England for the men to grow smaller and the women to increase in stature. At least so my old friend at Leamington told me. And, when this had been pointed out to me, I saw that there were plenty of women about my size. I have been told that the same tendency may be observed in Japan likewise.

Betsy is a woman of very few words, and very seldom laughs. She is a model of methodical ways and civility. I believe that there are many English servant-girls like her. They are as different as different can be from the slatternly, jabbering wenches that one meets within Japanese boarding-houses.

At eight o'clock Betsy brings up my hot water and calls me. She gives a clear knock at the door, and goes on knocking until she gets a satisfactory answer from within. Whether I like it or not, I am obliged to get up. Then I shave, wash, and get into my clothes. My toilet on the whole takes me some time, and it is nine o'clock before I get into the dining-room for breakfast. My newspapers and letters are awaiting me on my table and I read them over my leisurely morning meal. Then I return to my room and find that in the meanwhile it has been tidied and set to rights.

After this I answer the letters I have received. I have noticed since coming to England that whenever I write a letter I receive a reply as a matter of course, and this has so much impressed me that I have resolved never to leave a letter unanswered if I can help it, though it costs me infinite labor to compose so many epistles in my poor English. When I have finished my letters, I write my articles for my home paper.

The gong sounds at half past one, and we all sit down for lunch. The majority of our boarders lunch out, and the attendance in the dining-room is sparse. After lunch I generally go out.

At half-past four the gong sounds again for afternoon tea in the drawing-room. At half-past six it goes again, to tell us to dress for dinner. When I hear this gong, I shave myself once more, comb my hair, and wash my hands. When the seven o'clock gong sounds, we assemble in the dining-room and seat ourselves at table.

I find it a great nuisance that everybody dresses for dinner, and that I am obliged to put myself into a swallow-tail coat every evening. Dinner is a very lively meal, for all the boarders have returned from their work, and the room is full.

In many boarding-houses the guests all sit at one long table with the landlady sitting at the head; but this, you will please remember, is not a boarding-house, but a private hotel, and we dine at little tables for three or four persons, arranged all over the room. When I first came down I was very shy, and lay very low, but in a few days my shyness wore off, as the number of my acquaintances increased, and soon I was bold enough to make jokes with my friends across the room at other tables. We are occasionally honored with the presence of a very lively old gentleman who lays down the law in a loud voice; but he is so full of fun and jokes that he soon has the whole company laughing and joking with him.

After dinner the ladies mostly assemble in the drawing-room, while the men congregate in the smoking-room next door. There is no hard and fast rule about this, only the men look upon the drawing-room as the ladies' sole domain, and feel themselves a little out of it when they are there; so they flock together in the smoking-room, and leave the door between the two rooms open. I questioned the landlady's husband about this, and the old man's reply was, "You can smoke in the smoking-room, sir, and you can talk what you like; but as for the drawing-room,—," and he cocked his head on one side, shrugged his shoulders, and turned out the palms of his hands. This is a convenient gesture; I have never seen it in

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Japan, but it is quite common everywhere in Europe and America. And yet when I have asked people what it means, I have never been able to get a clear and intelligible explanation. This it is that makes the gesture so conveniently expressive.

As the conversation in the smoking-room becomes more general, we often become hilarious, and the sounds of our merriment penetrate into the ladies' sanctum. Then curiosity tempts some of the ladies to peep in and ask what we are laughing about; but the tide presently begins to set the other way, and when the piano begins to play we all as a rule drift off into the drawing-room. Round the piano we sit and lounge in a wide circle, laughing and talking, and this is the happiest hour in our boarding-house day.

Presently the company breaks up. Some go out, others sneak off to bed. A little after eleven the lights are put out.

## CHAPTER III.

### Our Lady-Boarders

ONE morning I heard women's voices giggling outside my door. It is not the usual thing in this country for domestic servants to go giggling about their work, so I opened my door quietly and put my head out to see.

I found a young woman and an elderly one, both of them intensely amused about something, and as soon as the younger one saw my face appearing out of my door she went off into a fit of uncontrollable laughter. Her companion tried to check her, but she herself had her hand over her mouth and had all she could do to keep her own gravity.

I knew them both. They were two of our lady-boarders. The younger was a Miss C. who sat at the same table with me at dinner; the elder one generally pitched her tent in a corner of the dining-room, from whence, being a cheerful old person, she would make eyes at me across the room to make me laugh. I did not know her name, but I knew her well by sight. I could not for the life of me understand what they were laughing about.

Presently Miss C. let the cat out of the bag by asking me how long the articles which I was publishing in the *Mail* would be likely to go on. I replied that I had an engagement to write for a week, so that the articles would continue to appear for two or three days more.

This announcement caused the elderly lady to give a deep sigh. Miss C. looked at her, and then at me.

"Are you going to write anything about her?" she asked.

I could not in the least comprehend why she should put such a question to me, for I am as stupid about these things as a *zazen*, or a loving, contemplative monk, but I had no difficulty in assuring her that I had no such intention. However, after a certain amount of beating about the bush, it at last dawned upon me why these two English ladies should have come to ask me such a question. The truth was that the old lady was not an early riser, and on two occasions since my arrival in the hotel, I had had the misfortune to meet her going to the bath, in her dressing gown and minus her false hair! Hinc illae lacrimae! She had read my strictures on English ladies in the *Mail*, and her conscience smote her. She wondered what I was going to say next So she had got round the soft side of Miss C., who, as my table-mate, was supposed to be better acquainted with me, and had dragged her up to my room to beg me to say nothing in the paper about that little incident. As if I should.

Well, I at last succeeded in making it quite clear to the good lady that, however much appearance might be against me, I was not such a cad as to write a thing like that. Then at last peace returned to her troubled breast. "Ah!" she said, "it's a great load off my mind. Now I shall be able to sleep at nights." I presume she meant to say "sleep more."

My two visitors then left me, laughing as before. But if the truth be told, Miss C. was

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a great deal more alarmed about my articles than the old lady had been. The landlady told me all about it afterwards. In one of my papers I had been passing strictures on ladies' dress, and had said that sometimes ladies would appear at table in such enormous hats that they only had to stoop a little forward over the table in order to tickle the bridge of their vis-a-vis' nose with their feathers. Now Miss C. sat opposite me at table, and she would frequently appear at lunch time in a very large hat with feathers. But she never did so again after my article appeared. She thought I had been having a dig at her.

I found out presently that even the landlady herself had been taking some of the things I said very much to heart. I had said that, whereas in Japan we never put more than two or three scrolls and pictures even in a large drawing room, an English room would be hung all over with ten or fifteen wretched and meaningless daubs. After reading that article she at once told Betsy to run quietly up to my room to see what sort of pictures there were there.

Once more, I said that when I went to the theatre I could not get a view of the stage owing to the inconsiderate way in which a lady in a large hat, sitting in the seat before me, moved her head from side to side. The diameter of the hat, I said, was one *shaku*; but she contrived to make it occupy the space of three. After dinner that evening a lady who had read my article came and sat down beside me.

"You know," she said confidentially, "its all very well for younger women; but we older ones, whose hair is getting a little thin,—you've no idea how much trouble it costs us, with pins here and pins there, to get our hats on properly. It would be a terrible undertaking if we had to take our hats off at the entrance to a theatre! But I think the younger women might do so with great advantage."

I had written those articles with the best intentions in the world, and with no idea of giving offence. But it seems I raised a little tempest among our lady-boarders.

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# The Cherry in Japanese Poetry

By

H. SAITO

*Know ye the land where gods abode of yore,*
*And god-like men still guard the sacred shore?*
*When the Heaven-descended Lord benign*
*doth reign,*
*And turns to hero proud the humblest swain?*
*Where India's lore and China's letters find*
*A home denied by shores they left behind?*
*Where Grecian art and Roman virtue bloom,*
*And blend with Orient flowers in rare*
*perfume?*

*Where the cherry snows its fragrance on the gale*
*Fit emblem of the hearts that never quail*
*To die for Emperor and Fatherland,*
*When issues from on high the stern command?*

Anglicus Japonicus.

Japanese poetry began to flourish in an age when life was primitive, when the wonder of nature's ever-varying moods was vividly present to the minds of men,—before civilization had begun to temper nature's quickening influence on life. Aspects of snow, magic of moonlight, the changing seasons, and outburst of bloom,—all came to appeal to the Japanese poet's imagination. This love of nature, or rather nature-worship, which is inherent in the Japanese character, found expression in the "Season Poems," which may be regarded as so many hymns in praise of the beautiful goddess. In this treasure trove of poetry, none are so much appreciated as those extolling the charms of the cherry blossom. How this favorite flower of Japan is intimately connected with the life of the people may be seen from the poems given on these pages.

*Beneath the blooming cherry's shade*
*A shelter for the night I found;*
*And well the fragrant flower play'd*
*The hostess to my slumber sound!*

Tadanori.

---

*I sought in spring a mountain inn*
*To rest my limbs some darkling hours,*
*And in my dream I walk'd within*
*A whirling shower of dancing flowers!*

Tsurayuki.

---

*The willow's green and cherry's hue*
*Do interweave and intertwine;*
*'Tis spring makes of the city's view*
*A rich brocade* of new design!*

Priest Sosei.

* The maple is usually called the "brocade of autumn."

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*Beneath thy shade, then, must I thro' night stay,*
*O dancing, whirling, laughing cherry flower!*
*For in thy whirl thou makest me go astray,*
*I hardly know which way doth lie my bower!*

Anon.

---

*My backward hand refuses aid*
*To break thee, lovely cherry flower!*
*Let me find shelter 'neath thy shade,*
*And gaze till thou fall in a shower!*

Anon.

---

*To vernal shower hath yielded at the last*
*The cherry fair that shades my blest abode;*
*She now begins to blossom thick and fast,*
*And bend and bow beneath the flowery load!*

Tojin.

*My home a cherry boasts, to view*
*Which people come from far and near;*
*But when the flowers the yard shall strew,*
*How lonesome must the place appear!*

Mitsune.

---

*If in the world there bloom'd no cherry-tree*
*To lure from serious musings and decoy,*
*Our hearts in spring-time care and fancy-free,*
*What blessed, tranquil peace they might enjoy!*

Narihira.

---

The Japanese heart is ever open to that "pity which melts to love." The charms of the cherry flower are enhanced by the pathetic element, for we are forced to bewail its transiency. The evanescent beauty of the cherry, the blossom that appears and so quickly becomes a sweet memory, has been the inspiration of many poets, who have compared the cherry to the shortness of life.

---

*O life! Thou too dost go the cherry's way;*
*But three days since, and now—oh, where are they?*

---

*Cicada's shell, fit emblem of the world,—*
*Thou too art dream-like, flowering cherry tree!*
*Thy budding blossom's wings are scarce unfurled,*
*E'er they begin to fall and fly and flee!*

Anon.

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*Are vernal showers all tears of sympathy,*
*O fleeting, passing, short-lived cherry flower!*
*For of thy peerless charms the transiency*
*What man or god can choose but sore deplore?*

Kuronushi.

---

*Come, cherry flower! I'll with thee fly!*
*Lest, after I have blossom'd once,*
*Malicious people, ere I die,*
*Leer at my woful end askance!*

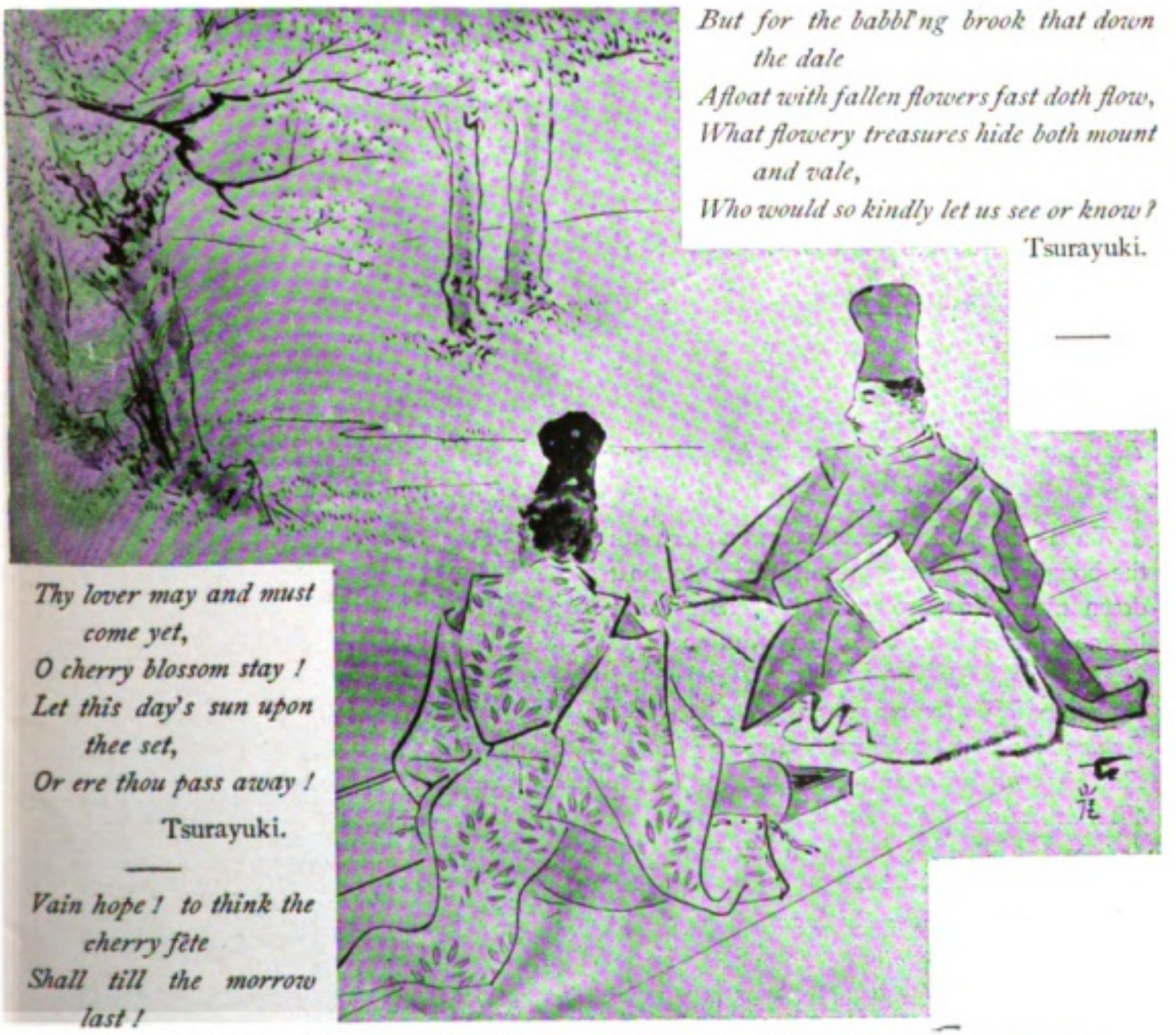
Priest Soku.

*Along life's hard and toilsome way*
*I gazed and mused on things inane!*

Komachi.

---

There is a special word in Japanese to denote the falling of flowers. Heavy things are said to *ochiru*, rain and snow to *furu*, but blossoms *chiru*, (scatter to the winds). In the height of the cherry season, the petals begin to fall, and this rain of flowers appeals strongly to the poet's imagination.



*But for the babbl'ng brook that down the dale*
*Afloat with fallen flowers fast doth flow,*
*What flowery treasures hide both mount and vale,*
*Who would so kindly let us see or know?*

Tsurayuki.

---

*Thy lover may and must come yet,*
*O cherry blossom stay!*
*Let this day's sun upon thee set,*
*Or ere thou pass away!*

Tsurayuki.

---

*Vain hope! to think the cherry fête*
*Shall till the morrow last!*
*Who knows but, e'en while thou dost wait,*
*The night may bring the blast!*

Michizane.

---

*The flower's hue is pass'd away,*
*While unto purpose naught and vain*
*Without a sign thou showerest on the gale*
*Thy sweetness, and I love thee, cherry flower!*
*For long to live within this tearful vale*
*Is to outlive of life all but the sour!*

Anon.

"To live long is to outlive much."

Goethe.

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*What time the sky doth smile so bright,*
*On such a vernal day of all,*
*And all this nature's calm despite,*
*Why do the blossoms fade and fall?*

Tomonori.

---

*The mountain gale hath blown o'er Hira's height,*
*Until upon the placid inland sea*
*Yon skimming skiff that takes its flitting flight*
*Doth leave a winding wake from flower free!*

Kunaikyo.

---

The English saying, "Roses have thorns," finds its equivalent in the Japanese, "the moon has its clouds, and the flower its gales."

---

*Where now the cruel gale sojourns,*
*Who knows or chance may ascertain?*
*Oh, let him tell this heart that mourns,*
*And I'll go seek him and complain.*

Priest Sosei.

---

*If but the gale would hear my voice,*
*Or to my prayer lend an ear,*
*Of this, of many a tree the choice,*
*I'd bid or pray to blow e'er clear!*

Anon.

---

When the holidaymakers are underneath the boughs, the cherry petals begin to float down over them, so that this cherry-snow has come to be a favorite theme with poets.

---

*To gather herbs for my repast*
*I came this bright and genial day,*
*But blossoms fall so thick and fast,*
*That in the snow I've lost my way!*

Tsurayuki.

---

*He must not go, so use thy trick,*
*O cherry blossom, pray!*
*Do shake thy flowery snow so thick*
*That he shall lose his way!*

Anon.

---

*It is the gale that strews the garden white,*
*And not the snow that falls amid the spring;*
*Yet 'tis the winter's snow doth fall and light*
*Upon me who of flowers gaily sing!*

Ex-Premier.

Nothing is more beautiful that the changing mists on the hills where bloom the cherry trees; blossom and vapour together form a Japanese idyl that is often the poet's song.

---

*The blossom's hue the mist doth keep*
*E'en sacred from the vulgar gaze;*
*The blossom's scent at least doth rape,*
*O mountain breeze, from out the haze!*

Munesada.

---

*The jealous mists thee strive to hide,*
*O cherry blossom! Only once—*
*E're thou dost go—while thou dost bide—*
*Oh, vouchsafe me a passing glance!*

Tsurayuki.

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*The mists of spring they leave behind,*
*And hence the wild-geese go;*
*Are they in clime to blossom blind*
*Condemmed to live, I trow?*

Ise.

---

*How close it veils steep Miwayama's height—*
*The mist of spring that oft the landscape glooms!*
*Would it secrete from common, vulgar wights*
*Some sacred, precious flower that thereon blooms?*

Tsurayuki.

---

*The mountain cherry smiles thro' vapors rift,—*
*It is a glimm'ring glimpse and nothing more;*
*And so I saw one rich in beauty's gift,*
*For whom my heart doth long and yearn so sore!*

Tsurayuki.

---

Tsurayuki, the poet, once visited an old mountain temple, and there he happened to see a pretty maiden in attendance upon a high-born recluse. The sight evidently filled the poet with jealousy, for he wrote:

*On dizzy heights in bloom profuse*
*I saw a cherry from afar;*
*The sky-born gale shall soon abuse*
*The tender flower and rudely mar!*

Tsurayuki.

---

A poet who had been disappointed because a friend failed to visit him wrote:

*O cherry! fade now if thou wilt!*
*For though thou cease to fall and fly,*
*My old-time friend on whom I built*
*Not e'en thy charms make hither hie!*

Prince Koretaka.

Japan has more beautiful flowers than the cherry. Then how is it that this blossom is crowned "Queen of Flowers?" It is a question often asked by visitors from foreign shores. Curious to say it is not so much its beauty, nor its fragrance,—but because it typifies spring. This is the reason it is so much beloved by high and low, rich and poor. The word "cherry" calls up to the Japanese mind that idea of youth and beauty and love, all of which are associated with the word "May" in English.

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# Within a Tranquil Land

*(Suggested by the Grounds of the Shimo-Kano Temple in Kyoto)*

BY BARONESS D'ANETHAN

**Author of "Love Songs and Other Songs," "It Happened in Japan," "The Story of Two Women," etc.**

Here in this peaceful spot, I'll pause and dream awhile.
Musing on what has passed,—on what the future holds:
And solitary hours methinks I might beguile,
With all the lang'rous charm that flitting Mem'ry folds
Within her jewel-wrought arms. These solemn, grass-grown courts,
These old-world cloistered vaults, grim with distant ages,
Replete with wand'ring dreams, illusionary thoughts,
Breathing of Peace,—all, all, that Peace engages;
No desecrating footsteps crush the smooth grey sand,
No human voice is raised to wake the silent scene;
Enchanting tranquil spot, within a tranquil land,
Where mossy, crumbling Shrines breath of the "What has been."

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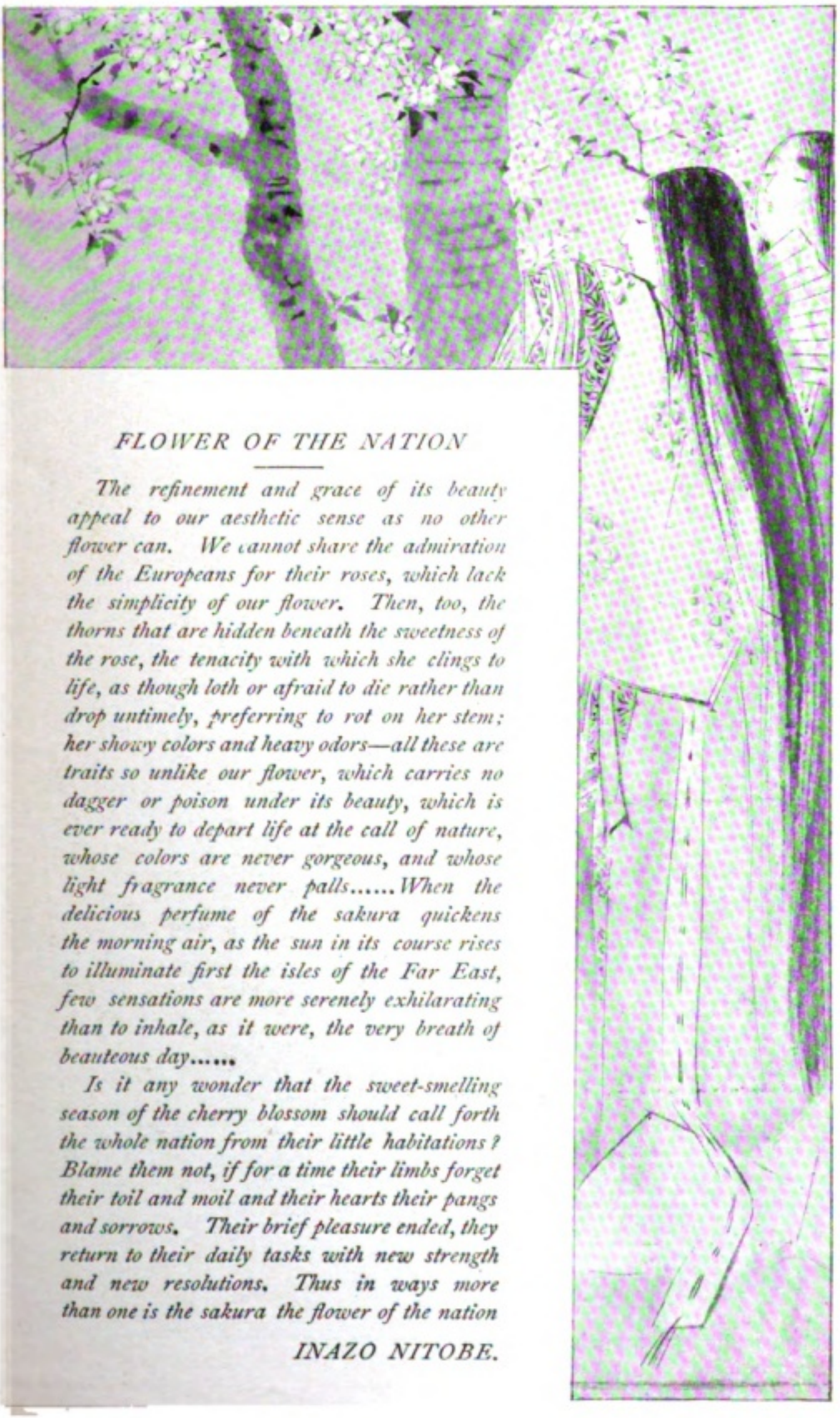

## *FLOWER OF THE NATION*

*The refinement and grace of its beauty appeal to our aesthetic sense as no other flower can. We cannot share the admiration of the Europeans for their roses, which lack the simplicity of our flower. Then, too, the thorns that are hidden beneath the sweetness of the rose, the tenacity with which she clings to life, as though loth or afraid to die rather than drop untimely, preferring to rot on her stem; her showy colors and heavy odors—all these are traits so unlike our flower, which carries no dagger or poison under its beauty, which is ever ready to depart life at the call of nature, whose colors are never gorgeous, and whose light fragrance never palls.....When the delicious perfume of the sakura quickens the morning air, as the sun in its course rises to illuminate first the isles of the Far East, few sensations are more serenely exhilarating than to inhale, as it were, the very breath of beauteous day.....*

*Is it any wonder that the sweet-smelling season of the cherry blossom should call forth the whole nation from their little habitations? Blame them not, if for a time their limbs forget their toil and moil and their hearts their pangs and sorrows. Their brief pleasure ended, they return to their daily tasks with new strength and new resolutions. Thus in ways more than one is the sakura the flower of the nation*

*INAZO NITOBE.*

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WHEN LIFE IS GAY UNDER THE CHERRY BOUGHS.

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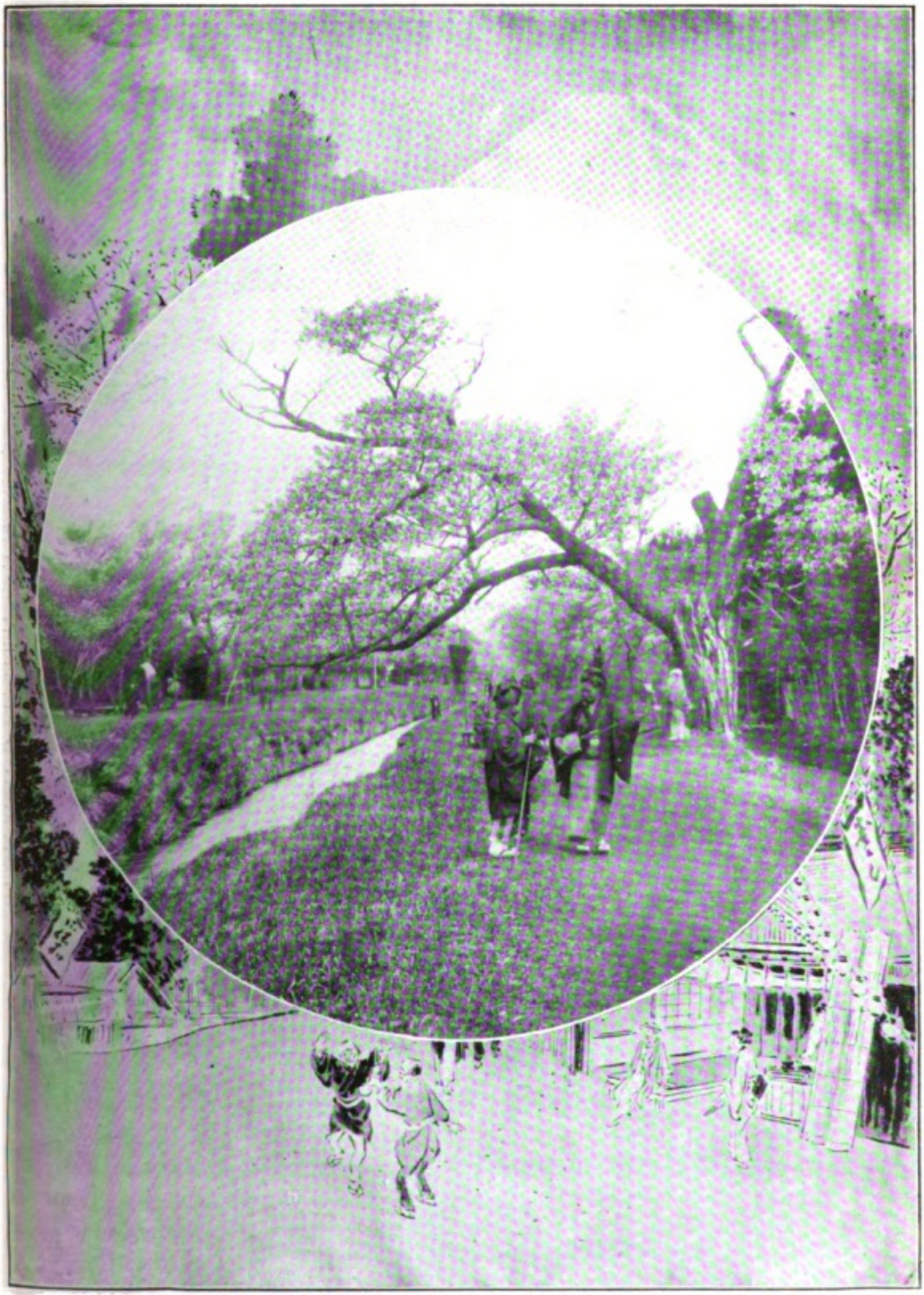

AVENUE OF CHERRY TREES AT KOGANEI.

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ON THE BANKS OF THE SUMIDA RIVER IN TOKYO.

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# Two Famous Court Ladies

BY

CHIYO HIRAIWA

**Kasuga-no-Tsubone.**

I.

DURING the two hundred and fifty years of the Tokugawa dynasty, no woman's name shines brighter than that of Kasuga-no-Tsubone. The sweetest flowers or the most expensive incense cannot retain their odor for a hundred days, yet the strength and beauty of human character endures forever.

It is good to remember that a woman had much to do with the forming of the character of the third Shogun, Iyemitsu, and that this woman was none other than Kasuga-no-Tsubone, who was the nurse and faithful friend of Iyemitsu when he was a boy, and his loyal, devoted subject when he became Shogun. The life of this woman is a record worth reading.

Her early name was O-Fuku and she was the wife of Inaba Masanari, a daimyo of Sado. At this time there were civil wars between the daimyos as to who should be chosen the Shogun,—Iyeyasu or Hideyori, the son of Hideyoshi. O-Fuku's husband joined the forces fighting for Hideyori and started to battle with his servant Yosohei.

During the master's absence, a poor old woman came to the house one day, and pretending to be Yosohei's aunt, begged to see her nephew. She expressed great disappointment at finding him far away on the battlefield attending his master, and wished to pass the night there. O-Fuku allowed her to do so. When taken into the house, she admired the splendid residence and asked to have a look at it.

In the middle of the night the mistress heard a strange sound. To her surprise she saw the shadow of two robbers on the front of the godown. They had been led into the house by the old woman. O-Fuku sprang to her feet, making no noise. She took the short sword which she always hid under her bed, opened the shoji, the paper sliding door, sprang upon the robbers, and killed one of them.

The following night a voice was heard at the gate asking that it be opened. No one in the house dared reply. The voice was heard again and again until at last Fuku stood in the genkwan, the front door, and with a knife in her hand, waited for a robber to appear. When the warder opened the gate, she was surprised to see her husband standing there. The wife trembled with fear, thinking that something serious must have happened,

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for there is nothing more disgraceful than for a man to desert the battlefield. The husband told his wife that he had left the cause of Hideyori for good reason, because Hideyori had lost the favor of all the people and that it was madness to fight against Iyeyasu. He also declared that it was his determination to withdraw from the ranks of the samurai, and become a ronin, or free lance. This did not please O-Fuku, but she was loyal, so they moved into the country where the husband enjoyed rural life, fishing or visiting the priests of the temple. Sometimes he did not come home for several days, and his wife knew nothing of his actions.

A greater test of her devotion to her husband was to come. After a long period of deception on his part, O-Fuku discovered his infidelity. She made no trouble, but suggested that her husband's concubine be brought to her home, as they could not afford the expense of two homes. So the beautiful young girl who was called Tamaye was welcomed by O-Fuku, who gave no sign of the just anger in her heart or the pain she suffered,

One day Masanari went out as usual although Tamaye begged him to stay at home, as she was very lonesome. After he had gone O-Fuku called Tamaye to her and said "Now Tamaye get ready to die. I'll show you how I was trained in the use of the sword in my childhood. You will learn that a daimyo's daughter and a daimyo's wife permits no insult to her home and heart."

With these words she killed her, and calling her servant Saeda, told her what she had done, and commanded her to prepare to flee from the house at once.

The wife stood one moment by the dead body of Tamaye, then covered her with her own beautiful kimono, and turned and left her. Taking her baby boy she fled from her home, leaving her elder son behind.

Her destination was her uncle's home. She told him all there was to tell, and finally expressed her desire to become a nurse in a well-to-do family. Within a week she heard that a nurse was needed for the first born of the seond Shogun, Hidetada, in the palace at Yedo. It was requested that the nurse be a lady from Kyoto. O-Fuku wished very much to secure the place, but there was the one objection, that she was not a native of Kyoto. She applied for the position and was called to the palace. As to the query concerning the place of her birth, she hesitated to answer, but told them she was the daughter of a faithful and loyal daimyo, and that her husband was a knight, but owing to certain circumstances had become a ronin. As she was of noble family she passed the examination and was employed at the court as the nurse of the first-born son of the second Shogun.

After O-Fuku became the nurse of Takechiyo, the maids attendant upon the second son, Kunichiyo, became jealous of her. All the court ladies favored Kunichiyo and tried their best to please him, making him new suits of clothes, and giving him delicious things to eat. Even the parents loved the younger son much more than they did the elder, and would not listen to any appeal that O-Fuku made to them.

O-Fuku had been allowed to bring her son to the court and she made him a companion to Takechiyo, and these two were the only friends of the Shogun's elder son. Takechiyo often lamented that his life was so unpleasant, and one day he told his nurse that he had determined to commit suicide, as he had heard people talking about the heir of the Shogun, and that they had decided to deprive the elder son of his birthright, and choose the younger as the successor to his father. Just as he was about to draw his sword, O-Fuku rushed to him and took it from his hand, reproving him for his lack of courage and hasty temper,—and at the same time she showed him the greatest sympathy and swore that she would try with all her power to save him, and also to overcome the ill-feeling of the other people toward him.

She made up her mind at once to appeal to

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the ex-Shogun, Iyeyasu, who was then enjoying a life of retirement in Shizuoka. So she asked permission for a few days' leave from the castle, as she wished to visit her mother's grave. Her request was granted. But before leaving the castle, O-Fuku gave the secret of her journey to her son, Kayamaru, and bade him watch over Takechiyo as she feared something might happen to him during her absence.

Upon her arrival at Shizuoka, through the kindness and influence of a court official whom she knew, O-Fuku was taken before Ieyasu so that she could make her appeal to him in person.

Iyeyasu praised her for her faithfulness towards her lord, and promised her that he himself would go to Tokyo and put a stop to the unjust treatment of Takechiyo. O-Fuku was overjoyed at the success of her mission and returned to Yedo.

Soon afterward the people of the court were greatly surprised at the unexpected appearance of Iyeyasu, but they all breathed easier when they found that he had only come to see his grandchildren. It was reported to him that Takechiyo was becoming too lively, playing out of doors, shooting and making mischief in many ways, while the second son was always quiet and liked to stay in the house. They blamed O-Fuku for her training. To their surprise Iyeyasu was pleased to hear this account of Takechiyo, and said that he considered it best to live an active life, and that one who was going to be a ruler must be well-developed, strong in body as well as in mind. While he gave gifts to Takechiyo, he commanded that Kunichiyo withdraw from his presence.

LADY KASUGA.

Then Iyeyasu called all the court together and appointed Takechiyo the heir apparent to the throne of the Shoguns. At the same time a number of people were appointed to different positions and assigned to certain duties in the service of Takechiyo, the future Shogun. Hidetada and his followers were bitterly disappointed at the turn of affairs, but they were helpless, as the choice of Iyeyasu must be accepted. Now, more than ever O-Fuku became the object of jealousy and hatred.

After the lapse of some years Hidetada abdicated his throne in favor of Takechiyo whose name henceforth became Iyemitsu, the third Shogun, and O-Fuku continued in devoted service to the new Shogun.

When Iyemitsu wished to communicate with the Imperial court, O-Fuku was chosen as the bearer of the message. But a lady without rank could not be received in audience by the Emperor, and she was granted the title of Kasuga-no-Tsubone. Although she failed to accomplish her mission on this occasion, on a second similiar one she was successful.

Kasuga-no-Tsubone, although a woman, was the principal comforter and adviser of the Shogun Iyemitsu. It is not too much to say that there is almost no one among the women of Japan whose perseverence, wisdom and self-reliance have been so much admired by the people; perseverence when she was hated by the people of the court, yet not growing faint hearted in securing her lord's rights; wisdom, in carrying out her plans at court; self-reliance as the adviser of the Shogun and at last the bearer of his messages to the Emperor.

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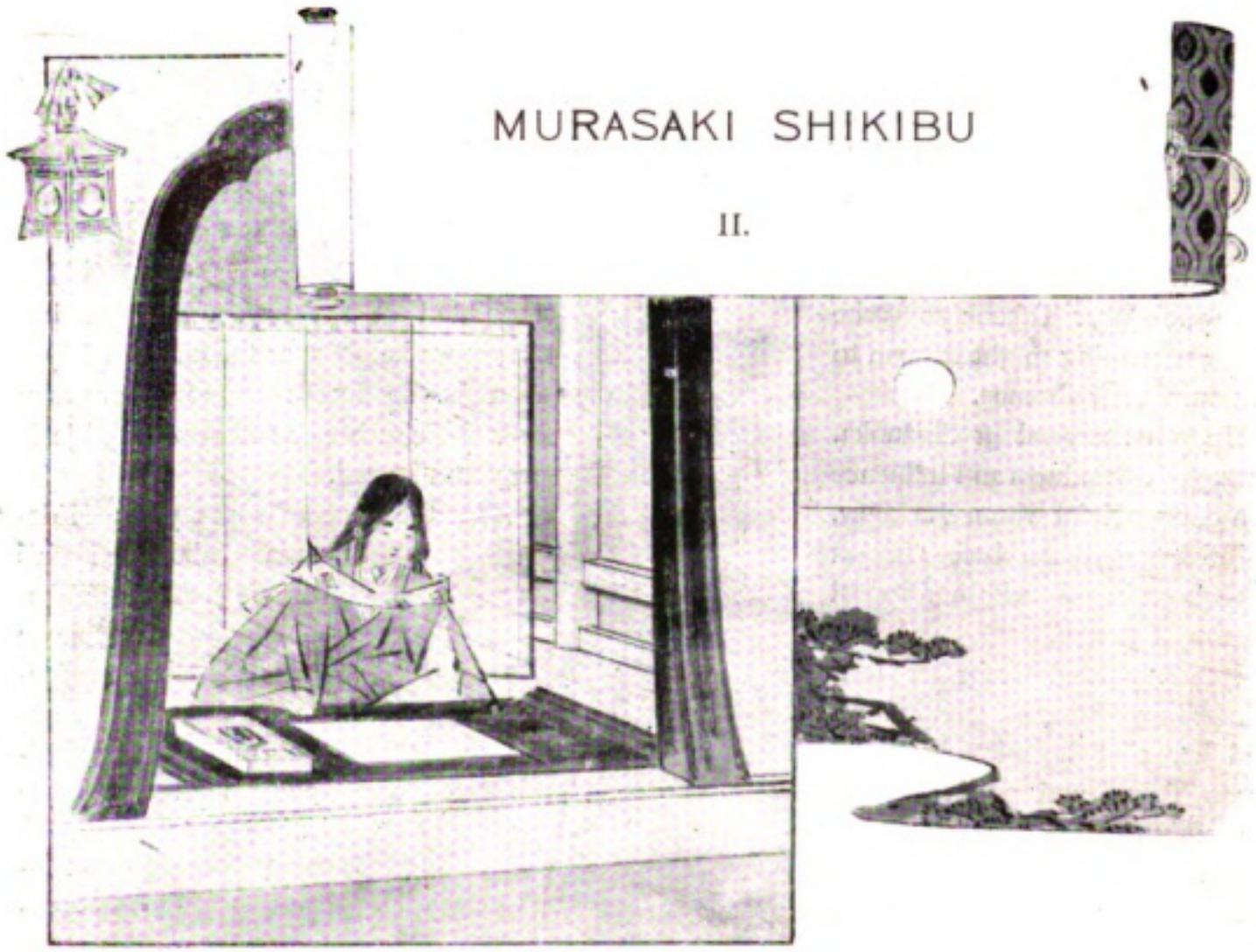
# MURASAKI SHIKIBU

II.



THE people of Japan honor and admire Murasaki Shikibu. Her name recalls the Heian era, that age of poetry and romance when fair court ladies and officials attired in beautiful costumes passed their time in pleasure. Once the officials attained high rank, and had unlimited authority, they became selfish and idle. The most prominent family at court was the Fujiwara and as the Emperor and the princes of the imperial line married the ladies of this house, the family became so influential that all affairs of government were in their hands.

At this time the Emperors were mere puppets. Instead of the court being a place of power in the ruling of the country, it became a centre of elegance, and indolence. There were three ex-Emperors at one time,—and the officials surrounded by fair women, spent their time in love intrigues and the composition of poetry. To such a degree did they carry the latter that if one wished to speak on any subject to another he would express his idea in a poem instead of by common conversation and the person addressed would reply in the same way. Other court amusements were tedious gazings at the moon, performances on the flute, the tea ceremony, and chess playing.

Yet the Emperor, Ichiyo, who was on the throne during the latter part of the tenth century, encouraged and patronized learning. The study of both the Japanese and Chinese classics was popular, and literature reached a height not attained in any other period of Japanese history.

The Empress was also a great student of Japanese literature, and a writer of ability. It was as court attendant to this literary Empress that Murasaki Shikibu became one of the circle at the imperial court in Kyoto.

This young court lady who was to become so famous was the daughter of Fujiwara Tamitoki, the Lord of Echizen Prefecture. She had two brothers, but she was the only daughter, and the youngest of the family.

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Her father was a great Chinese classical scholar and he was able to give his children the benefit of his knowledge.

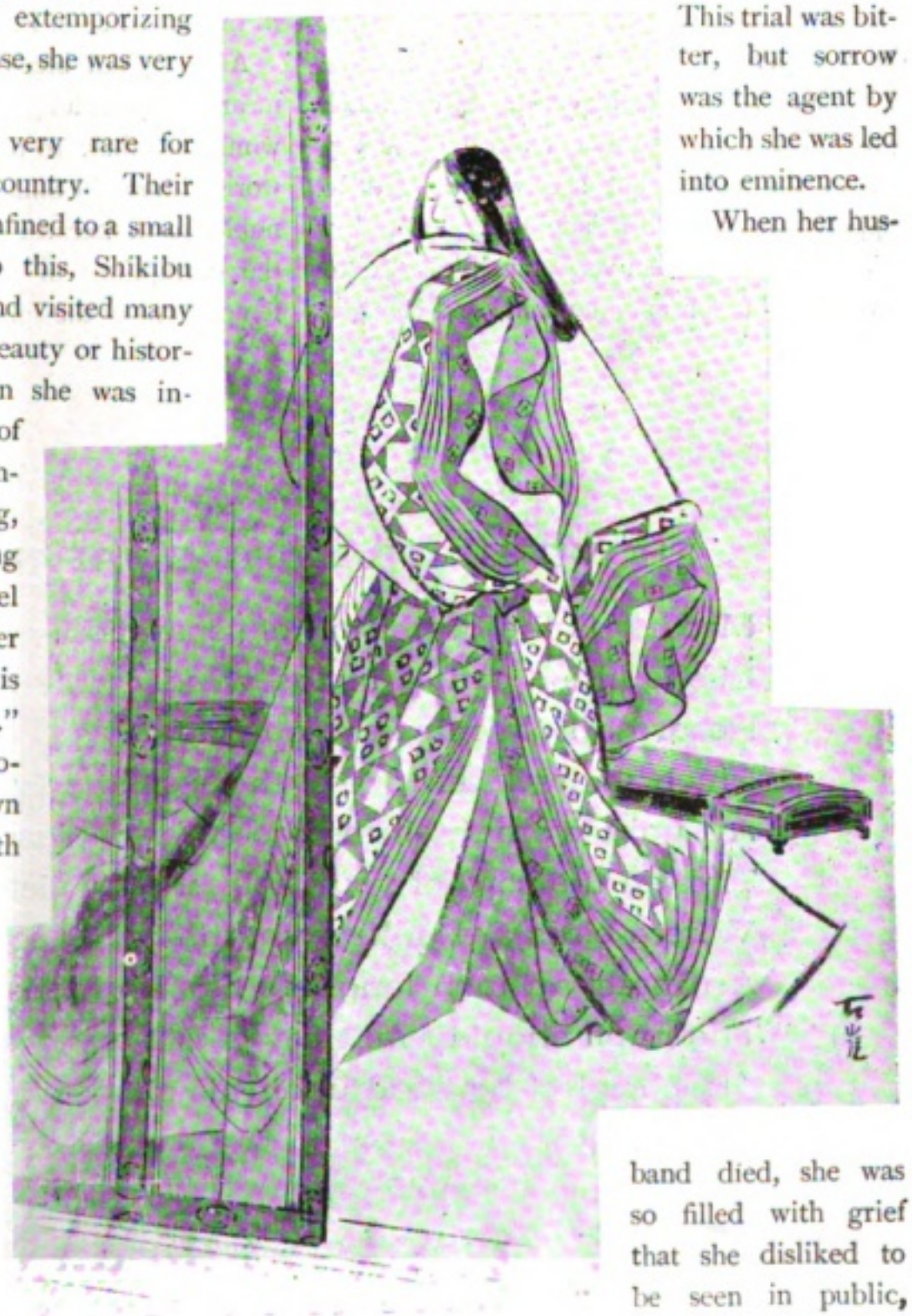
At first Shikibu was called Fujimo Shikibu, as she was born of the Fujiwara family. In her studies she was very bright and precocious. She would sit beside her elder brother while he was taking his lessons, and the words or phrases her brother found hard to learn, or soon forgot, she remembered better than he.

Shikibu had many advantages, for not only was her father a scholar and her brother a poet of renown, but in accomplishments valued by the lady of that day, ceremonies of the New Year, the art of extemporizing poems, the game of incense, she was very skillful.

In those days it was very rare for women to travel in the country. Their sphere of activity was confined to a small circle. But contrary to this, Shikibu travelled a great deal and visited many places famous for their beauty or historical associations. When she was inspired by the beauty of nature, or received an impression while travelling, she expressed her feeling in a poem. This travel added a great deal to her knowledge, for "seeing is mightier than learning." In her famous Genji Monogatari it is clearly shown that she was familiar with the life of all classes of society.

At the age of nineteen Shikibu married an official of the court named Fujiwara Nobutaka, a scholar and a gentleman in the highest sense of the word. They lived very happily together as they were of the same rank, and had the same literary tastes. Two daughters added to their happiness. One is known by the name of Daini Sammi, the author of Sagoro Monogatari, and the other by the name of Ben no Tsubone.

Before many years had passed, a sad misfortune overwhelmed this happy home. Heaven seemed very cruel to Shikibu in taking her husband away from her,—but in a higher sense it must be understood that if she had been given every blessing, her life would doubtless have been commonplace. Providence sent her a great trial that she might become strong and develop into a remarkable woman. This trial was bitter, but sorrow was the agent by which she was led into eminence.



When her husband died, she was so filled with grief that she disliked to be seen in public,

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and decided to live simply and quietly with her two daughters. She retired to Ishiyama temple, famous as one of the eight attractions of Omi, and especially noted for the beautiful view of the moon. Here, Shikibu led a secluded life. The result of many days mediative writing was the Genji Monogatari, a work of literature describing the daily life of the people of that age. Visitors to the temple of Ishiyama will find to this day some of Shikibu's personal belongings in the room called Genjinoma, where she wrote. One of these treasures is the ink-stone which she used.

At the end of six years spent in this temple, she was persuaded by her father to become once more a lady of the court. It was much against her will that she entered into the gay life of the court, but she was obliged to support herself and her daughters.

The Empress was very much pleased to have Shikibu for an attendant, and changed her name to Muraski Shikibu, giving her the name of the chief character in her Genji Monogatari.

Although it was difficult for her to write in the whirl of the court pleasures, yet she compiled a diary called, The Murasaki Shikibu Nikki, perhaps one of the most difficult works in Japanese classics. It records her feelings during her service at the court, and also gives her opinions concerning true womanhood. In later years she devoted herself to Buddhism. Her stone monument on which a short sketch of her life is written stands in the temple of Unrin at Murasakino in the Province of Kyoto.

As the plum blossom adds to itself a new meaning by its long struggle against the severe winter weather, so this genius of the literary world, Murasaki Shikibu, becomes dearer and nobler to us because of her long fight against the corruptions of the court and the daily temptations of the sphere in which she lived.

## PROVERBS FROM THE JAPANESE.

Meeting is the beginning of separation.
Life is like a candle in the wind.
Regard an old man as your father.
Pinch yourself and know how others feel.
An ugly woman shuns the looking glass.
Tighten the cord of your helmet after victory.
Where birds are unknown, the bat is peerless.
An insect an inch long has half an inch of soul.
The pupil should walk seven feet away from his teacher lest he tread upon his shadow.

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# Tales of Ikkiu

BY

## MADAME Y. OZAKI

ABOUT five hundred years ago, in the reign of the Emperor Go-Komatsu, there was born in Kyoto at the hour of sunrise on the first day of the first month of the year a boy who was named Senkiku by his parents.

From an early age he proved himself to be quite different from ordinary children and gave signs of unusual intelligence. His father and mother regarding him as a child of great promise decided to give him a good education with a view to his entering the Buddhist priesthood. This calling was held in high esteem in ancient times and a clever, ambitious bonze could always rise to eminence and fame, and be sure of power and influence in his day.

So at the age of six the prodigy Senkiku was sent to the temple of Daitoku and placed as a pupil in the charge of the priest Yōsō, and in accordance with Japanese custom to mark this great event in the boy's life, his name was changed. From this time on he was called Ikkiu,—a name which is famous to this day.

The little acolyte more than fulfilled the hopes his parents had placed in him. He proved to be exceedingly clever. His memory was so good that he could learn he Buddhist scriptures and prayers ten times quicker than the other boys, and to the astonishment of his superiors he even knew things that those much older than himself did not know. The priest-tutor, Yōsō, was delighted with his new pupil and became very fond of him.

Now it happened that one day a certain samurai came to the temple, wearing hakama, made of leather. Ikkiu at once noticed it and knew that this was against their religion, for no leather could be made without the taking of life which is strictly forbidden by Buddhist laws. He at once took a large piece of paper and wrote on it the following:

"Within this temple all kinds of leather are strictly forbidden: Whoever brings leather within will surely receive punishment."

He then placed this notice outside the temple near the entrance where it could not fail to be seen.

When the samurai saw the sign and the boy who hung it up he said to himself:

"Now because I came to the temple wearing this leather hakama, that little rascal has spied it out and does this just to annoy me. I will punish him, see if I don't!"

He then went up to Ikkiu and said: "Look here, you boy, you have just put up that notice forbidding the entrance of any kind of leather into this temple, but don't you keep drums made of leather here? Now what do you say to that?"

He thought to puzzle the boy greatly by this question, but Ikkiu was not in the least nonplussed and retorted quickly:

"Well," he said, "the drum gets punished as I said!" and catching up the drumsticks* he began beating the instrument with all his might, and as he did so he looked knowingly at his interlocutor and asked:

"How would you like to be punished in this way?"

The man was ashamed at being outwitted by such a youngster and scratching his head said:

"I have not a word to say!" But he

* "*bachi*" the word for drumstick also means punishment, hence the neatness of the pun.

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made up his mind that he would have a laugh at the mischievous boy's expense the next time Ikkiu and his master visited him and he went home and waited for the opportunity.

It happened within a few days after this that Ikkiu accompanied Yōsō on a visit to the house of this same samurai.

In front of their host's gate was a bridge. When they arrived at the bridge they saw a sign-board on which was written the following prohibition :—

"It is forbidden to cross this bridge!" The master-priest reading the notice and looking at his pupil said in a troubled voice :

"How can we reach the house unless we cross the bridge?"

With a bold face Ikkiu answered :

"That does not matter at all, you may cross the bridge, but be sure and walk only in the middle as I do—follow me!" and he himself led the way, purposely walking with an erect and haughty mien.

Then the samurai who had evidently been waiting for them came rushing out in a great hurry and in a big angry voice began to scold them for not heeding the notice.

Ikkiu smiled :

"That sign," said he "forbids us to walk, along the edge (hashi means both bridge and edge), so we came walking most carefully over the middle!"

The man was astonished at the boy's quick wit. He saw that the young acolyte was more than a match for him, a grown man, and he smiled, gave up the game and praised Ikkiu.

Another time when Ikkiu was about ten or eleven years old his master went out and left him in charge of the temple. During his absence a friend brought the old priest a large manju,*—Ikkiu broke off a piece for himself and hid it in his sleeve and when Yōsō returned he showed him the remains of the cake.

The old man took the cake in his hand and looking at the broken end said suspiciously :

"I wonder where the broken bit of the moon is?"

Ikkiu knew at once that it was meant for a hint and taking a piece of manju out of his sleeve, answered quickly :

"It was hidden in the clouds!"

The bonze was so struck with his cleverness that he gave him the whole of the cake.

One night when all in the temple were supposed to be asleep Ikkiu left his room to get something. When he reached the passage there was a strong smell of the cooking of fish which came from the direction of his master's room.

"Now it is the duty of a priest to abstain from eating any kind of flesh. My master strictly forbids others to eat fish and he has no right to break the rule himself," said Ikkiu, and with these words he boldly went to the priest's room and pushing aside the screens he popped his head inside so that he could see all that was going on, and said :

"Here I am, do you want me?" Yōsō was quite taken aback. He replied that he was not wanted and ordered him to go away at once.

"I will leave your room if you wish it," answered the incorrigible boy, "but before I go, please tell me what you are eating?"

The old priest saw that he was caught and that there was no use in trying to hide the truth, so he said :

"This is salted salmon!"

"On what tree does it grow?" asked Ikkiu looking as innocent as he could.

"This is not a fruit, it is a kind of fish!" said Yōsō.

"What? a fish?" exclaimed Ikkiu in astonishment, pronouncing each word slowly as if he was afraid of saying the next, "Do—you—not—mind—eating—fish?"

"It is not that I do not mind," said the priest, but I have said a prayer over this fish, so that even if I eat it, no punishment will follow!"

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* Manju a kind of large flat thick dumpling with bean paste encosed in white dough.

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IT IS FORBIDDEN TO CROSS THE BRIDGE.

"What kind of prayer did you say?" asked Ikkiu.

"This is what I said," answered the priest, "You are of the nature of dead wood, therefore enter and receive the reward of the religious life!"

"What is the meaning of that prayer?"

"You are a tiresome boy," answered the badgered Yōsō, "but listen and I will explain. The meaning of my prayer is this. This fish though now dead and salted was at one time alive, but in this state, it is impossible for me, even though I feel pity for it, to make it swim again, so it is far better for it to come into me and receive the blessing and reward of a religious life in the next world. How very grateful this fish must feel towards me!" added the old man looking at his pupil. Ikkiu listened very attentively to his master's explanation.

"Through your kind favour!" he said with an appreciative bow, "I now understand well the meaning of your prayer," and again salaaming as low as the mats, he left the room and went back to his bed.

Now the next day after the morning orisons were over, Ikkiu went into the garden and going to the pond caught a carp (koi) and brought it to the kitchen. He then placed it on a board and was preparing to slice it up and cook it. When the other novices saw what Ikkiu was doing they hurried in horror to the priest, and told him what his favourite charge was in the act of doing. Yōsō slowly closed the book he was studying, rose and went to the kitchen and began to scold the boy severely.

"Do not be troubled about me," said Ikkiu calmly, "I have said a prayer over this fish, so that it does not matter even if I eat it!"

Then Yōsō said with a wry smile: "Now you are trying to imitate what I did last night! Tell me what sort of prayer did you say?"

The boy solemnly answered: "This is the prayer I said over the fish:—'You are of

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the nature of raw wood, though I do not wish to let you go, you are apt to escape into the water; rather than live in the turbid water of the pond, enter into my stomach and pass away!"

When the old priest heard these words so full of a lesson for him he could not scold the lad any more but left him, wondering at his cleverness.

Thus nearly everything that Ikkiu said or did was pregnant with humour and wit and he made an impression upon everybody who saw or spoke to him and all agreed that he had a future before him. At last his reputation reached the ear of Yoshimitsu, the Shogun, who said that if Ikkiu was such an interesting boy he would like to see him, so he sent a messenger to the Daitoku temple and summoned him to the palace.

Ikkiu accompanied by his tutor, set out in answer to the summons. When they arrived they were ushered into the room where the Shogun sat in state with the grand daimyos ranged on either side of him looking very solemn and important, an array formidable enough to crush a timid person.

But Ikkiu was not in the least daunted. He entered the room and gazing towards the Shogun salaamed very politely keeping his head to the ground.

The Shogun smiled:—"So you are the boy from the Daitoku temple, who is reported to be so extraordinarily clever?" Ikkiu lifted up his face a little and replied:

"I do not know that I am clever, but perhaps there are so many stupid people in the world that even I come to be noticed!"

"That is an interesting answer," said Yoshimitsu. Now I will give you some difficult problems and you must answer them here on the spot!"

"On the screen behind you is the picture of a tiger,—bind him with rope in our sight!"

The youth looked where Yoshimitsu pointed and sure enough on the screen behind him was the drawing of a large tiger. The Shogun and daimyos exchanged glances wondering what the boy would do to obey the order.

Ikkiu, however, showed not the least sign of perplexity. He went out of the room for a few minutes and then returned with a rope and looking round at the assembled daimyos said in a clear loud voice:

"I am quite ready to bind the tiger, if one of you will drive him out!"

All looked at each other in astonishment. They were beaten by the lad's wit and had no answer to make.

"O Ikkiu, that is well said!" and the Shogun praised the lad.

Yoshimitsu now pointed to a pine-tree in the garden. This monarch of the forest was bent and its branches twisted and gnarled in the weird fashion characteristic of the old pine-trees of Japan.

"Is that pine-tree straight or crooked?" asked the Shogun.

"There is nothing so straight as that pine-tree!" answered Ikkiu.

The Shogun wondered at the answer and said: "Why do you say that pine-tree is straight, when it is crooked as you see?"

The Ikkiu looked very grave and answered:

"The shape of the tree is certainly crooked but is it not straight (honest) to show its crookedness just as it is without trying to hide it? There are people in this world with crooked hearts, but they try to look all right and straight outwardly and to appear better than they are; so when we compare these hypocrites to this tree, there is nothing more straight or honest in the world than that pine-tree!"

The Shogun was much struck with the answer and thought that one day Ikkiu would surely become a famous man. He presented him with many gifts and praising his merit sent him back to finish his novitiate at the temple.

Ikkiu took great pains with his studies and did not rest content, although he knew him-

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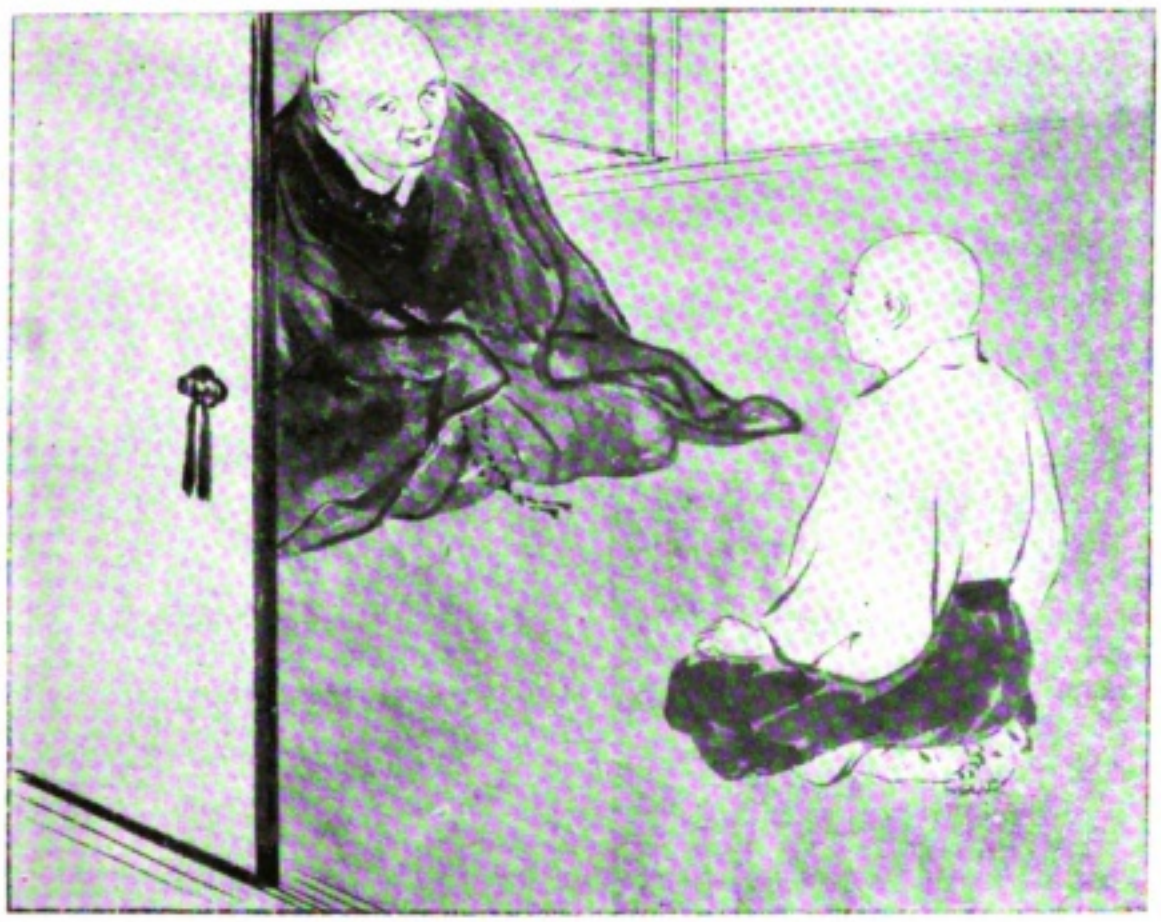
self to be clever. When he reached the age of twenty-two, he heard that in Gōshū at a place called Kata-da, there lived a priest famous for his learning and wisdom. Ikkiu desired self-improvement and wished to become this man's pupil, so he left Kyoto and travelled over the hills as far as Gōshū.



TAUGHT IKKIU ALL HE KNEW.

When he arrived at the dwelling of the celebrated bonze, Sōdon, he found the gate shut fast against him and he could not gain admittance. Still the young man was not dismayed. He thought, "If I go back now, all my effort in coming so far to see Sōdon will have been in vain. I will wait here outside the gate till he opens it!"

The persevering Ikkiu waited without moving the whole day long. At last the night came on and as it was winter he began to suffer not only from hunger but from cold. Nothing daunted he stood there telling himself that now was the time to endure hardship and to exercise patience.

When day dawned the young man was in the same position still waiting by the gate. When Sōdon saw this he said:

"This is an interesting man—he is an unusual character certainly," and he sent out his acolytes to open the doors and admit the new and persistent disciple.

Sōdon taught Ikkiu all he knew, and in this way the young man made great progress in wisdom and learning which, added to his natural cleverness, was like giving "an iron rod to a demon," or "adding strength to strength" as we say in Japan.

Ikkiu at last became a very famous priest and on the death of his first master Yōsō, he succeeded him as the head of the Daitoku temple in Kyoto and everyone looked up to him with great reverence.

His fame was noised abroad to such an extent that finally very ridiculous reports were circulated about him. People went so far as to say that he could perform miracles and the news spread like wild-fire over the city. It was said at last that he could eat fish and then bring it living out of his month and that the resurrected fish would swim away on being put in water.

When Ikkiu heard of this, he said: What stupids they are! I am not a conjurer that I can make fish I have eaten alive again. Such a thing is utterly impossible. What nonsense is circulated about me! I must put a stop to these absurd rumours!"

So one day he went out into the most crowded part of the city and put up a notice that on a certain day under a pine-tree the priest Ikkiu of the Daitoku temple would give a wonderful

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WHERE THE SHOGUN SAT IN STATE.

performance. On that day he would show the people that after eating and swallowing some fish he would cause that same fish to live and swim again and that all who wished to come and witness the spectacle were welcome.

"This is something worth seeing!" said everyone who read the invitation, and on the appointed day men, women, and children hastened from early morning to the Daitoku temple to see Ikkiu's miraculous show. As the hour drew near the courtyard of the great building was packed with crowds of people, all breathless with curiosity and expectation.

Inside the temple room, open on two sides to the spectators, a tub of water stood and by the side of this was a stand on which was placed a dish full of cooked fish which looked most tempting. At the appointed hour Ikkiu came slowly into the room dressed in purple robes and vestments, and without looking at the assembled people sat down, took up his chopsticks and began eating the fish as if he had never tasted anything so good in his life before, and he did not stop until he had finished the whole plate.

"Now comes the sight!" said the gaping crowd who were pressing and pushing each other against the verandahs and eagerly watching every movement of the wonder-working priest. "Now, behold!" they exclaimed, "the fishes will come forth alive from the priest's mouth!" They fully expected this to happen.

Then Ikkiu stood up and coming out from the room to the porch said:

"I thank you for your trouble in coming here to-day to see me. But I am sorry to say that my stomach is out of order and is unable to produce the live fish today!" and without another word he retired into an

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inner room, shutting the sliding screens after him.

The spectators were greatly taken back. Many grumbled and said that the whole thing was a farce; others were angry at being de eived, and others said :

" Fancy a priest telling lies ! " and they began to clamour for Ikkiu to come out and explain himself, and there was for a few minutes a great noise and confusion around the temple. The more sensible people said that Ikkiu was a great man and that he had done this on purpose to prove how wrong it was to spread these preposterous rumours about him or to believe them.

" This shows not only how great and clever he is but how trustworthy also ! " said his supporters.

From this time on he became more famous than ever. Samurai and noblemen came from all parts of the country to learn of him and to ask him questions about religion and Buddhist philosophy.

Though Ikkiu was profoundly learned yet he was often light hearted and humourous and above all things he was original. Once on New Year's Day when the people as usual had given themselves up to merry-making and saké drinking and were congratulating each-other on the return of the year, he found a large skull and putting it on the end of a long stick went about saying to everyone " Take warning ! Take warning ! "

The famous New Year's poem which has become almost a household proverb in Japan was composed by Ikkiu. It teaches the serious side of the coming of each New Year, how the decorations of the pine-trees in front of the houses are not only a cause for rejoicing, but should make people pause for reflection, reminding them that each New Year brings them nearer the valley of death.

" Kadomatsu wa
Meido no tabi no
Ichiri dzuka
Medetaku mo ari
Medetaku mo nashi."

" At every door
The pine trees stand
One mile-post more
To the spirit land :
As there's gladness
So there's sadness."

Ikkiu died a peaceful death at the good old age of eighty-seven in the thirteenth year of Bummei, beloved and respected by everyone, and to this day all Japanese enjoy the numerous ancedotes of this famous priest who was always so witty, original and amusing.

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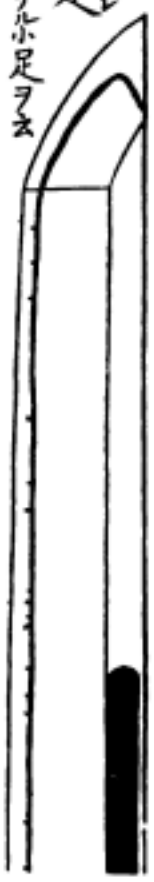
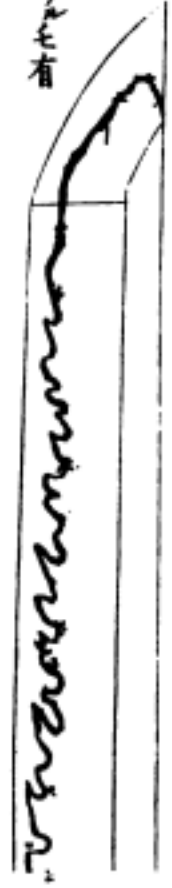
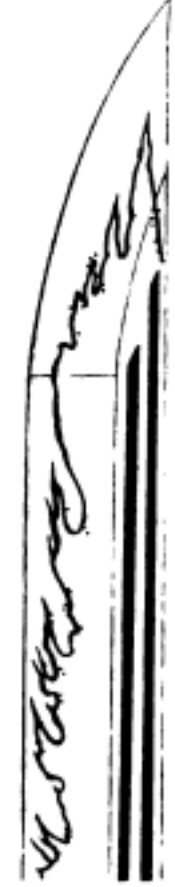


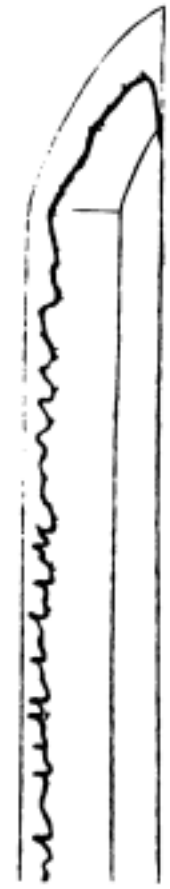

1. Suguha or straight edge, with wavy grain called ayasugi.




2. Suguha with slight irregularities.




3. Suguha with slight irregularities.




4. Suguha with more prominent irregularities.

5. Suguha with head of irregularities pointed downward.




6. Suguha resembling marks made by rat's feet.




7. Sakamidare, indentations pointing downward.




8. Sakamidare.




9. Nokogirimidare or edge mark resembling a saw.




10. Nokogirimidare with irregularities.

These illustrations are copied from Koto Meizukushi Daizen first published in 1791 A.D

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# The Steel Bible of Bushido

BY

HENRY SATOH

THE sword is the very embodiment of the Yamato race. It is sometimes spoken of as the "Soul of the Samurai," but it may also be called the "Bible of Bushido." It is looked upon as the manifestation of the sense of honor, high character and moral courage. The boy was taught with the shining blade before him, that his soul must be free from any form of pollution like the bright surface of the blade His attention was called to the fact that neglect causes the blade to rust, and the lesson was at once drawn of the necessity of a constant and unceasing effort to sustain purity of character.

Again, the sword is held up as the reminder of the punishment which is certain to follow an evil act. "This sharp edge," the father will say, "is not only the guardian of your honor and personal safety, but it is also the sacred disciplinarian to punish you when you go wrong."

Whenever the blade is unsheathed, there always comes up a feeling in the breast of the sons of Yamato which reminds them that they are in the presence of a rigid master of the loftiest character and of holy influence The sword, in short, is held in the highest possible esteem, especially by that class of Japanese whose education has been built up on the steel Bible of Bushido.

Jewelled Sword Formerly Worn only on State Occasions of Special Significance.

The sword again is a unique combination of refinement and strength, ever reminding its possessor of the possibility of attaining the highest polish in personality without the least sacrifice of mental or spiritual vigor. Effeminacy is most strongly abhorred by the followers of the steel Bible, but they are at the same time very carefully warned against the tendency of rough and vulgar display of strength, physical or otherwise. The true samurai must be in every respect a gentleman, and the sword serves to remind him that he can be vigorous and powerful without being rough and overbearing in his demeanor. Bushido is the national conscience of the children of Yamato, and the sword is the defender and the manifestation of this same conscience

The sword is Japan's original invention. She has borrowed nothing from abroad in the way of perfecting the manufacture of her steel blade. In all other branches of art Japan has had to receive foreign tuition more or less. But in the making of the sword blade even the most searching and critical of historians has not yet produced any evidence of its foreign origin.

Swords exist all over the world. Even the savages have their own type of sword. The Damascus blade is deservedly admired and treasured by the lovers of the sword. The Japanese and the Damascus blades are believed

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to be the only swords that can claim to have reached the highest perfection of the art. They are, however, entirely different in their character. The Damascus steel is of uniform temper, and is far superior to the Japanese in point of elasticity, while the latter is a combination of two tempers. In other words, the Japanese blade combines in itself a hard and mild steel, the edge and the body of the blade having different tempers, the former being hardened enough to give it the necessary sharpness, while the latter is kept mild in temper with sufficient elasticity to prevent it from breaking.

The combination in one piece of soft and hard steel defied the skill of steel experts of the West until Mr. Harvey invented the process now known by his name, when he applied his methods to the manufacture of armour plates for warships. Compound armour plates exist in some of the ships still in commission, showing how recently the combination in one block of two tempers was used successfully.

The same result, if not by the same process as that of Mr. Harvey, was within the attainment of the swordsmiths of Japan as early as the beginning of the ninth century of the Christian era. The swords of that period are still preserved in the Imperial collection and also in the families of the old daimyos.

The Japanese swordsmith obtained the above result by first covering the entire body of the blade with clay. He then carefully removed the clay along the edge in a straight or wavy line according to the effect desired to be produced thereon after firing. This done, he fired the blade, and on attaining the desired degree of heat, the whole piece was chilled suddenly by plunging it in a tank of water, the temperature of which is generally believed to have been lukewarm. Thus the edge which was thin and without the coating became sufficiently hardened to ensure sharpness while the body itself being protected by the clay from coming into direct contact with an excessive amount of carbon during the firing, attained an entirely different temper, and the brittleness which is the most serious defect of a blade was thus successfully avoided.

Comparing the Japanese blade produced by this process with that of the countries with which Japan was in communication in olden days, such as China, India and Korea, we find that the workmanship was entirely different, and there is no trace whatever of that interesting process having been imported or borrowed from abroad. It must therefore be concluded that the process is an invention originating in the mind of some of the people of this Empire. But who the inventor was no one knows, for history is totally silent on this subject.

Interesting and clever as the process is, it is very strange that neither record nor tradition exists to preserve the name of this great inventor. The only way to account for this anomaly is that the process was at first carefully guarded as a great secret and was to be transmitted only to confidants. In course of time, however, the secret was stolen and came to be widely disseminated, and when an ambitious man tried to claim the invention the process must have been too generally known to afford him the chance of winning the laurel. The secret, if it had been one, must have been short-lived, and no sword was Japanese which had not been subjected to this process.

### *History of the Sword.*

The existence of the sword is coeval with the founding of the Empire. The place of its birth is shrouded in darkness, but the sword is one of the three Imperial Insignia of the Ruler of the Empire and as such the national sentiment connected with the blade is traditional.

No expert has had the privilege of inspecting the ancient sword forming one of the Imperial Insignia, but the sword worn by the Crown Prince Shōtoku who compiled the Constitution of Seventeen Articles in 693

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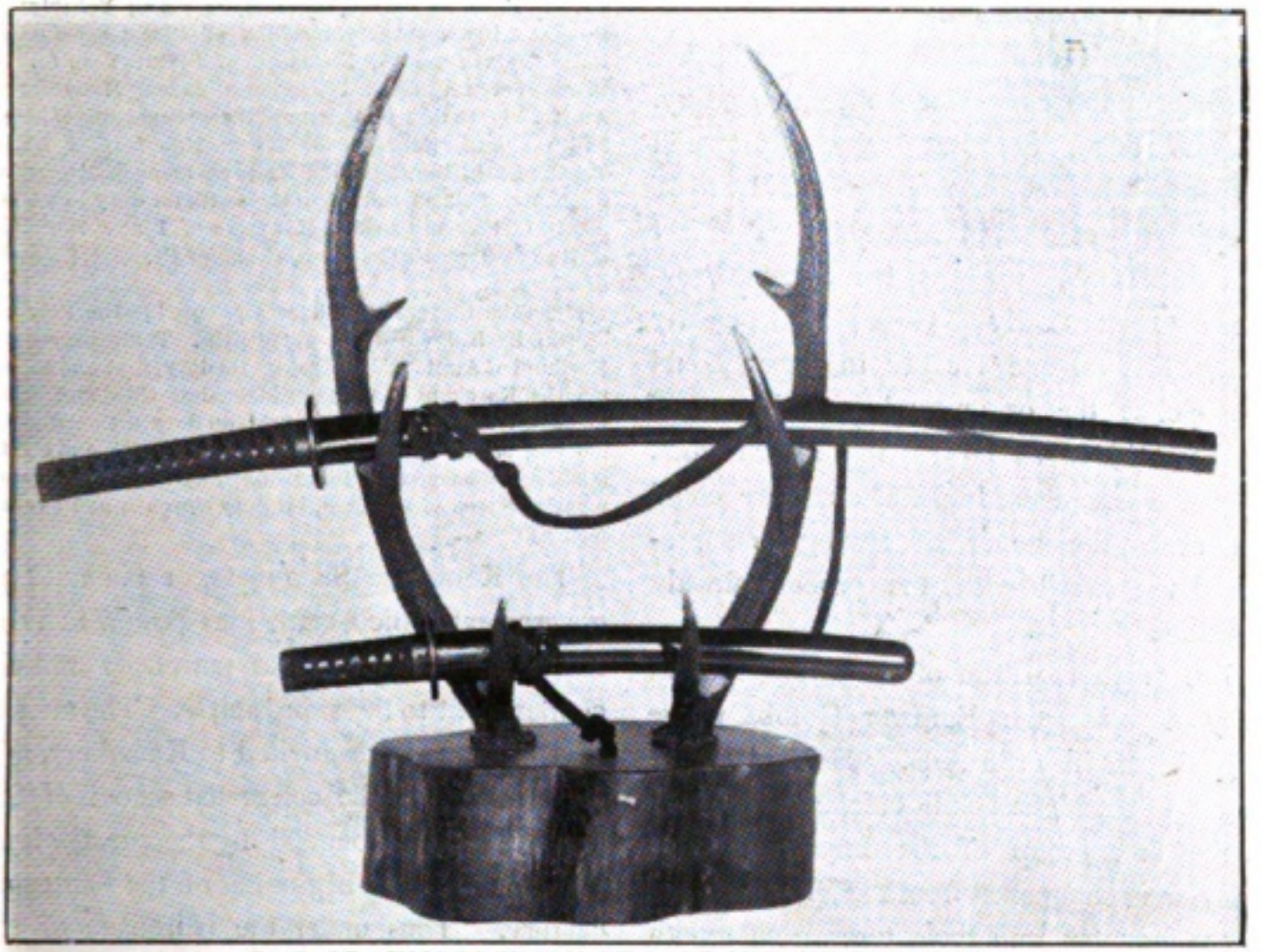

PAIR OF SWORDS WORN BY LORD MIZUNO TADAKUNI.
**The heroic reformer of the last days of the Tokugawa Shogunate. Decorated with copper and iron, with no trace of gold or silver, thus setting an example of simplicity.**

A.D. is still preserved in the Imperial collection now kept in Nara. The blade is said to be perfectly straight, differing in this respect from the ordinary sword, but the point and the edge consist of hardened steel, like the other blades, and the sword is said to bear the trace of having been subjected to the same process of firing already described.

When the laws and customs of the country were codified for the first time in the beginning of the eighth century, the sword-smith was required to mark the tang of the blade with his name, and the famous sword-smiths of that period are found in the Province of Yamato. They are known as Amakuni and Amaza, but it is generally believed that their works have not been preserved. There are many blades in the market bearing these names, but the connoisseurs agree in condemning them as not genuine. In one of the old Honnami records there is a paragraph saying:—"I never saw a real Amakuni blade and those that claim to be his work are spurious."

Honnami is the family name of the officially appointed judge of the sword blade. One century after Amakuni and Amaza we find Yasutsuna of the Province of Hōki. He lived in the beginning of the ninth century and his work is preserved both in the Imperial and other collections. Yasutsuna was looked upon as the master of the craft and before the great Masamune appeared in the early part of the fourteenth century, his work commanded unique distinction and respect.

Prior to Amaza and Yasutsuna we find Gassan of the Province of Ōshiu. He is recorded as the contemporary of the Emperor Tenji, whose reign dates from 668 A.D. But it is doubtful if his real work has been preserved. Both Amakuni and Amaza were most probably Gassan's contemporaries and it is very interesting to note that even in

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such a remote corner of the Empire as the Province of Ōshiu, we find the swordmaker as early as the close of the seventh century. Yamato being the seat of the Imperial authority it is natural to find there swordsmiths of the highest skill. The fact that swords were made in the distant Province of Ōshiu as early as Gassan's time, clearly shows that no one locality in Japan could monopolize the origin and manufacture of the steel blade as far as the record goes. Even the seat of the Imperial authority could not claim the honor of having first produced the sword with the process already mentioned.

The greatest patron of the swordsmith in early days was the Emperor Gotoba whose reign began in 1186 A.D. He had twelve smiths of the highest skill officially appointed as the first group of the Imperial smiths. They were summoned from the different parts of the country and took turns each month to make swords for the Imperial Patron. Besides the twelve, there were also appointed a second group of twenty-four smiths. The Emperor himself sat at the forge and practiced the art under Nobufusa of Bizen, and Hisakuni of Awataguchi. The Emperor's own swords are still preserved in the Imperial collection and are very highly admired by connoisseurs. Under this patronage, the art was carried to great perfection and the works of these smiths are still preserved and treasured.

The Imperial smiths and their names are as follows: First Group, on duty in :—

First month, Norimune of Bizen. Second month, Sadatsugu of Awoye, Bitchiu. Third month, Nobufusa of Bizen (Not the same smith as the Emperor's tutor.) Fourth month, Kuniyasu of Awataguchi, Kyoto. Fifth month, Tsunetsugu of Awoye, Bitchiu. Sixth month, Kunitomo of Awataguchi, Kyoto. Seventh month, Muneyoshi of Bizen. Eighth month, Tsuguiye of Awoye, Bitchiu. Ninth month, Sukemune of Bizen. Tenth month, Yukinari of Bizen. Eleventh month, Sukenari of Bizen. Twelfth month, Sukenobu of Bizen. The Emperor's tutors:—Hisakuni of Awataguchi, Kyoto:—Nobufusa of Bizen.

The Second Group of the Imperial smiths. On duty in :—

First month, Kanemichi of Bizen; Kunitomo of Awataguchi. Second month, Morosane of Bizen; Nagasuke of Bizen. Third month, Shigehiro of Yamato; Yukikuni of Bizen. Fourth month, Chikafusa of Bizen; Yukihira of Bungo. Fifth month, Kanechika of Bizen; Sanefusa of Bizen. Sixth month, Noritsugu of Bizen; Yoshifusa of Bizen. Seventh month Tomosuke of Bizen; Munetaka of Awoye. Eighth month, Akisane of Bizen; Sanetsune of Bizen. Ninth month, Kanesuye of Bizen; Nobufusa of Bizen. Tenth month, Tomotada of Bizen; Sanetsune of Minasaku, (probably of Bizen and son of the smith on duty in Eighth month.) Eleventh month, Kanesuke of Bizen; Norimune of Bizen. Twelfth month, Norisane of Bitchiu; Koresuke of Bizen.

When the Emperor Gotoba was removed to the Province of Oki he had with him six smiths. Their names are; Norikuni of Awataguchi, Kyoto. On duty, first and second months; Kagekuni of Awataguchi, on duty third and fourth months; Kunitsuna of Awataguchi, on duty fifth and sixth months; Muneyoshi of Bizen, on duty seventh and eighth months; Nobumasa of Bizen, on duty ninth and tenth months; Sukenori of Bizen, on duty eleventh and twelfth months.

The Kamakura Shogunate, or the military government, which came into power in 1192 A.D. extended very great patronage and encouragement to the swordsmiths. The masters of the craft were invited to Kamakura, and here it was that the celebrated school of Soshiu smiths was founded by the great Masamune towards the beginning of the fourteenth century. Thus under the patronage of the Kamakura Shogunate a new school of great influence was established and perpetuated the revered name of Goro Niudo Masamune and also of his ten disciples.

Under the Ashikaga Shogunate which came into power at the close of the fourteenth century, a period of comparative tranquility was enjoyed for about a century and a half. During that period no great swordsmiths of special merit adorned the age, and the art rapidly fell into a state of decadence.

It was from about the time of Hideyoshi, the Napoleon of the Far East, that a revival set in, and many a skilled artist flourished under his patronage. This revival which commenced about the middle of the sixteenth century continued until the close of the seventeenth century. For two hundred years afterward peace was enjoyed under the Tokugawa Shogunate, and no special occasion was offered for the appearance of smiths of exceptional skill. It was always during the periods of internal strife that great masters of the craft appeared, and the revival of the art which set

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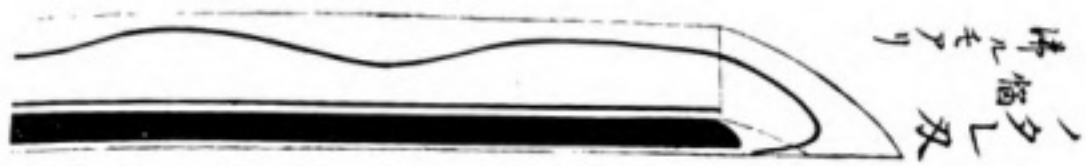
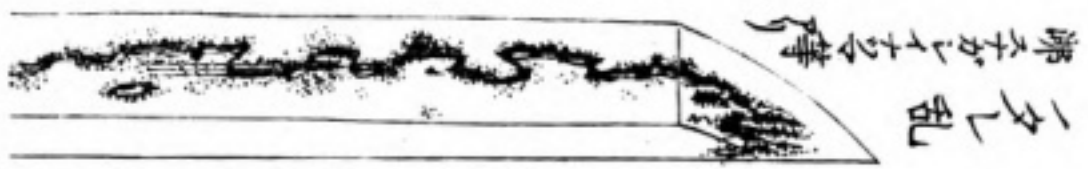
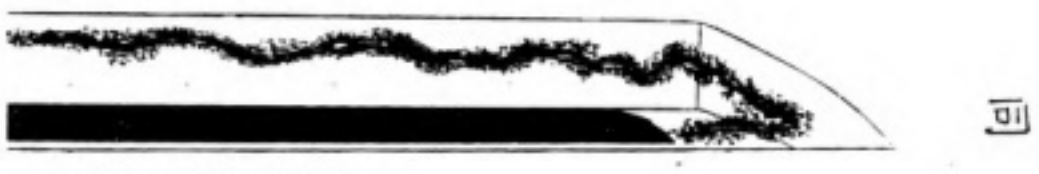


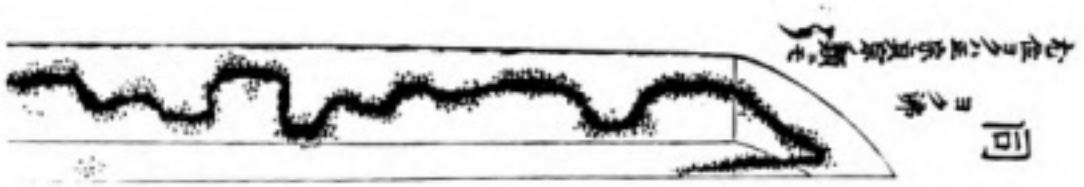
11. Notare.



12. Notare with varied effects.

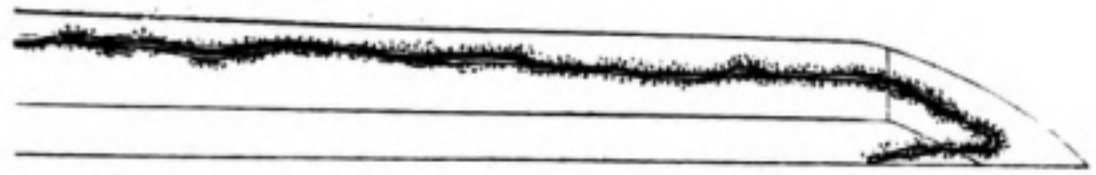


13. Notare with varied effects.



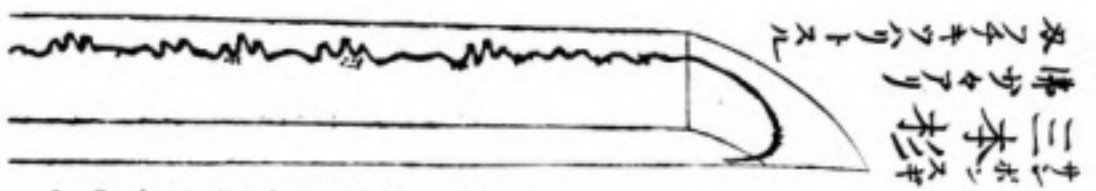
14. Notare with varied effects, often seen in masterpieces of Masamune, or Sadamune.

15. Notare with varied effects.

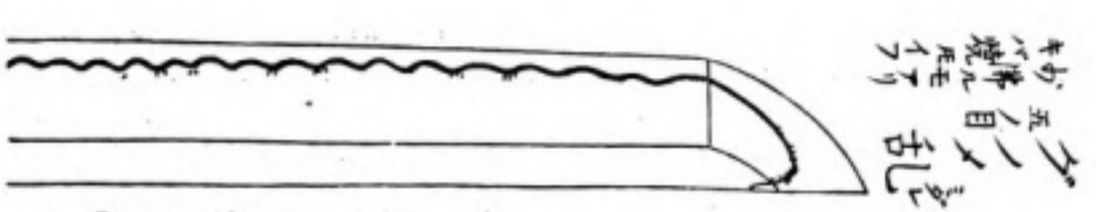


16. Notare with varied effects.

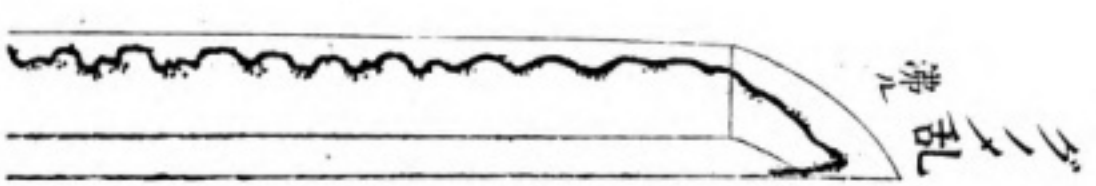
17. Hitatsura, niye covering body of blade.



18. Sambonsugi or three tops of cryptomeria.



19. Gunome midare.



20. Gunome midare.

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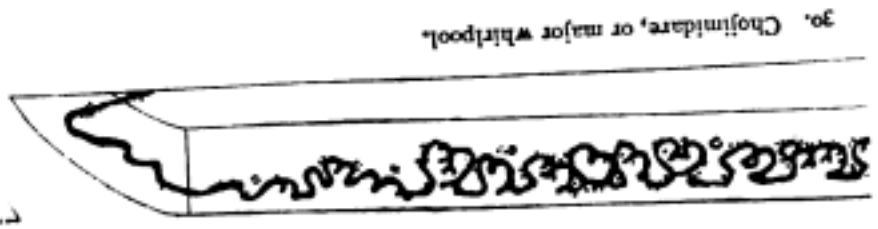
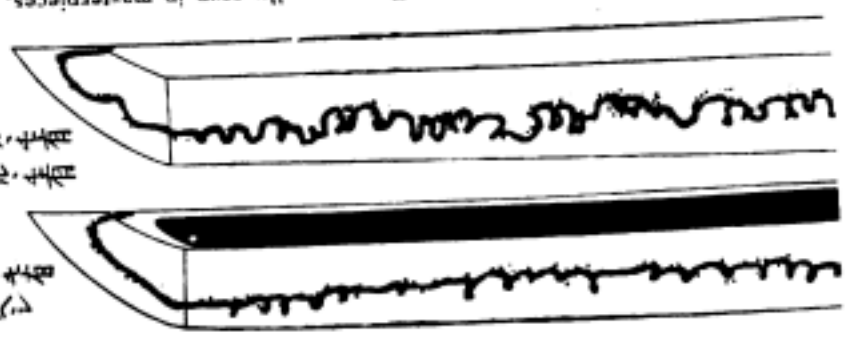
23. Qunome, or prominent Gunome.

24 Qunome, or prominent Gunome.

25. Shoqunome, or smaller Gunome.

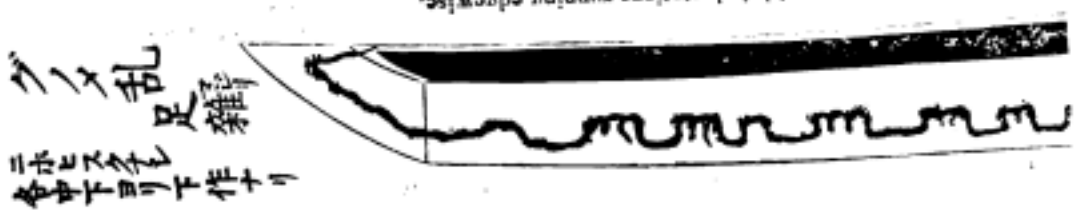


30. Chojimidare, or major whirlpool.

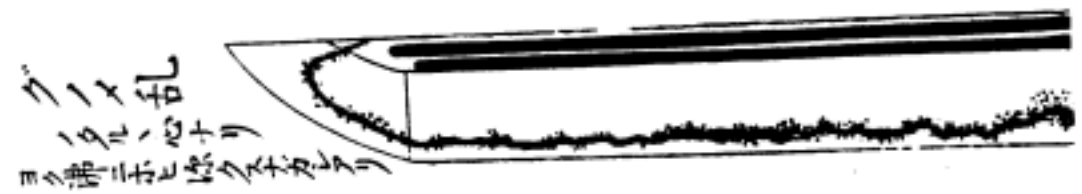


28. and 29. Choiiha or whirlpool effect generally seen in masterpieces.

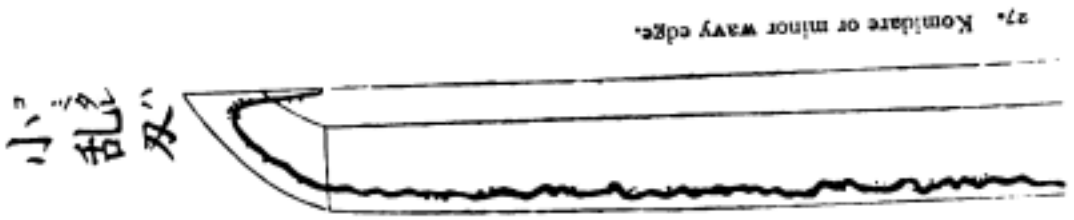
21. Gunome midare.



22. Gunome midare with indentations running edgewise.



26. Gunome.



27. Komidare or minor wavy edge.

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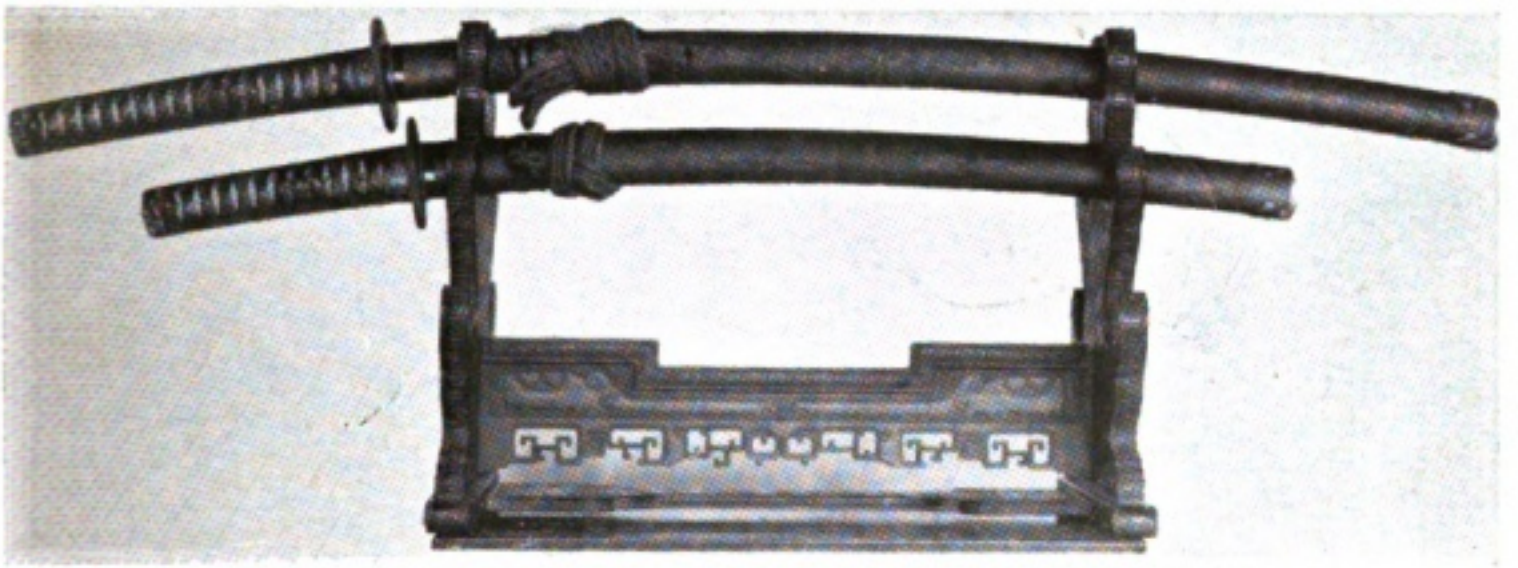

PAIR OF SWORDS WORN BY LORD HORI OF IIDA, SHINANO PROVINCE.

in under the patronage of Hideyoshi called into existence a new class of the blade known as the Shintō, or modern blade.

The tone of this class of blade is entirely different from the old sword, and as many as twenty-seven masters of the class are recorded, their productions being generally very marked in the thickness and weight and also in the color of the steel. Imported iron began to be used to a considerable degree.

Since that time no great improvement was introduced and the history of the swordsmith may be considered as practically ended with the names of Masahide, Naotane, Hosokawa Masayoshi, Kiyomaru and others who lived in Yedo in the middle of the nineteenth century when the Tokugawa Shogunate fell and the Meiji government came into power.

*General Description of Swords.*

The ancient swords by great smiths were not straight blades. When the curved form came to be introduced is not definitely known, but the curve served to make the blade more efficient by drawing the edge over the thing in contact after it had been struck with sufficient force. The Japanese blade is built up of small pieces of steel welded together by the sheer effort of the forger. The traces thereof are visible on the surface and are known as the *hada* or the grain of the blade. The character of the *hada* serves as important datum in determining the school of the maker. After the necessary temper of the steel has been secured by the final process of firing the blade it is carefully filed until it is ready to be smoothed and sharpened by the whetstone. The art of polishing the blade was a distinct branch of the trade, requiring a very high degree of skill, the appearance and the value of a blade depending largely on this process, and great importance was attached to it.

The Japanese blade thus polished first appeals to the eye as consisting of steel of two distinct tempers. Along the edge, and bordering on the mirror-like body of the blade, there is a line of white, with a misty effect. The line may be either regular or irregular with wavy appearance. The misty portion forms the edge which is sufficiently hard to be sharpened like a razor. On that portion of the blade where the hard steel of the edge and the mild steel of the body blend together there are produced several fancy effects, as shown in the diagram, and they are called the *hamon* or *yakiba*. Each of the *hamon* is specified by names as nearly descriptive of the appearance as possible. The kind of *hamon* is very important in judging the merit of the blade and also in ascertaining the school to which the maker belongs. In some there are pearly discs scattered over the misty surface, and such spots are called the *nie*, while the misty effect is called the *nioi*. The former developed with the highest skill forms a short line which may be called a silver stream. It is called by connoisseurs *kinsen*, or the line of

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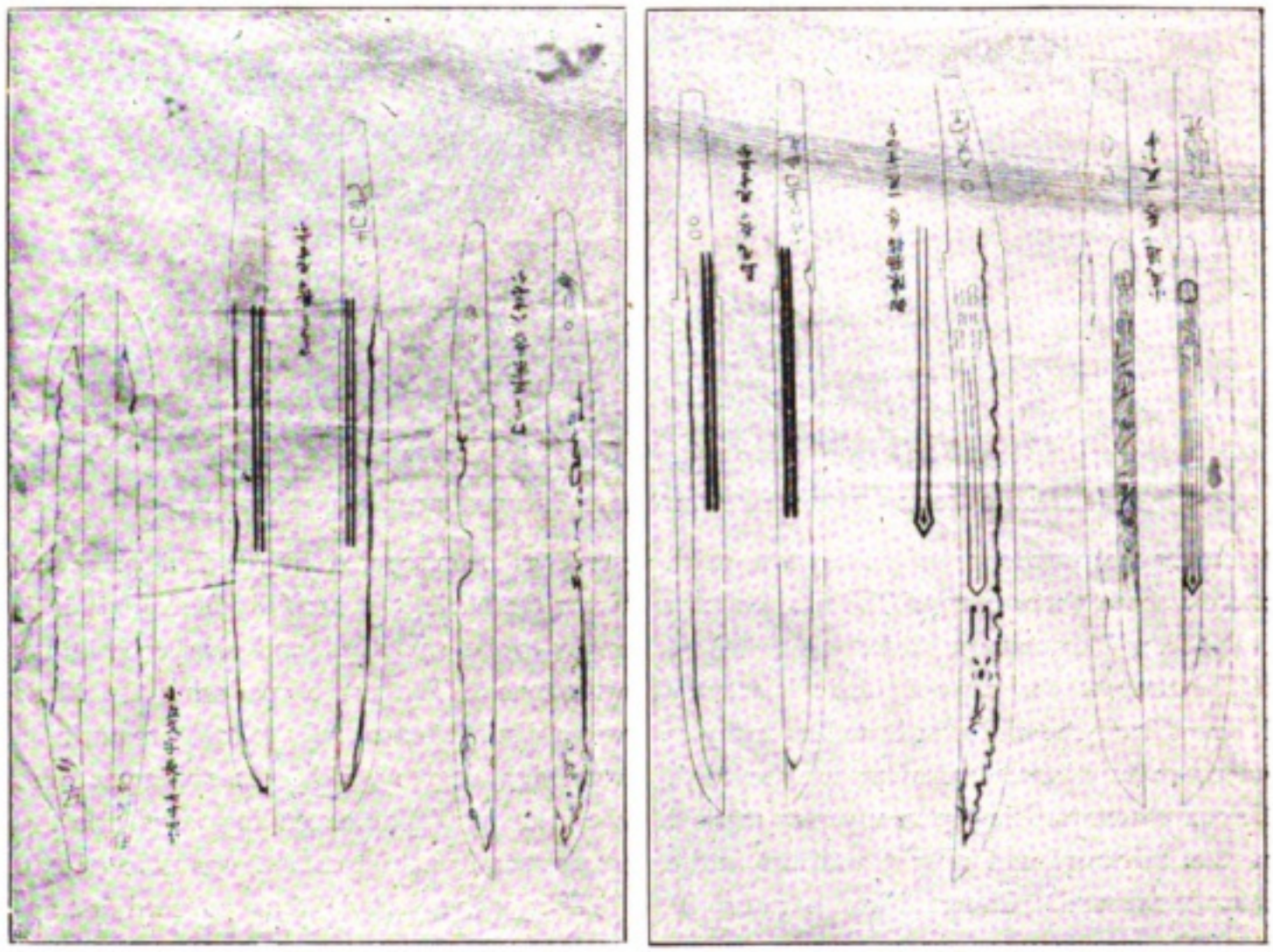

1 2 3 4 5

BLADES REPRODUCED FROM A PICTURE-ROLL BY HONNAMI KOTOKU OF THE SIXTEENTH CENTURY. IT CONTAINS SEVENTY-TWO MASTERPIECES TREASURED BY HIDEYOSHI.

gold. This effect is visible only on the choicest class of blades, such as Sadamune, Kunitoshi, and others of a similar grade.

One of the most important qualifications of a Japanese blade is the grace of its form. It is necessary of course that it should appeal to the eye as an efficient weapon of real practical value, but at the same time a good sword must be in its general lineament a graceful piece of workmanship to command wide respect. A high class sword when unsheathed is sure to fill the onlookers with a sense of awe. This feeling must be peculiar to the Japanese who have been taught to value and honor the sword from their childhood, but it is not only the bright shining surface and the sharp edge that inspires the mind with that feeling. A great deal of the effect depends on the shape and general make-up of the blade.

*Schools of Swordsmiths.*

There are over ten thousand smiths on record who were distributed throughout the Empire. They cover a period of nearly twelve centuries. When a sword is submitted for inspection, a connoisseur is generally expected to be able to tell the age and the school of the maker, if not his name. The formidable number of makers extending over a period of twelve centuries appears at first to be totally beyond any human attempt to discriminate one blade from another, and much more to point out its maker without exposing the tang. But thanks to the efforts of predecessors, this extensive field had been reduced to a comparatively small compass.

The swords belonging to the period of five hundred years commencing with Amaza and Amakuni in the beginning of the eighth century, and ending with the Genriaku era (1184

1. Small sword by Sa, one of the ten disciples of Masamune, middle of fourteenth century. 2. By Yoshimitsu of Kyoto, middle of thirteenth century. 3. By Masamune. 4. By Yoshimitsu. 5. By Sadamune who was first of the ten disciples of Masamune. 6. By Kunimitsu under whom Masamune is supposed to have learned the art.

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A.D.) are very few. From the Genriaku era to the Kemmu era (1334-5 A.D.), a period of a century and a half, is the time when high class swords by great masters were abundantly produced. The productions of this period which have been preserved are very numerous, while the swords produced during the two hundred and fifty years of interval war closing with the rise of Hideyoshi, when swordsmiths all over the country had their hands full, are now widely preserved in private collections. Following this period, another century and a half, commencing with the Keicho era, (1569-1614 A.D.), produced a new class of the blade known as the Shintō, or modern sword. Then followed a period of decadence during two centuries of perfect peace.

Thus it will be seen that it was the period of internal war lasting for about three centuries and a half which produced the greatest number of excellent blades and this was preceded by a period of a century and a half coming down to the Kemmu era (1334-5 A.D.) when great masters appeared. Consequently the twelve centuries of the history of the sword are practically reducible to a period of five hundred years. The seven centuries both preceding and following the time when the greatest number of blades were produced, can be left out of consideration in judging the merit and the age of the blade.

As for the number of schools of swordsmiths, the same method of reduction is applicable, so as to facilitate the memory. The forges are distributed all over the sixty-six provinces, each of which contains no small number of smiths. But they may be classified according to five schools, and by remembering the characteristics of these forges it becomes quite possible to determine the class and merit of any blade. There are exceptions and anomalies, but they are not sufficiently numerous to modify the rules adopted by the Honnami Family.

The five schools referred to are the Bizen, Seki, Soshiu, Yamato and Yamashiro. The first contains the largest number of smiths. The Seki school of the Province of Mino comes next. All the forges scattered throughout the Empire are either the followers of one of the five schools, or independent makers of very limited extent.

The Yamashiro school so called from the name of the Province and generally known as the Kyoto product, originated from the celebrated Munechika of the tenth century. His school is classed as the Sanjo blade. There are also in the same province the following branches; the Awataguchi, Rai, Riokai, Ayanokōji, and the Heianjo.

The Yamato school contains the following branches: The Senjuin, Shikkake, Tayema, Tekai, Hosho, and Kanabo. The Bizen school is subdivided as follows; Kobizen, or the old Bizen, dating prior to the Genriaku era (1184 A.D.), Fukuoka Ichimonji: Yoshioka Ichimonji, Osafune, Kosori, Chokusō or Naomune, Hatakeda, Ōmiya, and Yoshii.

Kindred to the Bizen school but possessing prominent characteristics, the Awoye forge produced celebrated masters. Awoye is the name of a district in Bitchiu, the neighbouring Province of Bizen. The oldest smith of this forge was Yasutsugu of the eleventh century. The Seki school of Mino Province, had its origin in the Yamato school. The oldest smith on record is Tofuji of the middle of the twelfth century. The most celebrated master of this school was Shizu Saburo Kaneuji who came to Mino from Yamato and afterward perfected his skill under the great Masamune. Shizu occupies foremost rank among the ten disciples of the master. There are in this school four principal branches, the Akasaka, Seki-Senjuin, Kanemoto and his following, and the Hachiya.

The Soshiu school, or the Kamakura forge, originated with the great Masamune whose influence permeates all the prominent forges of the country. He travelled extensively and wherever he went the improvement and progress made in the craft showed his influence.

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The fame of this school was wide-spread and the traditions were faithfully followed by the smiths nearly all over the country, especially in the fifteenth, sixteenth, and seventeenth centuries.

Besides the Kamakura forge personally established by Masamune, there are also the Odawara forge of the same Province (Sagami or Soshiu) and the Shimada forge of the Province of Suruga. In the former the name of Tsunahiro of the sixteenth century stands foremost, and in the latter that of Yoshisuke who was one of the pupils of the founder of the school.

A foreign collector should remember that in the transfer of a high class sword, it is sentiment not money that predominates in the Japanese mind. It would be an unpardonable offense if a dealer should sell, or assist in the sale of a valuable sword, to a foreigner. General Viscount Terauchi, Minister of War, once said to the writer on the occasion of a meeting of the Sword Society, that he heard that I was recommending fine swords to foreign collectors, and closed his remark with the admonition,—"I cannot approve of it." It is needless to say that the Viscount was totally misinformed on the matter, and I record it here as indicating an attitude typical of men of his rank and influence towards valuable swords. This will also serve to show what little chance a foreign collector has in the way of procuring a masterpiece of the craft.

*Etiquette of the Sword.*

When a sword is offered for inspection, the moment it is received in the hand, the edge is turned toward the holder. In handling a sword for inspection, the owner, if he knows the etiquette of the thing, will do so with both hands and the edge toward him. Before unsheathing the blade, a bow is made to the sword in the hand. This is a greeting not only to the owner, but to the spirit of the smith. When unsheathed, the edge should also be always towards the body, or at least away from a friend. Both sides having to be examined, it will be impossible to keep the edge constantly towards the person, but the blade is handled so that neither the edge nor the point be directed towards a friend. After the sword has been placed in the sheath it is again saluted with a bow. In case of a mounted sword, the handle is always covered with a piece of cloth before placing hand on it for unsheathing. Connoisseurs generally carry with them a piece of silk called the fukusa which is made for the purpose. The Japanese sword is never handled or treated as though it were a curio, but it is treasured as the manifestation of the soul of the samurai.

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PREPARING SEAWEED FOR FOOD.

# The Seaweed Harvest

By TETSUTATO YOSHIOKA

*Director Marine Product Experimental Laboratory*

IF the mention of seaweed suggests to lovers of classical ideas of poetry and romance,—Galatea and the sea nymphs, —or to the philosophical, the ancient picture of all mankind gathering seaweed on the shores of life, I regret all the more having to disappoint such by descending to the very prosy and practical consideration of its commercial utility.

In no other country in the world, perhaps, are seaweeds utilized to the same extent as in Japan. At all seasons of the year this product of the deep is harvested, and it forms not only a large item in the food of the people but the material from which many articles of commerce are manufactured.

The entire coast line of Japan abounds in marine plant life of every variety, more so possibly than the shores of most other countries, and along this whole coast line of some 17,500 miles, thousands of people are constantly engaged in gathering in a harvest of fish and plant life, a crop that is more to be relied upon than the harvest of the fields.

Of the more than six hundred varieties of Japanese seaweed there are few that have not some special use or value. The Mokudzu (*Cladosipon decipiens sur Okam*) and the Futomodzuku (*Mesogloria crassa Suring*) are usually eaten with raw fish; while such varieties as Amanori (Phorphyra), Aonori (*Entermorpha*), and Matsumo (*Chardaria*

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*abietina Rups.*) are dried and used as a relish. From the Tsunomata (*Chondrus*), and Funori (*Gloipeltis*) varieties, glue is manufactured, while the Tengusa species (*Gelidium*) is made into an excellent isinglass. Inferior qualities of Kombu (*Liminaria*) produce iodine, while the better qualities are used as food. The Hondawara (*Sargassum*) is a cheap and valuable fertilizer.

This bountiful harvest of the sea has its influence on the life of the Japanese people. Seaweeds such as the Hondawara are to be seen on ceremonial occasions; at New Year it is used to ornament the mochi cakes. The Kombu is regarded as appropriate for weddings and other festive occasions. Not infrequently, however, does seaweed become the theme of the Japanese poet, though its most interesting aspect is the fact that it forms an annual asset to the nation of no less than 3,000,000 yen.

Nature has greatly favoured the country by making Amanori, the most valuable of Japanese seaweeds, also the most common. This variety is to be found everywhere along the coast of the Empire. In its raw state it is freely eaten, but its chief commercial value depends on handling it in a dried condition. The mode of securing the weed is as interesting as it is unique. The branches of trees are bunched together and made fast in bays and river mouths where the daily tides bring in their harvest of the deep and leave it clinging to the branches. Sometime after the Amanori has attached itself to its secure anchorage it attains a growth sufficient to warrant collecting, which is done chiefly in the month of November. As soon as the weed is brought in it is washed in several waters, and after the sand and all extraneous matters are eliminated, the clean seaweed is placed on a chopping board where it gives way to the quick strokes of a deftly handled knife. The minced weed is thereafter put into a wooden receptacle where water is allowed to drip on it though a bamboo screen. The final process is drying in the sun, after which it is ready for the market, where it brings an annual return of nearly 2,000,000 yen.

BUSY HARVESTERS ON THE BEACH.

The industry in dried nori has been carried on in Tokyo for more than a hundred years, Asakusa being the great center for its production and sale. Though the sea has long

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UNDERGOING DRYING PROCESS.

WHERE THE PRODUCT IS MARKETED.

receded from its ancient borders in that section of the city since the industry first began, the descendents of the old inhabitants still pursue the occupation of their forefathers, encouraged by the ever increasing use of this commodity throughout the Empire.

Kombu, the species devoted to occasions of congratulation, is found chiefly along the northern coasts of Japan, and the time best adapted for gathering it is the latter part of July. The seaweed gleaners scatter it over the dry sand of the beach where the sun soon deprives it of all moisture, after which it is cut into faggot-like lengths and sent to the dealers. Before being eaten it has to be steeped in water and flavored with sugar and soy. To

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MAKING STARCH FROM SEAWEED.

prepare this variety for export to China, where it finds consumption to the extent of nearly a million yen yearly, it has to be put into boiling water and afterwards repeatedly dried in the sun, when it is sent abroad in paper bags.

The best quality of the Tengusa, from which isinglass is made, comes from the waters of the Pacific. The period for collecting it varies from March to September, according to the locality; as it grows on rocks below tide water and can be got only by diving. This part of the operation is performed chiefly by women, who are really more expert at it than the men. That gathered in the warm season has a greater commercial value because containing a greater percentage of gelatine. The weed is dried on the shore, packed in straw bags, and sold to the manufacturers of isinglass and glue, the annual output of the article having a value of some 400,000 yen.

SEAWEED ANCHORAGE.

There are various centers in Japan engaged in the manufacture of isinglass, but those about Osaka and Nagoya are the most important. This product, which the Japanese call *kanten*, is peculiar to Japan, and is used not only for food, but for the somewhat unrelated purpose of cement. The food product is prepared by first drying the weed in the sun for a considerable time, and then after boiling it for three or four hours, the mass is allowed to cool, when it is submitted to a pressure that runs the liquid isinglass into a mould to be solidified. It is next laid on a board, cut in pieces

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WHEN THE CROP IS GATHERED.

of uniform size, tied up in bundles of a hundred pieces each, and disposed of to the public. A favourite Japanese sweetmeat called *yokan* is nothing more than this isinglass mixed with sugar.

The variety of seaweed known as Funori has found use in Japan from very ancient times for the manufacture of glue, and the demand for it has so increased of late that it is now imported in considerable quantities from Korea. Funori grows on the surface of the rocks and is gathered at low tide, being scraped off with oyster shells. Dried in the sun and sieved in bamboo screens, it is either made immediately into glue or put through a further refining process of repeated washings and sun-dryings, the chief use of the more refined product being to add lustre to certain textiles.

The Kajime (*Ecklonia cava Kjellm*) variety is gathered from submarine rocks with long rakes, and is found above tide water only in warm localities. Though not infrequently t·ken as food, the chief use of this seaweed i for the production of iodine.

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KENCHO KWAN, OR THE BEAGLE IN TOKIO HARBOR.

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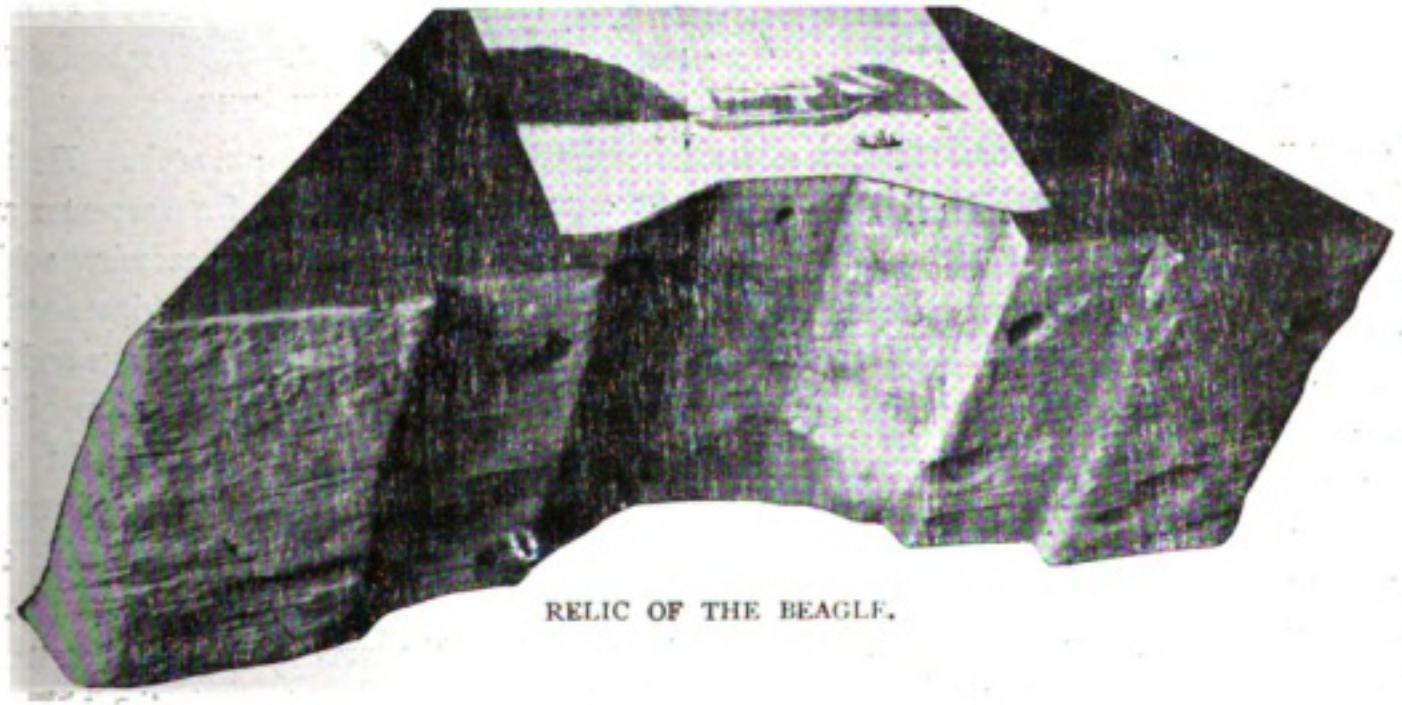
# Darwin's Ark the Beagle

REMAINS OF FAMOUS SHIP DISCOVERED UNDER AN OLD TEMPLE.

AMONG the many things quaint and curious which will be on view at the Anglo-Japanese Exposition in London, some of the exhibits will probably appeal to the artistic or scientific taste, as the case may be, but among the exhibits which are sure to have a small but exclusive circle of admirers, there will be a unique collection of objects closely associated with the late Charles Darwin. It would perhaps surprise many people in England if they knew what interest is shown in the great naturalist in Japan. This interest of course is confined to a small circle of learned men, but it is a very keen interest, and is one more example of the benefit the world derives from the distribution of knowledge, which breaks down barriers between nations, erecting in their place monuments of friendship.



RELIC OF THE BEAGLE.

Some months ago quite a little excitement was caused in Tokyo by the reported discovery under an old temple of a piece of wood said to be a piece of the Beagle, the ship in which Darwin made his important scientific researches. The discovery was made by Mr. Shiga of the Waseda University in Tokyo and was the result of a series of inquiries which revealed a story that is not without interest, and which shows how persistently Mr. Shiga pursued his investigations over a period of many years. Some twenty-five years ago in his student days Mr. Shiga saw in a copy of Little's *Living Age*, an American magazine, a paragraph which said that the Beagle in which Darwin made his memorable voyage had passed into the possession of the Japanese. The young student thought he would make an attempt to find out what had become of this vessel and in 1886 in a chance conversation with the officer of a Japanese warship, he was informed that up to 1881 the old vessel was moored in the vicinity of the Naval College in Tokyo harbor, and was known by a new name, the Kencho Kwan. Following up his inquries, Mr. Shiga learned that the vessel had been formerly on the active list of the Japanese Navy, but had been sold at auction at Shinagawa, and afterwards

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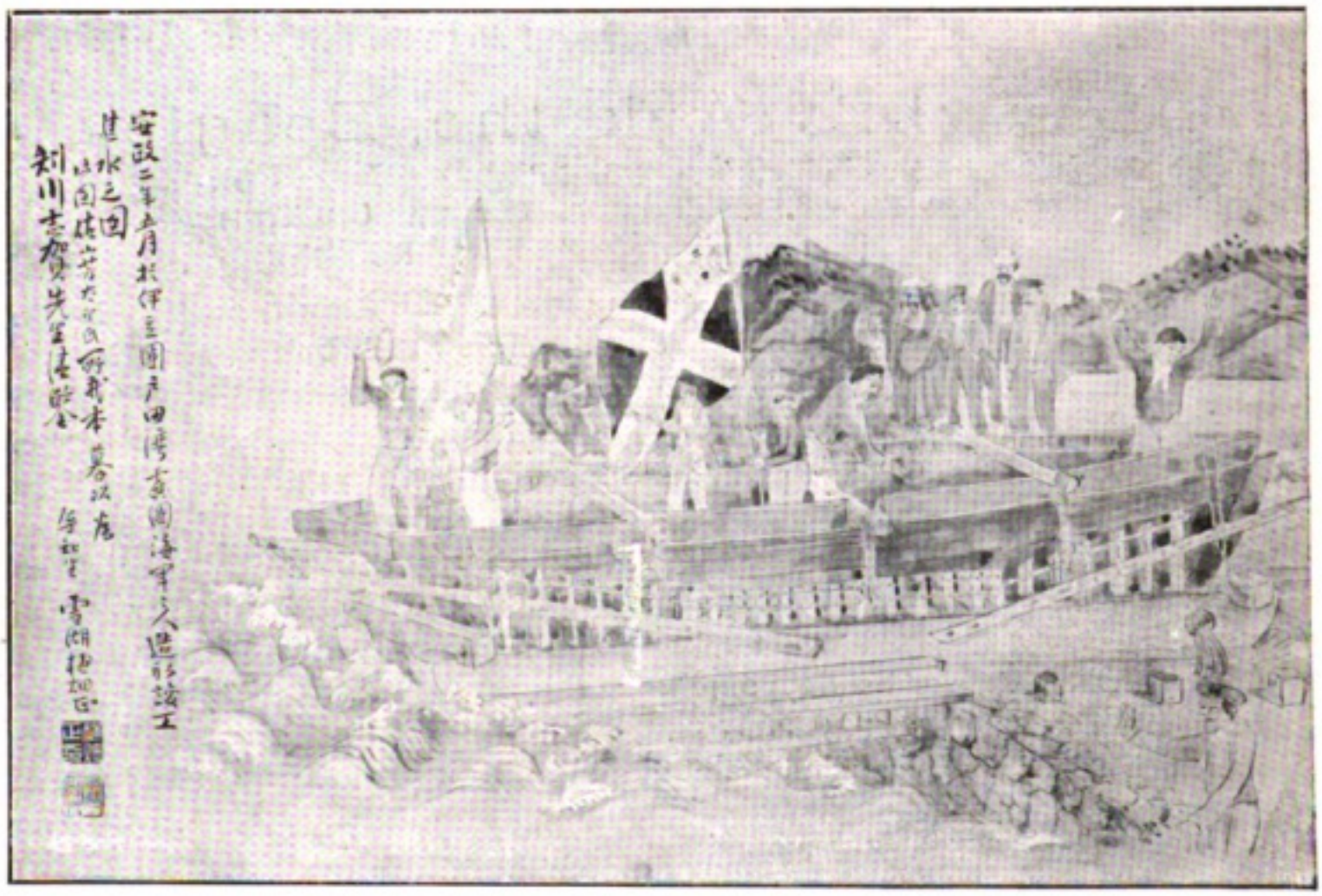

AN OLD PRINT SHOWING THE

broken up. There was no doubt now as to the fate of the Kencho Kwan, but still its identity with the Beagle was not yet proved. The investigator then sought the Japanese Admiralty and after a lapse of time was informed that the Kencho Kwan, a six-gun brig made of teak, had been built at Liverpool and that Beagle was her former name. The ship had at one time belonged to the Satsuma clan which had bought her at Nagasaki from an Englishman in 1864 for $47,500. In 1870 it was presented as a gun boat to the central government. In 1880 the Kencho Kwan, as it was then named, was converted into a training ship. In 1881 it was struck off the active list and finally in 1889 it was disposed of at auction to a Shinagawa ship builder for the sum of Yen 3,276.

A digression may here be made in favou of this Shinagawa ship-building company i order to explain something of its rise in the ship-building industry, which was due to an accident of some historic interest. The founder of the firm was Mr. K. Oaki who was born at Heta in Izu penninsula. He was brought up to the trade of a carpenter and had no intention whatever of becoming a ship-builder. But in 1856 a Russian frigate named Diana was cast ashore near his village and became a total wreck. The isolation of the district in those days, compelled the ship wrecked men to find some means of removing themselves from the place, and with one accord they resolved to construct a new vessel out of the wreck which lay scattered about on the beach, as shown in the old print reproduced here. The villagers willingly gave what assistance they could, and Mr. K. Oaki and his son were among those who helped in the work. Here they learned their first lesson in ship-building, and fortune smiling upon the younger of the two, he afterwards removed to Tokyo and established dock yards, his enterprise developing into a large and profitable business. It was the second Oaki who bought the Kencho Kwan from the government.

Mr. Shiga's investigations with regard to the Beagle were proceeding smoothly when

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RUSSIANS LAUNCHING SHIP AT HETA.

they received a temporary check. According to the records of the Shimadzu family, the overlords of the Satsuma clan, the fact was duly entered of a six-gun brig built at Liverpool having been purchased and later brought to Satsuma. But there was a material point of difference, namely, that the ship formerly bore the name of the Stork and not the Beagle. This was a great disappointment to the investigator, but he was subsequently able to establish the fact from official documents that while the Kencho Kwan had been launched at Liverpool under the name of the Beagle, at some unknown period its name had been changed to that of the Stork.

Mr. Shiga had now cleared up a very important point, and he was naturally very anxious to find out whether any part of the ship still remained. It will be remembered the vessel was disposed of to a ship-builder in 1889. Mr. Shiga therefore got into communication with the head of this ship-building company at Shinagawa. The builder said that he himself had superintended the breaking up of the brig and that he remembered the event quite well, and as Mr. Shiga was intensely interested in the final disposal of the remains of the ship, the builder called his men together and asked them to relate all they knew about the event. One of the men said that a piece of the frame of the ship had been buried by the side of a small temple dedicated to Suitengu, the Neptune of Japanese mythology, and that it could easily be found. Mr. Shiga lost no time in following up this clue There is was, dirty and old, a piece of teak three feet long and one foot thick. This discovery was only made a few months ago and it caused a sensation and aroused a great deal of curiosity and also some controversy.

The triumphant investigator was now naturally anxious to make his discovery known and also if possible to set at rest the shrewd doubts of his friends. Therefore, on the centenary of Darwin's birth, a few months ago, Mr. Shiga invited his friends to his house. Prior to their arrival he had gathered together

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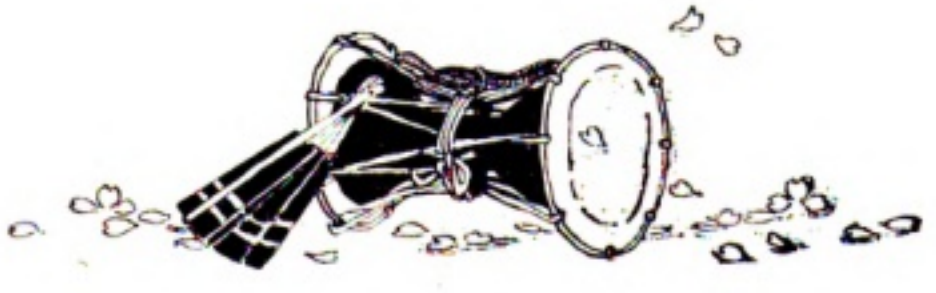
all the articles he could. Mr. Shiga had not only been a great admirer, but also a student of Darwin, and he was able to get together a very respectable exhibition of relics of the great man. Many scientific men were asked on the occasion, and there in the place of honor they found the piece of wood which had caused so much trouble to unearth and such difficulty to establish its identity. The guests were mainly from the Imperial University; they were quite alive to the importance of the find, and there was a great deal of discussion. Opinions were divided. One of the gentlemen present, Professor Watase of the college of science, expressed his doubts, and said that the vessel which Mr. Shiga had been so anxious about was no doubt named the Beagle, but it was not *the* Beagle, there being two vessels of that name. Now this was an unexpected development. Mr. Shiga, to prove his claim, appealed to the foreign public and endeavored to settle the question of the identity of the Beagle which was sold to the Satsuma clan. He maintained that the relic, if not Darwin's Beagle, was none the less interesting to Englishmen, especially as the fate of the real Beagle was involved in darkness.

As an outcome of the dispute, communication was opened with Mr. Reid, Secretary of the Japan Society in London, with the object of having not only the piece of timber, but other relics exhibited in London during the Anglo-Japanese Exposition. There is little doubt that public interest there will be sufficiently awake to establish the fate of the vessel in which Charles Darwin made his celebrated voyage.

PICTURE PAINTED ON RELIC.

Cop'ed by P. Shimada from drawing by Martini of the Beagle in Magellan Straits.



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# Eastern and Western Ideals

By KUNITAKE KUME

TRANSLATION is never an easy task; but it is especially difficult when it comes to expressing the ideas of the East in the languages of the West. Even the Bible after repeated translations into the tongues of Europe has still many passages inaccurate or ambiguous. In the same way when the Kojiki, Japan's most ancient historical record, was translated into Chinese, Japanese scholars readily detected the omission of many important points of interpretation. If this be true of translations into a kindred language it must be all the more so of translations into a language so far removed from Japanese as is the English. The difficulty is still further accentuated by the poverty of expression in the Japanese language, in which one word is so often made to do duty for a multitude of various ideas or things.

I may here be allowed to illustrate my meaning from personal experience. Some thirty-eight years ago when Prince Iwakura was despatched on an official mission to Western countries I happened to be included in his suite. Upon our arrival in England we were accorded every welcome, and Sir Harry Parkes, then British Minister to Japan who chanced at that time to be at home, could not do enough in kindly taking me about to the most interesting places and introducing me to the intricacies of Western civilization. I well remember how much struck I was by his remarkable comments on that occasion. The Far East, he said, must be regarded as having been too highly favored of the gods, being rich in all that supplies the wants of man without human effort; with the result that the inhabitants have remained compartively undeveloped; consequently Oriental countries were in rather a backward condition. But in England, for example, continued Sir Harry Parkes, being the last country created by Heaven, the soil was very poor and could not support the population without strenuous effort, and thus the people from sheer necessity were obliged to exert and develop their wits, till by mining, manufacturing, trade, and general education, they had evolved a high intelligence and had become the foremost people of the world. Then as we went our round of sightseeing, he proceeded to show me the proof of all he had claimed for England's greatness.

These remarks of the great Englishman illustrate, or at least suggest, the fundamental difference between the conditions that produced the civilization of the East and that of the West. The people of the Occident, unsupported by nature and thrown upon their own initiative, rapidly developed those intellectual and moral qualities that have brought such signal achievement; while the inhabitants of the Orient, pampered and weakened by nature's abundance, have remained to a large extent stationary. This of course is the real reason why commerce and industry, valued so much in the West, was regarded as beneath notice in the East. Thus the Japanese classification of society elevated the farmer and the producer to a position in the vicinity of

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officialdom, while it relegated the merchant and the trader to the lower levels. The samurai class corresponded somewhat to the gentleman class in England; while the artisan was always placed above the plyer of trade. Now these social differences gave rise to a fundamental divergence of ideas and language, which renders the task of translation from one language to the other usually very difficult, and often impossible.

It will be found, therefore, generally true that the people of the Occident lay more stress on artificial products, the results of human intelligence and labour, while the Oriental concerns himself chiefly with nature and her immediate contributions to human subsistence. With this wide divergence as to what constitutes the acme of human existence, there must also be wide differences as to what constitutes value and profits, with resultant limitation in media for expressing ideas. Once, in a preface of mine to a French book, to be translated into that language, the translator had the utmost difficulty in finding a corresponding French equivalent for the Chinese word "ii" (profit), the word *profit* very inadequately conveying an idea for which there is really no proper equivalent in European languages. Von Siebold, too, confessed to having encountered great difficulty in translating the word "wealth" into Japanese.

Similarly the customs in dress that differentiate the East from the West, have had an important influence on language. Japanese clothing varied widely as to class; consequently there is no one word for clothes, as in English. And in the matter of food also there is a divergence of idea still more radical; for in the West the staple food is wheaten bread baked in an oven, whereas in the East all such food is boiled, necessitating a difference in cooking utensils; while the same principle applies to methods of eating. A certain Japanese prince while being educated in London once had great difficulty in answering the question of a famous English lady as to how his countrymen could possibly eat a boiled egg, or manipulate a leg of mutton with chopsticks. Moreover, on account of the differences in methods of housebuilding there are processes in the stage of construction, and also tools, which have no corresponding expression in English. In 1859 when translating a scientific book into Japanese no word could be found for the word "sponge" nor for the word "pendulum;" only after several years when these things came to Japan, was their real verbal significance understood by the Japanese. We are frequently misunderstood abroad because of our small soap consumption, whereas rice bran does us very well as a substitute.

It is likewise a matter of considerable difficulty for Occidentals to understand the Japanese conception of *filial piety* and *loyalty* which are the basis of Oriental politics and society. When the late Marquis Kido, a man noted for his extreme filial piety, was in the United States, he was greatly shocked one day to see an old lady rise and give her seat to a younger one; it seemed to him that such a thing could not possibly happen among a people with any conception of filial piety: all appreciation of the duty that juniors owe to elders appeared to him as greatly lacking. In discussing the subject with a professor in Washington he was yet again shocked by the remark of the American that when the Marquis returned to Tokyo the professor supposed the first thing he would do would be to give an account of his foreign travels to his wife instead of to his parents, which procedure would, of course, be highly improper in Japan. The Marquis, when relating these facts to me, expressed great regret that he had seen so little evidence of filial piety in the West. In China, filial piety meant loyalty to the family, but in Japan it stood for loyalty to the sovereign, so that the words for this virtue have a different signification in the languages of Japan and China, and no equivalent at all in the languages of Europe. As with the

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Oriental, life was more easily sustained, the family formed the unit of society; but in the West where life was more strenuous, the life and effort of the individual became paramount, producing an individualism which cannot be adequately translated into an Oriental tongue.

The matter becomes yet more complicated when we approach the subject of religion. The word "Shin" (God) which in Chinese means the God of Heaven, in Japanese represents any one at the head; which conceptions of deity have no corresponding expression in European languages where the word God covers all idea of deity. In the same way the word "Shinsei" which in China means godly, means in Japanese only something sacred. The Chinese apply the word only to the illustrious sovereign, while in Japan it may be applied to priests of wide learning and high morality. It is probable that the wide divergence between the East and the West in conceptions of deity may be accounted for by the same natural conditions that have produced such differences in the civilizations. The Oriental, living near to Nature and depending on her for his sustenance, found his happiness in the easy life possible to him; while the Occidental, owing to hard conditions of survival, naturally was led to look for his greatest happiness in the future and to depend much on supernatural aid. Thus the East is more materialistic than the West; its prayer is more concerned with present conditions than future possibilities.

The above contentions will find confirmation by comparing the divergent ideas of the East and West on music and dancing, especially with reference to the connection of these with religion. In Japanese the "mai" or dance, signifies something different from the Chinese idea, for in China it is the custom for several to dance in company to music. In Japan, however, the dancer is clothed in flowing robes, and seldom more than two are seen going through the posturing, accompanied by hand-clapping. In fact the dance of Japan cannot find words in European languages to express the Japanese idea of it. For such performances as the "Utai" (No dance), the "Mai" "onkioku" (music) were originally intended as religious services in honor of the gods and to affect the emotions of the worshipper. There was no idea of mere entertainment as in Europe. Even at present the Japanese dance has an interpretative function somewhat like that of the opera in the West; but as the fundamental conceptions of it are different, the two motions cannot be similarly interpreted. The only dance in Japan that has any resemblance to those of the West is the "Shibai," or theatrical performance, which came into vogue about 250 years ago; but even this must be regarded as a degenerate form of the No dance, and originated with the desire to provide entertainment or recreation for the lower classes, hence the rigid avoidance of it by the upper classes. The differences of conception, therefore, with regard to this subject still further emphasize the difficulties of the East and West in translating into Japanese, or vice versa.

The general history of Europe also has been so different from that of Japan that the difficulty of translation must be affected by it. European nations have for so many centuries lived in such constant fear of attack that the subject of invasion is even still a nightmare to them; whereas, the Japanese people, living beside the Chinese who built a great wall for their own protection and hated war, developed their civilization within their island home, untouched by terror of foreign invasion. For this reason the word "war" in this country has a somewhat different signification from the idea expressed by that word in Europe. In Japan, war never meant anything of an international nature; it was simply a duel on a large scale. But the necessity and spirit of self-defence were kept well in mind and regarded as highly important. The Chinese having to protect themselves from the savages

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around them regarded war as a matter of self-defence, and gave the word a more comprehensive meaning than it attained in Japan. The European conception of war is usually associated with attacking the outsider and witnessing scenes of slaughter and carnage. This is quite different from Japan where the cultivation of a martial spirit is looked upon merely as a matter of self-respect. The foreign nations regard commerce as sufficiently important to become a cause of war, while Japan has never attached such importance to it. Thus, while in the West war is looked upon as a savage instinct, the Japanese hold it a very proper and natural proceeding, if forced to it by unjust attack or contravention of rights.

Unless these differences are realized and understood there is danger of radical misunderstanding between the East and West. This must be especially remembered when reading translations of Japanese writings and newspaper articles appearing in the foreign press. With this precaution as to the difficulty of translating accurately the ideas of the East into the languages of the West, many a lamentable misunderstanding may be avoided.

# The Monkey and the Ant

ONE day the Monkey saw the Ant climbing up a tall tree, and thought that he would amuse himself at his expense.

"Look here, Mr. Ant!" said he, how quickly you are ascending the tree! Won't you have a race with me to the top of the tree? I am certain that you can beat me."

"All right," replied the Ant, and both started to run up the tree from the bottom. In a minute the Monkey had reached the middle branches of the tree, while the little Ant had scarcely travelled an inch.

The Monkey looked down laughingly upon the Ant, and began to perform his favorite acrobatic feats upon one of the outstretching branches. It suddenly gave way under his weight, and he fell to the ground, and was so badly hurt that it was sometime before he could pick himself up. In the meantime, the Ant had reached the top of the tree, and won the race.

One who relies too much on his own ability often fails. S. AKIMOTO.

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# Men I Shall Never Forget

(From the Japanese of Musashi-no)

*Translated by*

ARTHUR LLOYD

## Chapter III.

"WHAT most took my fancy was the hollow land that stretched between Kugutoge and Aso-yama. It is said that this depression was once a crater, the largest in the world, and indeed it looked so as we stood on the edge of the Kujutoge plateau and saw the walls of cliff bounding the cup-like stretch of land on the west. At Nantaizan the former crater has become the fair and clear lake of Chuzenjo; but here, at Aso, the bottom of the old crater has turned into an expanse of field land waving with cereals, and diversified with villages and copses, over which, as we gazed on the scene, the setting sun was pouring its mellow light. In the middle of the depression we knew that there was a village called Miyaji, which boasted of an inn at which we intended to rest our weary limbs and enjoy our innocent dreams.

"As we stood at the edge of the plateau we were in two minds as to what course we should pursue. We were tempted to stay for a night and rest in the hut at the top of the mountain, so as to have the fine sight of the volcano by night. But we reminded ourselves that we were pressed for time, and so, by a stern act of self-denial, got on to the road again and made our way with all convenient speed in the direction of Miyaji. The slope that led down the hill had an easier gradient than that by which we had made the ascent, and we followed an easy path that wound like a snake through the dry grass, over the bold mountain spurs and down into the deep gullies, and, as we approached a village, the hillside was dotted with packhorses returning with their loads of dried grass. It was a beautiful sight, the grassy spurs of the mountain, the paths leading across them to right and to left, the strings of packhorses and horsemen, the warm evening sunlight gilding the whole scene, the tinkling of the horsebells and the evening hum of the villages in the hollows. The plain at our feet seemed so near, and yet the descent was not to be accomplished in a moment. We were stepping out manfully, but it was on the verge of sunset when we finally trotted into the outskirts of the village.

"By the time we got to the village itself, the sun had quite disappeared and the shades of evening were falling, the evening activities of the village were in full swing. Grown up men and women were hastening to finish the tasks of the day whilst the fading darkness still remained, the children were getting behind the dark hedges or under the eaves of the houses. The homesteads were already aglow with the bright blaze of the fires lighted beneath the kamado, and on all sides were the sounds of young voices laughing, singing, or crying.

"You may see a scene like this in almost any country village; but this scene made a deep impression on me by reason of its striking contrast to the solitary sombreness of the plateau of Aso San. I seemed to have fallen into another world when I was suddenly plunged into this happy group of human beings.

"It was all we could do to drag our weary steps along, and as the sun set, both my brother and I felt that the way had been exceedingly long. It was with a kind of

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homesick longing that we passed through this village and pushed on bravely towards Miyaji.

"After leaving the village, our road now led us for a time through copses and cultivated fields. The daylight had now completely died away, yet we noticed that, as we walked, our shadows lay black and distinct on the path before us. We turned around for an explanation of the phenomenon: the new moon was just peeping in the western sky to the right of one of the peaks of Aso, and, with an air of proprietorship about her, was quickly pouring her transparent bluish light over the villages in the hollow land.

PRESENTLY HE LOOMED IN SIGHT.

"Looking up at the sky above us we now perceived that the smoke from the volcano, which had been a pure white all day, had been caught by the moonlight, and now stood out, the color of ashes, in marked contrast to the azure expanse of sky which formed its background. It was a sublime sight,—awe inspiring, and yet how beautiful!

"Our path had just brought us to a bridge, over a narrow ditch, and broader than it was long. We seized the opportunity to rest our weary feet, and leaned against the hand rail watching the continually varying phases of the pillar of cloud above us. Quite involuntarily we found ourselves listening to the distant sounds of human voices down in the village, and whilst we were thus engaged, there came from the direction of the road by which we had been travelling, the rumbling sound as of an empty wagon, which came nearer, until at last we felt that we could almost put out our hands and touch it.

"A few minutes later we could hear that there was someone with the wagon. He was singing a stable song in a loud, clear voice as he walked and the sounds blended harmoniously with the rumbling of the wheels. I could not take my eyes off the changing hues of the smoke from the volcano, nor my ears from the song of the approaching traveller.

"Presently he loomed in sight.

"'A good old place is Miyaji;
"'At Aso's foot,—dear Miyaji,'

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"He was drawling out in his rustic melody, and dashed along by the head of the bridge on which we were standing. I cannot tell you why it was, but both his appearance and song touched me to the quick.

"He was a vigorous young man, to all appearance some five or six and twenty years of age. He was holding the reins in his hands as he walked by the side of his cart, and he passed by the head of the bridge without deigning to give us a look.

"But we followed him closely with our eyes. The moon was shining on his back, and his face was in darkness. We could not even catch a glimpse of his side face, for he looked straight away from us, but the outlines of his sturdy frame have impressed themselves indelibly upon my memory. I kept my eyes glued to him as long as he was in sight. Then I lifted my head and gazed up at Mount Aso. This is another of the 'Men Whom I shall never forget.'

"My next instance occurred when I was waiting for a steamer at Mitsugahama in Shikoku. I can well remember the occasion. It was in the beginning of summer. I had left my hotel early in the morning, and, having ascertained that my steamer was not due until the afternoon, was spending the time in strolling along the beach and through the streets of the little port.

"Mitsugahama owes its prosperity to its close proximity to Matsuyama, which lies only a short distance inland. The day on which I happened to be there was one of the fair days on which the fishermen congregate in the little town, and the neighborhood of the fish market was a scene of the wildest bustle and confusion.

"I looked with unmingled delight at the busy and animated scene before me. A haul of fish had just been brought to the shore, and a group of nude, bronze, excited fishermen had gathered around the shining, splashing, wriggling denizens of the sea, as nimble hands picked them out of the meshes and placed them in baskets for the market.

"Farther away, by the little pier, women were sorting the contents of the fish baskets, separating their captures by sizes and species, repacking all that was good, and throwing away into a neglected corner of the beach all that was unfit for human food, or the manuring of rice-fields. That neglected corner of the beach was in itself a busy scene—village dogs

BUSY SCENE AT THE FISH MARKET.

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hunted there, as did also several dirty little specimens of humanity with smaller brothers and sisters tied on to their backs.

"In the market itself, men were chaffing, laughing, shouting; bargains were being made, and goods hauled over, carts were being loaded with baskets, and the little steamer in the harbor was puffing and snorting impatiently for the consignments which it was to carry with all convenient speed to the great market of Osaka.

"In the streets, there was the same animation; for booths had been erected there by merchants from many parts of the province, and the regular shopkeepers were doing their best to rival them, by displays calculated to attract the eye and satisfy the desires of customers of either sex and of all conditions.

"Above all, the morning sun, now tolerably high, was shining happily in a sky absolutely free from clouds. It shone on small objects and made them glitter and glance, on rougher ones, and gave them colour and warmth, on human hearts, and gave them the happiness of life.

"I, a stranger, without a single acquaintance in the whole of that motley assemblage, felt that I scarcely belonged to the happy scene of which I was a spectator. I wandered (shall I own it?) almost disconsolately from group to group and at moments came near wishing that I were one of these happy fishermen.

"Then my eye fell on a travelling musician, a *biwasō*, as we call them, with a large rush hat over his monkish garments, and twanging mournfully on his biwa in front of a shop a few yards distant from where I stood.

"No one listened to him, or heeded him, but it made no difference to his happiness. He did not belong to the things around him, he was self-centered in his bliss.

"I was drawn to look steadily at him. Presently he moved away. I have never seen him since, but I have never forgotten him."

At this moment there was a tremendous rattle of the shutters as the wind hurled itself at them in its impotent rage. Otsu stopped reading.

"Well," inquired Akiyama, "and what next?"

"I think I shall stop reading," replied Otsu. "There's lots in this book, but we shall never get to bed if I go on. But I should like you to know what I conceive the men I can never forget to be.

"I am a solitary being myself, and I go through the world without belonging to it, a piece of driftwood on the surface of life's ocean. From time to time I drift into the company of some similarly solitary person, working his way through life, as I do, and at once my heart knows that it is in close procinity to one of its kind. It may be a solitary farmer on a desert island in the Inland Sea, or a carter driving his team on the slopes of Mount Aso, or a wandering priest-musician at a fair,—my heart instantly divines that it is in the presence of one of its kinsmen, and the man I meet is at once numbered in the company of the 'Men I Shall Never Forget.'"

*(The End.)*

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# Anglo-Japanese Exhibition

DURING the past twenty years few countries have participated more frequently, or to better effect in international and domestic exhibitions than Japan, and no doubt this activity has been part of the nation's policy to learn and acquire the knowledge of other peoples in order to accelerate the advancement of her own. As in many other things Japan's opportunities in this direction have been unique, and she has certainly shown decided ability in taking advantage of the opportunities thus afforded her. In this, of course, reference is made particularly to the Government of the country, for without the Government it might truly be said of the Japanese more than of any other nation that they rely implicitly upon the lead of their rulers, in this, showing greater wisdom than some of the more advanced nations.

BARON K. OURA
**President of the Anglo-Japanese Exhibition**

The first foreign exhibition in which Japan participated was the great World's Fair at Chicago in 1893, and this in many respects has proved most profitable to the nation. The China War followed in 1894 and the peaceful progress of the country was materially checked thereby, just as it has been checked by the War with Russia. In 1899, however, Japanese arts and manufactures were seen at the Paris Exhibition. Subsequently there were domestic exhibitions at Tokyo, Kyoto, and Osaka, the latter in 1903 being the greatest ever attempted at home. Then came the War with Russia, and in that year, 1904, was the Louisiana Purchase Exposition at St. Louis, when Japan occupied the space which had been taken by Russia, but was abandoned on account of the war. Japan was also represented at the Jamestown Exhibition by her warships, and at the Alaska-Yukon-Pacific Exposition recently held in Seattle. This year she is to open the greatest of her domestic exhibitions, which is to be held at Nagoya and which covers a much greater acreage than that of Osaka seven years ago.

But all efforts in this direction become insignificant in comparison to the work Japan is doing in preparation for the Anglo-Japanese Exhibition to be opened in London next month. This in its nature is different from anything that has preceded it, being important from a political as well as from a commercial point of view. The suggestion for this exhibition came from England at a time when the the British had offers from other countries of a similar character. Preference, however, was given to England's Eastern Ally, and in a very

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BARON M. MATSUDAIRA
**Vice-President of the Exhibition**

HIKOTARO WADA
**Chief Commissioner**

short time each country had appointed its Directors and Boards of Management, headed on England's side by Prince Arthur of Connaught, and on the Japanese side by Prince Fushimi.

This great scheme has been welcomed enthusiastically by both peoples, and both sides are making great efforts to produce exhibits of the worthiest and most representative character. Those of Japan will certainly be unique. National treasures of priceless value have been sent to London, articles which have never left the country. But even for this occasion some of these exhibits have not been sent without a protest from press and people, who have recalled the fate which overtook exhibits sent out of the country on a former occasion years ago, and were lost at sea by the sinking of the vessel which was bringing them home.

H. YAMAWAKI
**Commissioner.**

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T. HORI

Y. OKAMOTO

N. KANAZAKI

USHITARO BEPPU

COMMISSIONERS OF THE ANGLO-JAPANESE EXHIBITION

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Of things quaint and curious as well as valuable there will be a collection such as probably has never before been gathered in England from a foreign country. The work of collecting these exhibits has been conducted under the direction of Baron Oura, Minister of State for Agriculture and Commerce and Vice-President to the Exhibition. In many cases he has personally visited the heads of old daimyo families, and others in possession of treasures, some of which have never seen the light of day for generations, much less been seen by the Japanese people, having been jealously preserved in the family godowns. The treasures of the national depository at Nara, the Shosoin, have also been shipped by imperial order and with them the material from which can be constructed a faithful picture of Japanese civilization of a thousand years ago. The Exhibition will also, of course, be representative of everything in modern industry and commerce, the arts and sciences, education and beliefs of a rejuvenated and newly-enterprising people.

It is hoped that the Anglo-Japanese Exhibition will have great influence in extending the commercial relations of England and Japan. Mr. Yamawaki, one of the Commissioners, likens this Exhibition to a theatrical performance by a select company of actors, as designed to attract the attention of the world,—while Mr. Sonoda, President of the Nobles' Bank, who lately returned from Europe, thinks it presents Japan's greatest opportunity of proving her progress to the world.

The late war did much to advertise Japan as a great country, but the mass of the people abroad are still ignorant of the Mikado's Empire as it is to-day. As the old Japanese proverb has it, "One seeing is better than a hundred hearings," and a visit to the coming Exhibition will do more to enlighten than any other form of information accessible to the mass of the people of Europe.

The officials appointed on the Japanese side of the Exhibition, are Honorary President, Prince Fushimi. President, Baron Kanetake Oura, Minister of Commerce and Agriculture; Vice-President, Baron Masanao Matsudaira; Chief Commissioner, Mr. Hikotaro Wada; Commissioners; Count Hirokichi Mutsu, Mr. Yeitaro Okamoto, Mr. Harushige Yamawaki, Mr. Sukekiyo Toyohara, Mr. Tei Hori, Mr. Ushitaro Beppu, and Mr. Naozo Kanzaki.

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# Gohei: the Castaway

## FIRST JAPANESE TO TRADE WITH THE UNITED STATES

ZENIYA GOHEI was born in the eighth year of Meiwa or in 1771, in the small village of Miyanokoshi. From childhood he was noted for a spirit of daring, and at the age of fourteen he entered the service of a ship owner named Tōzaemon Asaya. He soon left however, and was found with a craft of his own, prepared for independent business. Starting with a crew of five seamen he began a private coasting trade covering all the ports between Yezo and Nagasaki. In a few years he became so prosperous that he was able to have branch offices in various places; and at a time when the Tokugawa Government had forbidden the Japanese to trade with any except Dutchmen and Chinese, Gohei conceived a bold scheme of searching the high seas for foreign ships and trading with them. His motives were not purely commercial; for he was a man who believed that great advantage would accrue to his country from foreign commerce. At that time, also, it was against the law of the nation to build ships of more than 500 koku, and yet Gohei soon had in his posession over thirteen ships all of more than the legal capacity. With such ships he could venture further from shore than his competitors, and soon not content with coasting about the islands of Hachijo, the Kuriles, and the mainland where he had made a great fortune trading on the credulity of the natives, he put far to sea in hopes of meeting with foreigners.

One day while coasting off the Kuriles, Gohei and his men sighted what appeared to them a great monster emitting steam or smoke from its mouth. Gazing at it with an amazement not unmixed with awe, they soon perceived it to be, what they afterwards learned to know, as a foreign steamer. Escape was impossible, and before Gohei knew what to do the steamer came to, put out a boat, and an officer was soon along side the tiny Japanese junk; and as the occupants of the latter beheld the strange men with long beards their hearts were almost in their mouths with fear. They had fallen into the hands of the red headed barbarians, and who knew what their end would be? Instead of committing violence upon themselves, they resolved to remain passive, while their captors by signs and gestures obliged them to go to the steamer. Once on board the foreign ship Gohei and his men were greatly relieved by the friendly attitude of the strangers. The ship proved to be a Russian merchantman, and though neither side understood the language of the other, they were able to exchange some articles, and soon parted.

Gohei returned home and disposed of the things he got from the Russians, at fabulous prices. Thus encouraged he kept up his practice of careering the high seas and bartering with the foreign ships he chanced to meet, and soon he had thirty-four branch offices carrying on a thriving trade in foreign imports, until it was not very long before he was a millionaire. The commodities in which he did most traffic were woollen goods, paper, and drugs.

He had, withal, a manly and human disposition, and became as noted for his philanthrophy as for his trade. While he charged the rich exorbitant sums for foreign medicines, he often gave them away to the poor. The style of his residence made famous his native place, and the wonder of it is still a tradition in the Empire. His more than thirty warehouses and his host

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of employees and servants have become legends of history. He had five sons and three daughters, the youngest son, Yozo, inheriting the estate, as well as his father's genius. It was only to this son and to a trusted banto named Ichibei, that the father ever disclosed his secret commerce with the Russian merchants.

In the spring of the third year of Tempo (1832), at the age of sixty-two Gohei met with a disaster that ultimately proved to his advantage. With a party of eleven men he set sail for the Kuriles when an awful tempest arose and the ship became a battered hulk drifting helplessly before the wind. For over ninety days they thus drifted over the Pacific, subsisting on raw rice; but at last they came upon an unknown shore. It proved to be a part of California, now some twelve miles from San Francisco. Only six of the original crew at this time survived, and these were kindly treated by the Americans. While they were being cared for in San Francisco, Gohei had an eye to business and kept himself busy investigating foreign methods of trade and commerce as well as the various industries of the country. At last hearing of a ship bound for his native country, he obtained passage and landed in Shimoda, Province of Izu. Though it was against the law to permit a foreign ship to enter that harbor, the Americans were treated with due respect, and thanked for their trouble in bringing back the Japanese castaways, but in accordance with the law were obliged to depart immediately upon delivery of their charge, and the putting on board of the necessary provisions and fuel. Gohei and his fellow survivors were conducted to Yedo, the capital, and put under strict examination at the hands of the authorities. As Gohei kept his former dealings with the Russians a secret from the authorities, nothing criminal could be connected with him, and he was finally allowed to depart in peace to his own province, where he was welcomed with great rejoicing.

After a few months of rest at home the adventurous spirit of Gohei again got the better of him and he determined on another hazardous expedition in fulfilment of a promise he made to return to the United States with a ship full of Japanese merchandise. Collecting a cargo of lanterns, parasols, fans, bamboo ware, etc., Gohei set sail in the year 1833 in a ship of 2,500 koku, called the *Taihei Maru*, ostensibly for Miyakejima, but really for San Francisco, where he finally disposed of his goods at a good figure. Two wealthy American merchants, French and Auks, greatly admired the pluck and business ability of Gohei, and proposed to enter into regular business relations with him. This offer he had to decline, as his method of doing business was a secret to his countrymen. He explained to the Americans how his country was closed to foreign trade, and how the English and Russians had been trying in vain to persuade the Shogun to open the country to foreign ships.

The Americans marveled greatly when they realized they were talking to a man who had taken his life in his hands and would be immediately executed by his government were his schemes ever discovered. When Gohei bade farewell to French he left with the American a trusted servant named Tasaburo, who changed his name to Fredelston, and stayed in the United States for many years. In the second year of Koka (1845), French himself came to Japan, bringing Tasaburo with him, but as the authorities refused to admit him at Shimoda he was obliged to return. It was this action of the Japanese authorities which led to the coming of the American Mission under Commodore Perry, which finally succeeded in opening Japan to the commerce and civilization of the world. In this connection, however, it must not be forgotten that Gohei was indirectly the real cause of the opening of the country to the West, as but for his brave and adventurous character the Ame-

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ricans would not have taken the same interest in Japan.

In the seventh year of Tempo, Gohei was appointed a special contractor of the Prince of Kaga and allowed to wear two swords, a great distinction in those days to a person of the commercial class. For some time afterwards Gohei continued to carry on an export business with America, sending thither raw silk in considerable quantities and thus becoming the pioneer in Japan's staple foreign export. With regret do we record the fact that such a man had, in his old age, to fall upon evil days. In his eighty-second year his secret dealings with foreigners were discovered and the government of the time, in accordance with the barbaric laws then in force, sentenced himself and his family to execution, and ordered the confiscation of his immense property. This completely broke him down in health, and on the 5th of September, 1852, before the cruel sentence could be carried out, he passed away, leaving his family to suffer the fate he providentially escaped. Thus died a man branded as a criminal, but undoubtedly one of the most remarkable men Japan has ever had. His genius and courage were of the first order. Is it too much to say that but for him Japan would have been for some years longer isolated from the main current of world-civilization? The only surviving member of this adventurous son of Nippon is a granddaughter, the child of his eldest son, Chōtaro, who was saved from the death sentence on account of her filial piety.

SNOW AND CHERRY BLOSSOMS

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IN SPRING TIME.

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# Around the Hibachi

## A Weird Cat

IN Japan it is a tradition that the cat is a weird creature which, having once taken a grudge, never forgets it, and seldom leaves her wrong unavenged. She is, moreover, credited with the superhuman power of assuming at pleasure various forms and of bewitching mankind. Of all the ghostly tales told of the tribe the following is perhaps the most characteristic and modern.

In the garden of a gentleman's mansion in Yokosuka there still stands a small shrine dedicated to a cat. Unlike more well known shrines, this is private property, and its history is known to but few persons beyond the occupants of the house and their intimate friends.

In bygone days while Yokosuka was yet a little hamlet of no proud degree, the master of the mansion kept a small cat as a pet. The animal so fascinated the man that he was completely enamored of its charms and held it in the greatest store. Caressed and petted by the whole family the cat became hopelessly spoiled and fell into wilful habits. But in the presence of the master she was all loveliness, betraying no indication of her treacherous nature. She was nevertheless a regular tiger to all the domestics, who hated her cordially and prayed that some dreadful disease might afflict her. Lest, however, they should excite her dire wrath, they swallowed their anger and did not complain to their master.

Though well fed and in various ways pampered beyond the average lot of cats, the animal contracted the habit of stealing dainties from the pantry when backs were turned; and the thefts at last happened so frequently that the master became aware of them. In his ignorance he at once imputed the offence to some of the female servants about his establishment; but all the servants protested their innocence. Some of them even wept that such shameful deeds should be ascribed to them. At the same time, they all knew, though they could not prove it, that the spoiled cat was the author of the depredations; and they went on hoping that in time their master would learn the secret, without their having to expose the cat.

One day a farmer named Hyokichi, who from long acquaintance and patronage had come to be regarded as one of the family, called at the house. This man was of a frank and open manner; and when he heard of the cat's doings and the disgraceful charges she was the

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means of having brought upon the innocent servants, his straightforward soul was mightily disturbed.

One evening as he lay crouching over a hibachi in a corner of the kitchen all by himself, Hyokichi saw pussy suddenly appear. Though she looked carefully around to see that no one was watching her, she did not notice the man. Cautiously pushing aside a sliding door she opened a cupboard and fell to devouring some savoury meat voraciously For a moment Hyokichi stood aghast. Directly the cat had finished her feast the man presented himself before his master, told all that he had seen, and as a loyal servant remonstrated against the injustice hitherto done the other servants. He noticed that Puss was sitting curled up on her master's lap; but he never thought that the creature would comprehend anything he had said; yet no sooner was his story finished than the cat grew fidgety, and as the man's eyes met those of the cat, he felt a cold sensation shoot through his frame. For from the animal's eyes a terrible and bloody glare of vengeance shone upon him, from which he could not escape until he took up his cap and sneaked away.

Long after he had departed from the presence of his master that bloody glare haunted him, and he began to feel uneasy. There was no sleep for him that night. Do what he might there was no escape from the horrible spectre. So he called upon a friend, and after relating the circumstances, asked for advice.

"This is a very serious matter," began the friend. "Don't you know that there is nothing so terrible in all the earth as the ire of a revengeful cat? If she once fixes her glance upon you she will never give you up until she has had her way with you; she will suck out your last drop of blood. Nowhere on solid land are you secure from the hate of an enraged cat. Fly for your life and betake your blessed carcass out upon the sea, before it is torn limb from limb. Away in the offing on the bosom of the deep is the least dangerous place for you to flee."

Bewildered and terrified the farmer immediately called for a few friends and had them row him, armed with sickles and bamboo spears, out upon the sea. Amid the weird flare of burning torches they sat in the chilly wind of night, tossing on the waves and straining their eyes towards the shore. About midnight they fancied they saw a vague indistinguishable object nearing them across the surface of the water; nearer and nearer it came, swimming with marvelous speed.

"Here comes the monster at last," they all exclaimed, and girded themselves to make ready for the fray. The weird object was now fairly in sight. It was no other than the cat they believed it to be! But it was no longer the lovely, innocent, mewing creature of the master's mansion. It now growled like a tiger and raved like a fiend. Out of the cat's fierce, glaring eyes darted a bloody and consuming fire of hatred. Every man in the boat unconsciously shrank back in momentary terror. When the cat at last reached the side of the boat and was on the point of clambering in, the men summoning all their courage, dealt the animal such furious blows upon the head that she finally fell back with a great unearthly yell into the deep and disappeared. Heaving a sigh of relief Hyokichi and his companions exchanged congratulations and proceeded to row shoreward in triumph.

Early next morning the corpse of the weird cat lay upon the shore. The neighbors indentified it and carried it home to its master. The man was deeply moved and greatly lamented the loss of his pet; but his grief changed into a somewhat uncanny feeling when he heard the strange story of how the cat came by its death. Whereupon he had the animal's body properly buried and a little shrine erected over the spot.

Nothing more came of the matter until one winter day some years afterwards, when Hyokichi was again calling at his master's house.

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The latter had ushered him into a guest room and desired to treat him to a dish of fresh pumpkins.

"What," said the farmer in a tone of great surprise, "pumpkins at this time of year! How did you manage to produce the vegetable in the dead of winter?"

"It is quite a simple matter," explained the master, "because you see they grow spontaneously in my garden!"

Just then a large dish of steaming pumpkin arrived, and looked so deliciously inviting that Hyokichi was about to seize the chopsticks and go at it, when a sudden and superior impulse stopped him;—

"Have you tasted these pumpkins yourself, sir?" he asked.

"No," came the answer. "I have reserved that honor for you."

"May I be allowed to see where the pumpkins were grown?" pleaded Hyokichi.

"Certainly!"

As he was led into the garden and pointed to the place, he beheld pumpkin vines in plenty creeping and twining around the cat shrine.

"I should be greatly obliged if you would permit me to take a root of this wonderful pumpkin," said Hyokichi. The master of the garden acquiesced. But when the farmer began to dig up the ground, the carcass of the cat was uncovered, and there the astonished and terrified farmer beheld the pumpkin vines growing out of the bloody, glaring eyes of the weird cat, and congratulated himself that he had forborne to taste the fatal pumpkins.

The following day the owner of the garden summoned a certain priest of noble virtue and had him offer prayers and incantations to exorcise the spirit of the cat. From that time nothing weird has happened; and the shrine is still preserved with great care.

A LITTLE SHRINE ERECTED OVER THE SPOT.

S. AKIMOTO.

## The Bigness of a Little Kindness

IN Japan where a wicked demon called "Despair" often seizes and destroys the persons of unfortunate people, lived an old man who all his life had been haunted and threatened by this evil spirit.

His face was bronzed with weather and age, and but for a bit of grizzly beard, his appearance would have resembled one of the old gods in the ancestral temples.

This man during most of his adult life had lived like a horse, pulling a jinricksha, yet never made more than a hand-to-mouth living for himself and family.

With bare feet and ill clad body, through the bitter winds and snowy slush of the winter streets, through the intense heat of the humid, sultry summer days, often through mud ankle-deep, or up stiff and rocky inclines, the old man toiled on day after day, year after year, pulling his fares for only a pittance that scarcely kept body and soul together.

The demon that had dogged his footsteps all the years, making him feel that life had no kindnesses, now attacked him in a form more violent than before. It came in the shape of a new police regulation regarding the jinricksha pulling business. This was the last straw; it meant starvation to him.

The first day after the new order came into force the old man could hardly break

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himself from the habit of going out first thing in the morning to look for a fare. But toward night as the pangs of hunger grew upon his old woman and himself, he thought that in the dusk he might venture out unnoticed by the police.

It was one of those breathless oriental nights, when low clouds like hot steam encompass the inhabitants of the earth, and seem to shut off all ventilation. For a long time the old man perspired and waited while the weary population thinned away from the streets, but, in the hurry and rush of new Japan, every passenger wanted a younger and speedier man, and so he was passed unnoticed. Then the demon came up very close to him, looked into his face, green-eyed, formidable, and horrid.

Good luck at last! A man stepped into the jinricksha and spoke kindly to the old man. The demon disappeared like a receding shadow, and the fires of youth began to burn in the old man's muscles and joints as he tried to trot away amidst the dancing lanterns of the weirdly lighted streets.

But he had gone only a few yards when the demon caught up with him again. A dapper little man in the summer uniform of a policeman held up his finger, and the old jinricksha man was at once under arrest; he had violated the law respecting the limit of age, and was forthwith taken to the police-box and fined five sen. It was an immense sum to him, and alas, he had not the wherewithal to pay, and must go to prison.

Just then another jinricksha man who had been tramping about all day in search of fares and made little, came along and heard the story. He had only two and a half sen left, with supper still to get, but he willingly tendered his mite in payment of the fine. The officer, however, refused to accept anything less than the fine imposed. The old man was hopeless. The demon of despair returned. When there seemed nothing for it but a hot night in a smothering cell, another jinricksha coolie, wending his way homeward after a hard day, happened that way, and paid the balance of the fine. The good Samaritan was himself just on the safe side of the age limit; but he put the old fellow-laborer in his jinricksha, and pulled him. This last act of kindness set the sad music of the old man's life to a new key; for every day fails not in its mite contributed by some jinricksha coolie who calls to share some extra liberal fare in the course of a lucky day.

SENDO.

PAID THE BALANCE OF THE FINE.

## The Princess and the Painter

Kondo Noborinosuke, a noted samurai, was also distinguished as a painter and no one was surprised when the fame of his art reached the ears of the court nobles at Kyoto. A wedding had been arranged between a princess and the Shogun Iyemitsu; and, as it was decided that one of the gifts should be a screen of faultless and

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exquisite taste, the Premier of the Shogun's government was asked to make arrangements with Kondo to paint on it the eight celebrated scenes of Lake Biwa. Now this Prime Minister chanced to be very unpopular on account of his arbitrary disposition, and naturally when he was chosen to convey the request to Kondo, it was promptly, but courteously declined. As a samurai, he affirmed, he was ever ready to lay down his life for the Shogun, but his painting was a matter in which he was not bound to obey any man, not even the Prime Minister.

The Premier was thus placed in a very awkward predicament, for he had given his pledge to the father of the princess that the screen would be forthcoming. Still, it was not within his right to enforce the matter, as he had no power over Kondo.

To assist him out of his difficulty he sent for one Okubo Hikozaemon, a man, who, though he had been long in the service of the Shogun and was well advanced in years, was still active in court circles, and was generally considered a diplomat of the first order. This man expressed the conviction that the matter could be easily adjusted, and asked for a thousand gold ryo to be given to Kondo, which amount was duly sent to the residence of Okubo.

The next morning, Okubo, alone and unattended, as was not the custom in those days, betook himself to the house of Kondo. As a great man in the service of the Shogun and of venerable age and mien, the visitor was received with becoming ceremony and respect.

In the course of what seemed a casual conversation, Okubo brought up the subject of art, and began to discourse on the genius of the painter with flattering reference to his noted achievements in this direction.

"I hear that you studied under the great Kano Tanyu," remarked Okubo, "and that you are supreme in the art. A man like myself, who has passed most of his life on the battlefield, is deprived of the opportunity for cultivating such accomplishments. It is fortunate for the samurai who is born in times of peace."

"Your remarks," replied Kondo, "cause me more shame than honor, for I regard it as beneath the dignity and position of a samurai to be dabbling in paints; it was only as a means of whiling away moments of oppressive leisure that I gave this study to the art. It has always been a rule with me, however, never to receive orders for painting, even for the highest remuneration. Only the other day the Prime Minister desired me to paint the famous Lake Biwa scenes for a marriage gift to the princess and, in accordance with my custom, I had to refuse."

Okubo applauded the expression of such a sentiment, emphasizing the opinion that such ideas well became a samurai; and Kondo was manifestly pleased with this frank appreciation of his character from so prominent a member of the soldier's profession.

At last Okubo inadvertently observed that he himself had for some time a screen in his possession, that he very greatly desired to have it painted, and only regretted that his means did not afford the service of a great artist, but he would be delighted if at any time Kondo could see his way to depicting a few scenes on it at his leisure.

The samurai artist softened into a sympathetic attitude when he thought that here was a man who ought to be a daimyo, and yet he could not have even an insignificant thing like a screen; so he began to relent a little.

"I thank you for your kind interest," continued Okubo, "and beg to assure you that I appreciate your scruples with reference to keeping art as a thing apart from money, but I have in my house the rarest plant in the whole of Dai Nippon, the celebrated ivy of five colors, reputed to have been presented to the Shogun by the Dutch, and not even a daimyo has ever been allowed to look at it. This precious plant was given me by the Shogun himself, and this I shall be glad if you will accept

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of me as a token of my gratitude if you will but paint something on my screen."

Upon hearing of the marvelous plant Kondo's curiosity got the better of him, and he finally agreed to have the screen ready in two or three days. Whereupon Okubo remarked carelessly that, as the artist was about it, he might as well paint the Biwa scenes, as it would be a constant pleasure to have in his possession the scenes that had been refused even to the Prime Minister, and he would, moreover, like in this way to be in a position to humiliate the Premier.

personal treasure of the Shogun come into his hands.

But just as they were about to disperse, one of the guests, who had been carefully scrutinizing the strange creation ventured to suggest doubt as to the genuineness of the product. The colors, he thought, were the result of paint. Kondo stoutly combated the idea, and refused to believe it until after an application of liquid the bright colors were observed to have disappeared.

The feelings of the samurai can better be imagined than described. He declared that

MADE A THRUST LIKE LIGHTNING.

Without a suspicion of the crafty designs of the old warrior, Kondo duly executed the picture, and when it was despatched to the residence of Okubo, the ivy plant was returned in exchange.

Kondo was so overjoyed with the plant that he made a great feast and invited his friends to come and admire the curiosity as it stood in state in the tokonoma, the five brilliant colors blending and presenting a sight of unique interest. The various guests expressed admiration for the plant and profusely congratulated the owner on the good fortune of having the

Okubo had disgracefully insulted him and that such conduct was unpardonable. It was an outrage blood alone could blot out. Snatching up his well-tested sword he jumped on his horse, and was soon at the house of Okubo. He summoned the old samurai to appear, and challenged him to combat. With unruffled air Okubo appeared in a silken robe that had been presented to him by Iyeyasu and bearing the crest of the Tokugawa family; and solemnly, but with great dignity, stood before the man who threatened him.

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"I am here to have the honor of taking your white head and your venerable beard in reparation for an irreparable insult," and with these words the artist made a lightning thrust with his sword.

Okubo, equal to the occasion, avoided the fatal stroke, crying out as he did so: "You fool, do you not see the crest of the Shogun on my robe! Even a touch of disrespect on that is equal to an attack upon the sacred person of the Shogun himself. Henceforth you shall be treated as a traitor, and disgraced before the spirits of your ancestors!"

This brought Kondo to his senses. He felt as though he had received an admonition from the founder of the Tokugawa dynasty, and at once began to express repentance for what he had done, offering even to paint another picture as a proof of his penitence.

"That will not be necessary," interrupted Okubo. "The one you executed for me I have already sent to the Premier, and the one thousand ryo of gold entrusted to me as your honorarium, I appropriate to private use, as I do not care to tamper with your conscience by offering you money."

The artist was obliged to be content; but he always prided himself on the fact that his creation was valued at so high a price; while the famous screen was duly presented to the bride, and is still a treasure of the Tokugawa family.

ONZAN.

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# OUR MAY NUMBER

THE WHOLE WORLD knows of Japan's rapid transformation and marvelous industrial development in the past thirty years. No one man has played a more conspicuous or more important part in this wonderful period than

## Baron E. Shibusawa

THE ABSORBING QUESTION now is: Will Japan be able to maintain this same rate of progress? Baron Shibusawa publicly answers this in the MAY NUMBER of THE JAPAN MAGAZINE in an interesting and important article on

## "The Material Development of Japan."

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## Musume Setsuyo;

### Or Woman's Sacrifice.

BY

## Viscount Kentaro Kaneko.

A short novel of absorbing interest descriptive of life in old Yedo, written by the Viscount when still a student at Harvard University.

Viscount Kaneko was Japanese Ambassador to the United States during the critical days of the Russo-Japanese War when he rendered the most effective and valuable services to his Country.

Viscount Kaneko is President of the America's Friends Association of Tokyo, a society for the encouragement of friendly relations between Japan and the United States.

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*Tel. Add: "MANTETSU"* *Codes: A.B.C. 5th Ed., A I & Lieber's.*


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# Fuji Gas Spinning Co., Ltd.

**(No. 4 Hakozaki-cho Nihonbashi-ku, Tokyo.)**

**Capital**..... Yen **16,000,000**

**Reserve funds** ..... „ **2,593,398**

Chairman, **K. Hamaguchi.** Managing Director, **T. Wada.**

## Items of Business.

(1) Manufacturing of all kinds of cotton yarn, spun silk yarn and their fabrics.

(2) Supply of Hydro-electric power ... ... ... ... ... ... about 20,000 H.P.

## No. of Mills.

(1) 3 Cotton Mills at Oyama (Near Hakone) ... ... ... ... 120, 784 spindles.

(2) 1 Spun Silk Mill „ „ ... ... ... ... 22,260 „

(3) 1 „ „ „ at Hodogaya (Near Yokohama) ... ... 19,620 „

(4) 2 Cotton Mills at Oshiage (Tokyo) ... ... ... ... ... 56,184 „

(5) 1 Cotton Spinning and Weaving Mill at Onagigawa (Tokyo) 16,084 „
and 620 rooms.

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THE

# Yokohama Specie Bank, Ltd.

| | YEN. |
|---|---|
| CAPITAL-(PAID-UP) | 24,000,000 |
| RESERVED FUND | 15,900,000 |

**PRESIDENT:** BARON KOREKIYO TAKAHASHI.

**DIRECTORS:**

NAGATANE SOMA, ESQ.
RIEMON KIMURA, ESQ.
IPPEI WAKAO, ESQ.
MASUNOSUKE ODAGIRI, ESQ.
TCHUNOSUKE KAWASHIMA, ESQ.
KOKICHI SONODA, ESQ.
ROKURO HARA, ESQ.
YUKI YAMAKAWA, ESQ.
VISCOUNT YATARO MISHIMA.
HYOKICHI BEKKEY, ESQ.

**GENERAL MANAGER:** YUKI YAMAKAWA, ESQ.

## HEAD OFFICE—YOKOHAMA.

## BRANCHES AND AGENCIES:

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| BOMBAY. | HONGKONG. | SHANGHAI. |
| HANKOW. | TIENTSIN. | PEKING. |
| NEWCHWANG. | RYOJUN (PORT ARTHUR.) | DAIREN (DALNY.) |
| LIAOYANG. | FENGTIEN (MUKDEN.) | TIEHLING. |
| | ANTUNG-HSIEN. | CHANGCHUN. |

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Union of London and Smith's Bank, Ltd.
London Joint Stock Bank Ltd.

## HEAD OFFICE

Interest allowed on Current Accounts and Fixed Deposits on terms to be ascertained on application.

Every description of Banking business transacted.

For particulars, apply to the Manager.

Certified cheques on this Bank will be taken by the Custom House as cash in payment of duty.

**T. KAWASHIMA,** *Manager.*

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# Kabushiki Kwaisha Mitsui Ginko

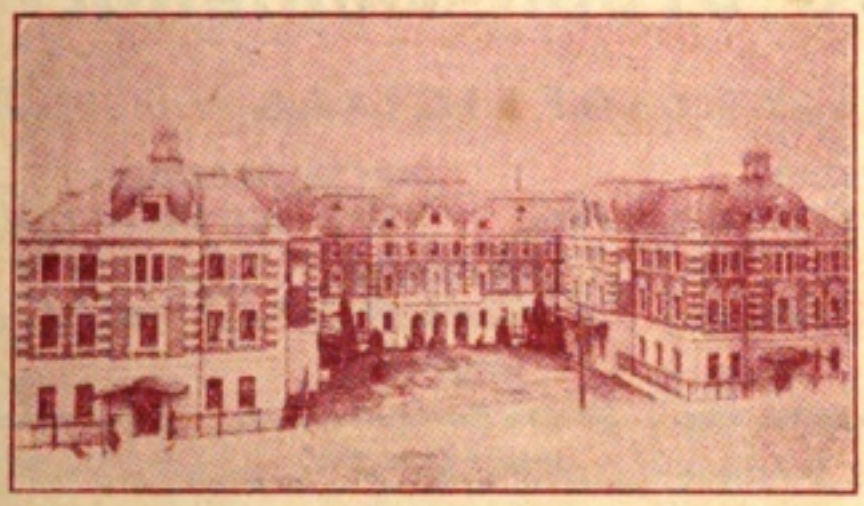
## The Mitsui Bank, Limited

**CAPITAL**

YEN

**20,000,000.00**

PAID UP



The Oldest Banking Establishment in Japan

Reorganized in October 1909

**HEAD OFFICE: No, I Surugacho, Nihonbashi-ku, Tokyo**

**THE STATEMENT OF THE ACCOUNT OF THE 1st TERM** (from 1st Nov. 1909 to 31st Dec. 1909)

### BALANCE SHEET

| LIABILITIES | YEN | ASSETS | YEN |
|---|---|---|---|
| Deposits | 86,162,862.51 | Loans and Advances | 72,828,814.4 |
| Bills payable | 236,946.36 | National and Local Loan Bonds | 16,071,481.7 |
| Due to other Banks | 242,094.23 | Corporation Loans | 141,584.0 |
| Sundry Accounts | 87.06 | Other Shares | 4,892,906.4 |
| Capital | 20,000,000.00 | Due from other Banks | 88,811.9 |
| Net Profits for this term | 875,241.10 | Sundry Accounts | 72.175,70 |
| | | Grounds and Buildings | 3,696,497.4 |
| | | Grounds and Buildings for the Banking Business | 492,301.37 |
| | | Cash and Treasury Bills | 9,232,658.24 |
| Total | 107,517,231.26 | Total | 107,517,231.26 |

### PROFIT & LOSS ACCOUNTS

The above distributed as follows :

| | YEN | | YEN |
|---|---|---|---|
| Net Profits for this term | 875,241.10 | Reserve Funds | 400,000.00 |
| | | Dividends | 350,000.00 |
| | | Bonus and Allowances | 59,650.00 |
| | | Carried forward to the next term | 65,591.10 |
| Total | 875,241.10 | Total | 875,241.10 |

### BRANCHES:

Fukagawa (Tokyo), Hiroshima, Kobe, Kyoto, Moji, Nagasaki, Nagoya, Nishi-ku (Osaka,) Osaka, Otaru, Otsu, Wakayama, Yokohama.

PRESIDENT & DIRECTOR: Mr. Takayasu Mitsui.
MANAGING DIRECTORS: Mr. S. Hayakawa, Mr. S. Ikeda, & Mr. U. Yoneyama.
DIRECTORS: Mr. M. Mitsui, Mr. T. Dan, Mr. G. Iida & Mr. K. Hayashi.
AUDITORS: Mr. T. Mitsui, Mr. Y. Asabuki & Mr. T. Ono.

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# THE
# TOKYO STOCK EXCHANGE LTD.

## OFFICIALS

***PRESIDENT:***
***BUYEI NAKANO, Esq.***

***DEPUTY PRESIDENT:***
***KWANICHI ITO, Esq.***

***DIRECTORS:***

***Yukitaka Nakajima, Esq.*** ***Komanosuke Eguchi, Esq.*** ***Ben Matsuoka, Esq.***

***AUDITORS:***

***Moritomi Saegusa, Esq.*** ***Shojiro Kurokawa, Esq.*** ***Taizo Watanabe, Esq.***
***Shojiro Oda, Esq.***

## Procedure on the Exchange

THE Tokyo Stock Exchange, the oldest of its kind in Japan, was established on the 15th of May 1878. It is a joint stock corporation and holds itself responsible for the good faith of all parties to a transaction entered into inside of its walls.

The authorized capital of the Exchange is 12,000,000 yen and out of this amount, 8,000,000 yen, is already paid up. The reserve fund up to now is more than 720,000 yen.

All transactions on the Exchange have to be dealt with by the licensed brokers only. The qualification of such brokers is regulated by the Law of Exchanges. There are two classes of brokers in the Exchange; the ordinary brokers and the brokers for Cash Bargains. The latter, as the term itself indicates, exclusively attend to that part of operations where securities are dealt in against cash. There are, at present 68 ordinary brokers and 67 brokers for Cash Bargains.

The operations on the Exchange are divided into three kinds namely, the Jiki-torihiki or Cash Bargains, the Nobe-torihiki or Forwurd Bargains. Among them, the Teiki-torihiki is the most popular. The distinctive feature of this transaction is that the contracting parties can close at their own pleasure their deals, by means of re-sale and re-purchase, during the specified period (three months are allowed for final settlement) without actually taking up or delivering securities contracted for.

In the case of national bonds, the time allowed for settlement in the Teiki-torihiki is, for the first settlement 10 days and the second the following 15 days. Moreover, special facilities are granted to the transaction in national bonds. Among them we may mention the exemption of margin money and the provisional settlement pending the maturity of the time contracted for.

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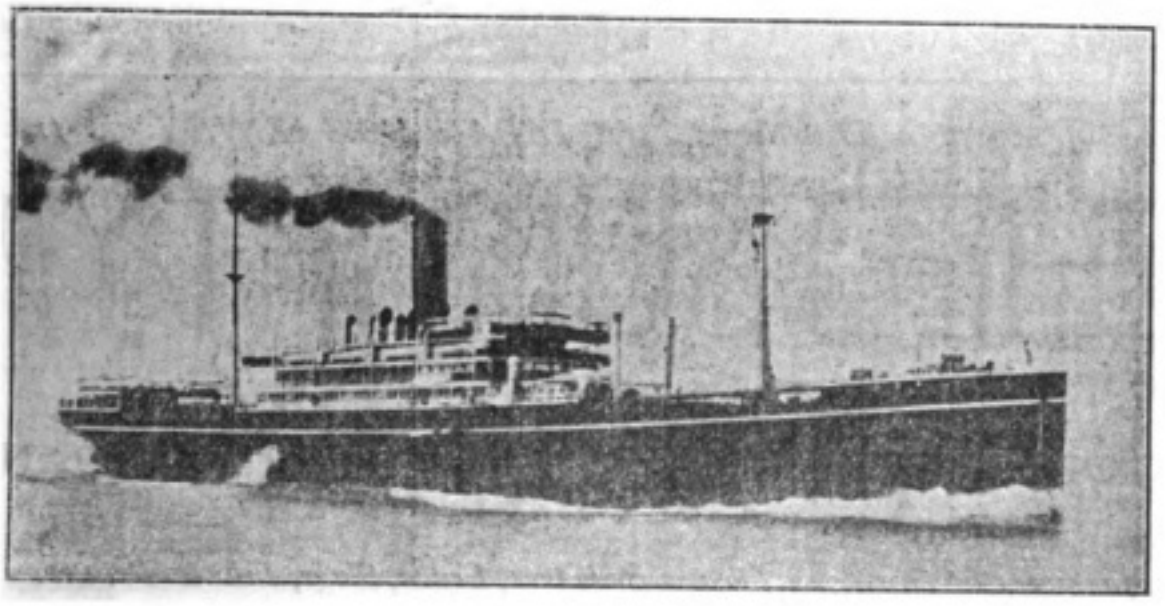

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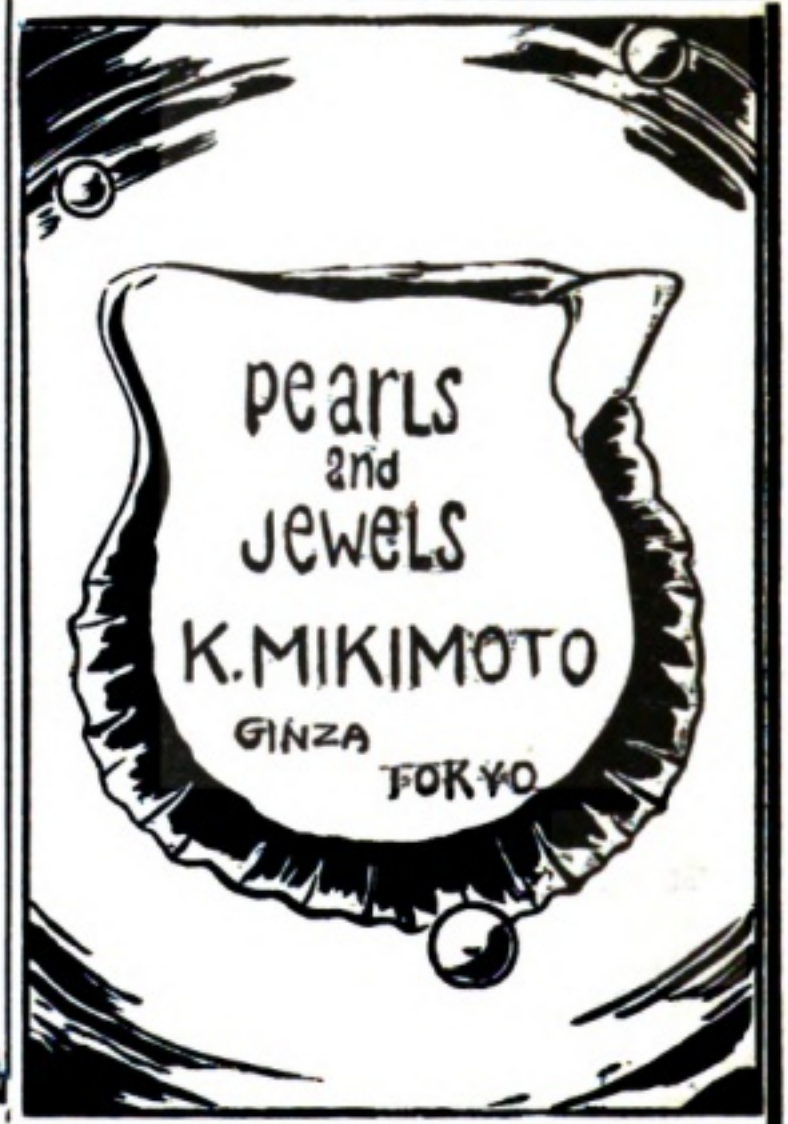


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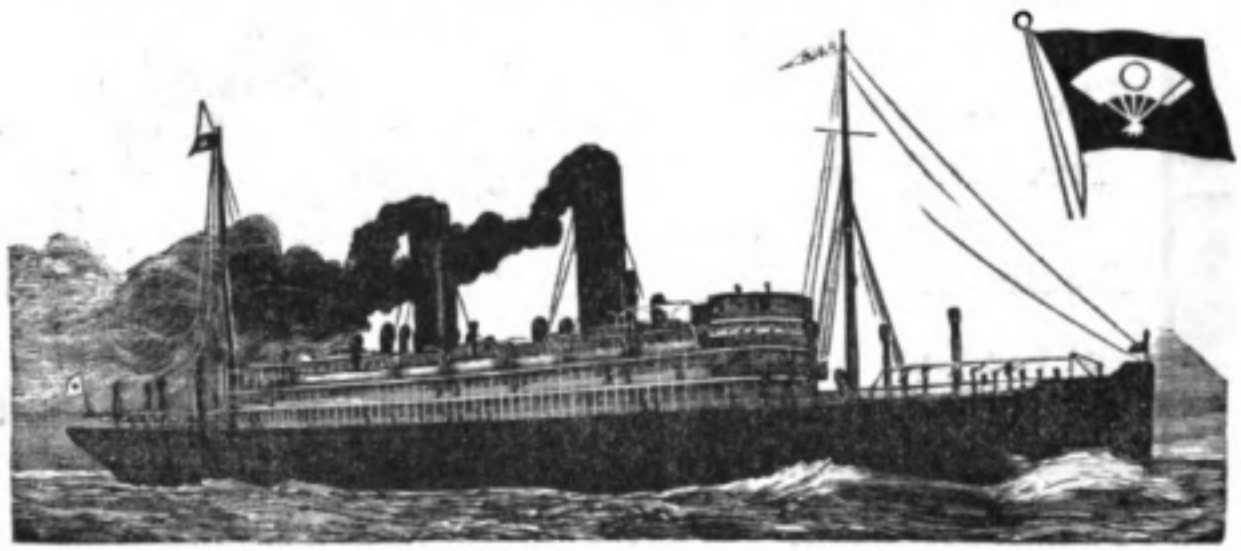

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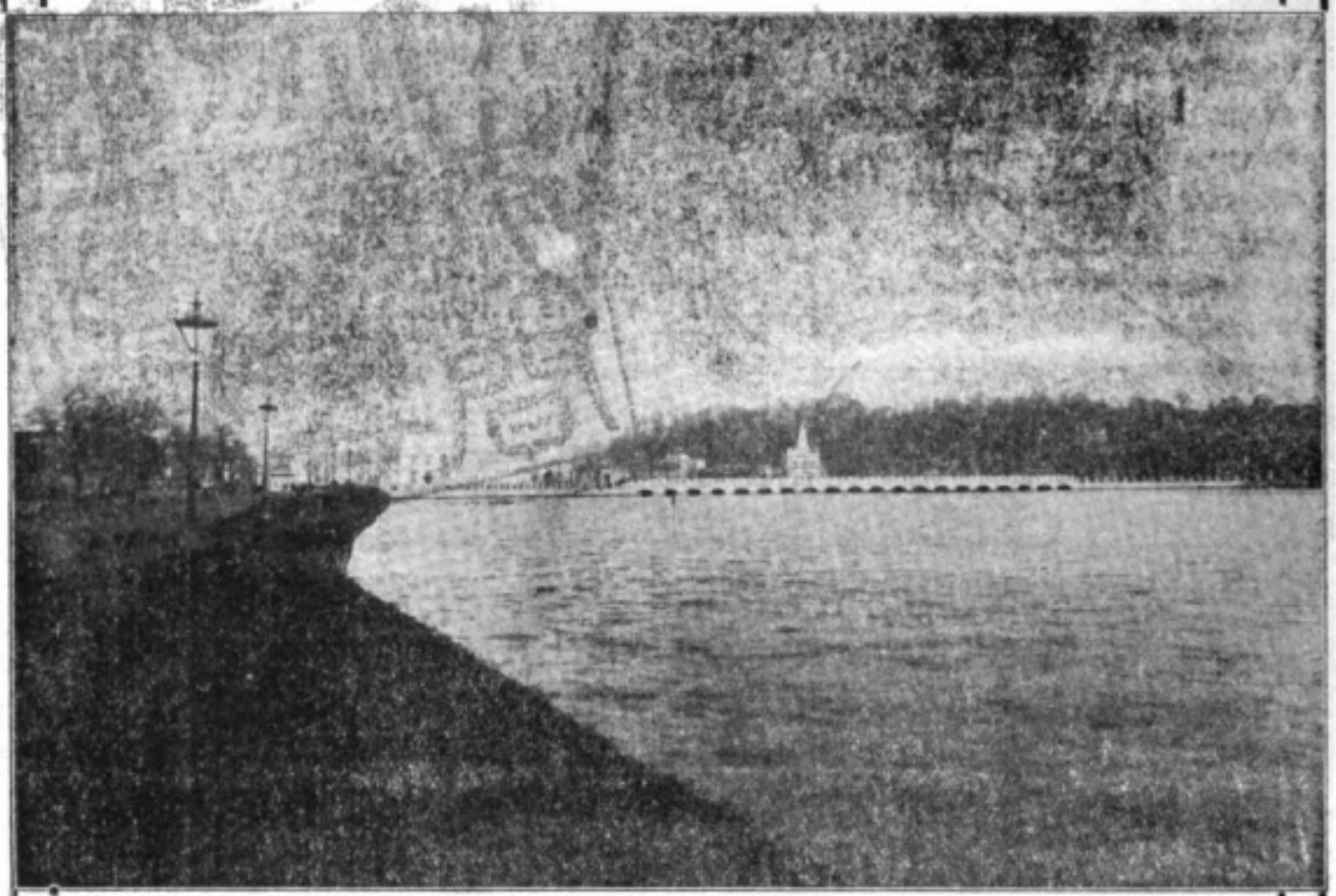

## THE FIRST EXHIBITION
OF
# Articles of General Trade of Japan

Will be held from APRIL 1ST to end of MAY at the Association Hall Uyeno.

---

## Officers of the Exhibition

***Honorary President, Baron K. OURA***
MINISTER OF COMMERCE AND AGRICULTURE.

***President Baron M. TAKEI.***

***Director General Mr. S. TSURUMI.***

A series of lectures will be held throughout the period of the exhibition by Ministers of States and Government Experts.

A section will be devoted to exhibits of historical objects in the commercial and industrial development of Japan.

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**The Public are Cordially Invited.**

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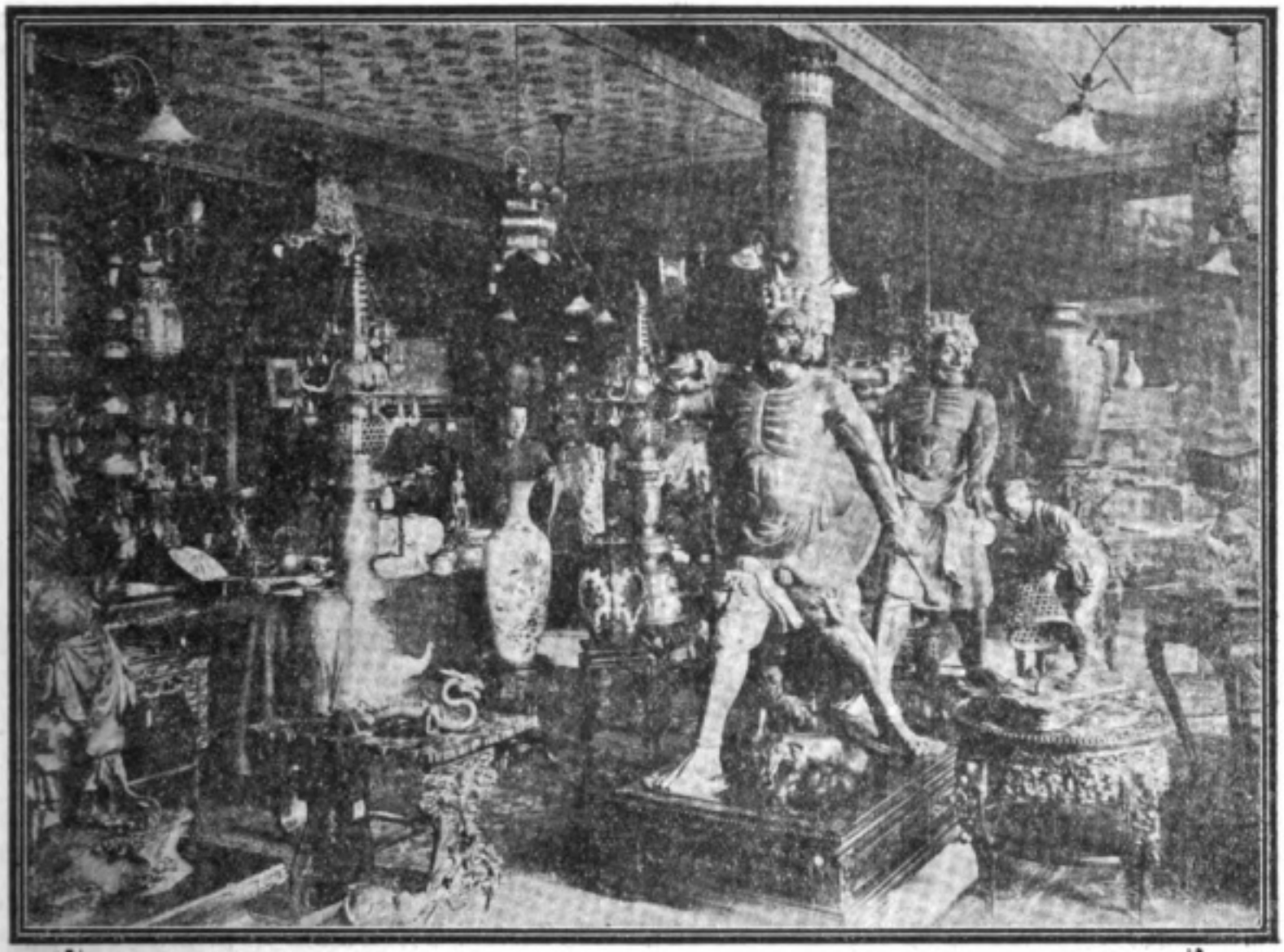


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**果樹栽培の收益**　果樹栽培に關する收支計算は其の土地氣候、果樹の種類其の栽培の巧拙、年の豐凶に依り極めて等差の多きものにして最も多く利あるものは一反より百圓以上も得るもあれど普通は參四拾圓乃至六七拾圓の間とす。

**製果及調理**　果物糖藏法、罐詰及乾果等及果物の調理果酒の釀造等に關しては其の知識極めて淺薄にして乾果として販賣せられたるは「かち」栗、乾柿、糖藏としては柑橘類醃藏として梅乾位なりしも近來は右の外無花果、葡萄等の乾果、梨、桃、柑類等の罐詰より諸種のジヤム、セリー等を製造するに至れり葡萄酒、苹果酒、蜜柑酒、梅酒等の釀造飲料も亦少ならざるも其製法未た不完全にして賞するに足るものなし。近來亦各種の果實を加味して種々の菓子を製造するもの出て來れり葡萄、柿、苹果、栗等の羊羹葡萄飴等は其一例なり

**果樹の病蟲害**　日本果樹の病蟲害は頗る多く且時々劇甚を極め慘憺たる狀況を呈することあるを以て大栽培家は其の驅除豫防に苦心せるが如く小栽培家に至りては殆ど雲烟過眼視せるもの多し然れども近來敎育の進歩と共に病蟲に對する觀念も大に增加し稍其の驅除豫防に注意を拂ふに至りしは誠に喜ぶべき事なり。一般病的の防除劑としては「ボルドウ」液撒布法行はれ又害蟲の防除法としては、捕殺及び石油乳劑の撒布、具穀蟲には靑酸瓦斯、二酸化炭素等を使用するものあるに至れり。（文責在記者）

---

以上の二編は歐米諸外國の讀者に、我が日本に於ける家庭並に果樹栽培の概況を知らしむるの目的を以て、起稿を請ひたるものなれども、我が國の讀者に對しても、亦稗益する所尠からずと認めたるを以て、之を日本文の欄に收むることとなせり讀者之を諒せよ。（記者）



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當なる剪枝を各種の果樹に行ふもの多くなりたるは喜ぶべき事なり。

果樹園と稱する程大面積に栽培せらるるは、柑類、梨、苹果、桃、葡萄、梅等にして栗、柿、李、枇杷等も稀れに之なきにあらざるも、數町に渡る面積の者少く、多くは一二反乃至四五反歩づゝ點在せるに過ぎず。一戸として栽培する面積柑橘、苹果、梨、桃、葡萄等にありては多きものにして三四町少きものは三四畝平均二三反より四五反なるが如し。栗の如きは栗山と稱し數十町歩を有するものなきにあらざるも、是は自然栗林にして栗樹園にあらざるなり。

**肥培**　果樹園と稱する程栽培するものは施肥耕耘に注意怠らざれども屋敷の周圍等に植附くるものは殆ど施肥耕鋤を施さず周圍の他の作物に施せる肥料の流れ來れるもののみにて僅かに生長し居るなり。施肥するものは春夏秋三回も施せども、春秋二回は普通にして中には寒肥のみを施すものもあるなり。肥料の種類は草肥、人糞尿、魚粕、油粕等なれども八分までは人糞尿のみを施すに過ぎず

**果樹の採收及販賣**　果樹の採收の方法は果樹の種類に依り多少異なれども架棚仕立盆狀其他矮性仕立のものは適當なる時期に手にて果樹より摘採するか鋏にて切り取るを常とす。天然(喬木)仕立の柿、梨は樹上に攀ぢ腰に小籠を着け之れに手にて採收せる者を入るゝなり。近來は網又は布にて作りたる袋にて採收するものあれども柿の如きは鋏竹にて折り取るもの多し。栗は自然に笑み落るものを採收すれども、栗園を栽培するものは其の末落下に到らざる前に竹竿にて打落し兩三日推積し置き毬の自然と笑み栗果の所謂栗色となりたる時之を剝取るを常とす。胡桃も栗と同じく其の熟せる頃打落し置き、表皮の腐敗し自然と剝脫せるとき之を取り能く水にて洗乾すなり。果樹の販賣法は果樹園を有するものは各自其れ相應の荷造りを施し之を問屋又は市場に販賣するを普通とすれども、柑類、苹果、梨の如きは其盛に栽培する地方に於ては組合を設け共同販賣若くは輸出の法をなす處も少なからざるに至れり。然れども彼の所謂屋敷若くは畦畔等に栽培するもの及び山林原野に於て自然生の果樹より得たるものは其の附近の乾物屋八百屋又は水菓子屋へ販賣するが如し。



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竹を合せ中に腐土を入れ縄にて巻き餘り乾燥せぬ様になし置く法なり。此の筒の代りに土鉢を用ふるもあり亦肥土を以て被蔽にて包み置くものもあるなり。

**插木**には普通插木の外玉插、割插、丁插等の法を行ふものあるも多くは盆栽家の行ふ法なり。

**接木**にも殺接 Kind of crown grafting(根接ともいふ)割接 Cleft grafting 水接 Grafting 高接 Top grafting 等種々の法あれども專ら果樹に應用せられしは殺接、割接、高接等に過ぎず近來舌接 Tongne grafting 鞍接 Saddle grafting 冠接 Crown grafting 三角接 Traingle grafting 芽接等流行し來れるも。果樹に行ひ最も有利なるは芽接 Buddug に及ぶものなしといふ。

**樹姿形成法** Training 及剪定 & Pruning 果樹栽培の知識極めて少く從つて樹姿形成法及剪技等の技能は殆ど皆無と稱すべき程なり果樹なるものは只實を蒔けば其にて足れるものとせられ手入等をなすべきものと考ふるもの甚稀なり故に從來の果樹の作り方は一言せば天然作りとか自然任せとかいふより外は名稱の附すべきなく從つて果樹の盛衰極りなく其結果所謂成年と休年とを生じ隔年にのみ其結果を見るに至れるなり右の次第なるを以て從來梨及び葡萄の外は剪定を行ふもの殆ど之れあるを見ざりしなり梨及び葡萄は古より架棚仕立法を行ひ來れり此の法式は本邦特有の形成法ならんか然れども近來園藝の流行に伴ひ種々の成形法行はるゝも專ら實用に適すると稱せらるゝは喬木仕立、Standard-training 盆狀形 Vase-tr（桃櫻、桃、柿）圓錐形 Pyramid-tr（苹果）及架棚形梨葡萄苹果等の仕立に過ぎず好事家は「コルドン」仕立扇狀仕立 Fan-tr 叉脚形仕立 Candelane-te 肋骨形仕立 Horoz Gurodon-tr. 等を行ふものあれど此の法に依り利益を得たるもの不幸にして未だ聞かす。

**剪定**は從來梨及葡萄に僅かに行ひ來れるのみにて他の果樹には殆ど絶無にて只餘り繁茂に過るものある時は枝を多少切透す位なりき。然れども梅と柿には地方に依り一種の摧枝法を行ふ處あり、東京附近にては豐年の翌春柿の小枝を盡く折取り殆んど坊主となす處あり、亦武藏の吉野地方にては梅の栽培家は勢よき中枝を時々摧折し垂柳の枝の如く下方に懸垂する處もあるなり。然れども近來は漸く正



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梨 Pear and sand pear　柑橘類 Oranges
苹果 Apple 洋梨 日本梨　柿 Kaki or date plum
枇杷 Loquat　柘梅 Pomegranut
榲桲 Quince (Japanese)　桃 Peach
梅 Japan apricot　杏 Apricote
李 Plum (Japan)　棗 Jujube
櫻桃 Smeef cherry　葡萄 Grape
無花果 Fig　須貝利 Gooseberry
胡桃 Japan walnut

## 栽培一般

日本に於ては梨、葡萄、蜜柑等の外は従來一定の栽培法なるものなく、只栽培者の思ひ思ひに任せ栽培し來れるが如し。近來(明治十年以來)西洋果樹の輸入と共に學理に基ける栽培法の唱導せらるゝにまりたれど、實際の栽培者は未だ舊習を墨守し我流の栽培を爲すもの多し。

**繁殖法** Propagation 從來二三の果樹の多は種子に依り繁殖せられたりき、然るに近來は果樹栽培と稱する者の多くは接木、壓條、插木等に依り其の苗を得るに到りたれども尚自家用的に栽培するものは種子より育成するもの少なからず、繁殖の方法は元と盆栽家に盛に行れ深く研究せられたれども果樹栽培家には之の研究をなしたる者少なかりしが如し勿論梨、柑橘、葡萄栽培家中には之が研究をなせるものなし。と云ふにはあらされども盆栽家の如く熱心ならざりしなり。

**繁殖法** Propagation の多くは支那傳來なるが如し而して此方法は實蒔 Seeds 壓條 Layers 插木 Cutting 接木 (Grafting) の四種にして芽接法の如きは西洋栽培の輸入後に專ら行はるゝに至れるなり。實蒔は總ての果樹に行はれたる法なれども、眞の栽培家は砧木用に供するものみにて他は專ら插木壓條接木等の法を採用せり。

**壓條法**とは親木の根際より發生せる枝條を假曲し竹にて止め之に土を覆ひ置く法なるも稍注意するものは根の發生を速かならしめんが爲めに假曲部の下面に疵を附くるなり又枝條高くして地に埋め難きものは竹筒取法 Kind of pot layers とて一節を附したる竹筒を作り之を二つに割り取木にせんと思ふ枝の皮に少しく疵を附け其の苗を得るに到りたれども尚



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畦畔に栽培せらるゝも其質只種子若くは苗を植附けたりといふに過ぎざるものにして、其手入は殆ど之を施さず天然に一任し偶施肥する位が關の山なり。

如此從來日本に於て果樹栽培の振はざりしは、毎戸多少果樹を植附自家用に供したりし爲もこれあるべけれど、重なる原因は氣候と國民の衣食の習慣とが然らしめたるなるべし。日本の氣候は極めて温暖にして空氣土壤は常に温潤なれば、草木の繁茂には最も適合せるを以て到る處に山水の類を形成すれども、こは果樹には餘り宜しからず。故に之が好果を收めんには多くの費用と技術の鍛錬とを要せざるべからざるの困難あり。又日本人の常食は淡泊清爽なる植物質多きを占むるを以て、自然その上に淡泊なる果物を嗜好するの念薄きは自然の事なり。

然るに維新後西洋文明の輸入と共に衣食住の程度も急に増進し、果物の需要も亦從つて増加し茲に初めて果樹の栽培の必要を感じ是等の栽培家も漸く出で果樹の種類も產額も年々増加するに至れるのみならず、柑類及苹果の如きは之を外國に輸出するに至れり。今茲に明治四十年の調査に羅る柑橘類、梅、桃、柿、梨、苹果、葡萄の產額及金額を擧ぐれば左の如し。

| 品名 | 栽培見積反別 | 產額 | 同上金額 | 單價 |
|---|---|---|---|---|
| 柑橘類 | 二、四〇〇町 | 五、三五四萬貫 | 九三萬円 | 蜜柑一貫目二錢 一八六 |
| 梅 | 八五〇〇 | 五三萬石 | 六八一 | 其他柑橘一貫目二錢 一五、三 |
| 柿 | 三、一〇〇 | 五、一六九萬貫 | 七七五 | 一、二〇〇 一石二錢 |
| 梨 | 七、一〇〇 | 一、四三九 | 三四 | 一、一五〇 一貫目廿錢 |
| 桃 | 六、三〇〇 | 七〇七 | 二一三 | 一、三六 |
| 苹果 | 四、三〇〇 | 六七〇 | 三六 | 一、三〇〇 |
| 葡萄 | 三、八〇〇 | 三、三八 | 一四七 | 四八〇 |
| 計 | 八二、五〇〇 | | 三、四九九 | 四、三四 |

尙明治四十年に外國へ輸出せる苹果及柑橘類の數量及金額を擧ぐれば左の如し。

柑類　一九、一七〇、五四七斤　同上價格　一、〇〇六、二三六円

苹果　二、九五八、四一一　同上價格　二八七、三二二

而して其輸出先は英領亞米利加、北米合衆國、支那浦鹽方面なり。

日本に於て果物として嗜好せらるゝものは左の數種とす。



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のもあつて、漸次一部に於ける思想上の變化を來しつゝある。加ふるに、生活上の壓迫のため婦人が家庭（ホーム）を作らずして、工場などで、働いて居る者も多く、婦人の生活問題、職業問題も起つて居る。故に今後は家庭の樣子も、婦人の生活も、多少變つて來たことゝ思ふ。しかし我々日本人は、西洋が先きに立つて試驗して呉れるので、我々は其成行を見物し、其弊に陷らぬやうにし、其長所を採用して、良好なる成績を擧げ得るの利益を有する。故によく自らを知ると所に、西洋の考察に勉めねばならぬ。しかし忠孝といふ日本國民の根本主義は、如何に家庭や社會が變つても、決して變はる事はない事を確信するのである。（完）

（文書在記者）

# 日本に於ける果樹栽培の概況

## 總說

東京府農事試驗場長　作間餘三郎

果物を食するとゝ云ふことは、餘程古くより行はれたる事にして今日の菓子と稱する者ゝ未だ發明せられざる時代は菓子の代りに此の果物を用ひたる者なり。されど一般人民の食物となりしにはあらずして僅かに高貴の人若くは兒童の間食にのみせられたりしを以て其栽培も今日の如く廣からず、多くは山村原野に自生せる者を採收し之を販賣したりしが如し。尤も昔時は（現今にても然れども）人家稠密なる都會以外に家屋敷を有する者は各戸に二三種の果樹を栽植し之を自家用に供したりき從つて一般市場の需用多からざりし爲、二三果物の外は特に栽培すべき者との觀念なく、又研究する者もなかりき。果樹栽培と云ふ聲を聞くに至りしは實に近年のことなり。さてこの昔より畑、園若くは林と稱する程の面積に栽培せられたる果樹は柑類、葡萄、梨梅等に過ぎず、其中柑類及葡萄、梨の如きは深く注意を以つて栽培せられしかども梅の如きは其の梅園何々の梅林と稱せられて大面積に栽培せらるれど多くは花を賞する目的を以つて栽培せられ果實を目的とせしもの甚稀なり。栗の如きも栽培せらるゝ者なきにあらざれども、全國に於ける產額の過半は山村原野にある者より採收せられしものなり。柿、桃、枇杷、榲桲、杏、季、棗、銀杏の如きは屋敷の周圍畑の



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愛せられ、母としては、子に敬はれ、親切にされたのである。故に概して日本の婦人は不平を知らず、不足を感せず愉快の氣持を以て働き、又晩年は隱居として、幸福なる生活を送るのである。

又從順は婦人の德として、よく行はれたが、同時に日本の婦人は勇氣に富み、戰時は勿論平時に於てもよく其特色を發揮した。武家の娘は結婚の時は長刀（なぎなた）懷劍を持參するのが例で、非常の用に供し、又自己の貞操を保護し、死を要するときは、人手を待たずして自裁するためである。故に其行爲にはスパルタの婦人を連想せしむるものが多いのである。

婦人の働き場所は、家庭であつて、舅姑、夫に仕へること、子供の養育は勿論、裁縫、洗濯、掃除等、家事は悉く主婦のなす所である、殊に清潔を貴ぶから、毎朝障子を拂ひ、疊を掃き、椽側（えんがは）、臺所などを水で拭くので、一日も之を廢することはない。故に室内はきれいで、塵一つ止めず、人は皆洗足で疊の上を歩き又坐るのである。故に日本の婦人は甚だ勤勉である。朝から晩まで、殆んど休むことなく働いて居る。

日本人は祖先を崇拜するので、家庭には必ず household shrine があつて、諸神又は佛陀又は一家の祖先及び家族の死せる者の靈の祀り、飯、茶、酒、菓物などを供へ、夕には燈明を點じて、これを拜するのである。これらの service は婦人の任務である。而して婦人は年を取ると、其一生の義務を卒へたものとして、隱居となり、後生を願ふためにお寺詣りをする者が多い。

以上述べた所は、主もに明治維新以前の家庭生活の大要である。而して今日に於ても、大體は其特色が傳はつて居る。しかし以前の婦人は、德育か主で、知育が不足であり活動が家庭に限られて居て、社會的には、餘り働かなんだのである。然るに一八七二年に學制が頒布せられてより、漸次女子敎育も盛んとなり、其知的方面も開發せられ、其眼界も廣くなり、日本の位置が世界的となるに及んで婦人も家庭以外、國家社會に對する任務を一層多く意識するやうになり、又西洋の哲學や文學が輸入せられて、この感化を受け兩親と夫妻との別居、婦人の獨立個人主義などを唱へるも



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な嫁で、結婚しては、舅姑と同居すべきは勿論、新たに得たる兩親として、肉身の親と同じやうに、孝行せねばならぬのである。故に結婚に當つては、親から娘には言ひ聞かせ「これからは向ふの舅姑を、本の親と思ふて、良く仕へよ。舅姑に孝なるは、卽ち我等に孝なる所以、これに不孝なるは、卽ち我等に不孝なる事であるぞ」と諭されるのである。日本では夫婦は同心一體で、一方は他のother self である。故に夫の親は、妻の親、vice versa である。娘が器量がよくて、插花、茶、琴、禮式作法、何でも出來ても、肩腰を揉む按摩の稽古が出來て居なくては、良い嫁にはなれぬと、敎へた人もある。誰れの肩腰を揉むのか、言ふまでもなく舅姑のである。西洋の嫁には、舅姑と同居を始め、斯る事は、考へるも shuddering かも知れぬが、日本では ordinary course である。それで日本では夫婦仲がよくても、妻が舅姑の氣に入らねば、この唯一の理由で離緣となる事もある。嫁は夫ばかりでなく、舅姑に仕ふべきもので、夫も自分よりは、先づ自分の親によく仕へて呉れるを、妻に望むからである。

日本では夫のことを「所天」ともいふ。卽ち妻は夫を天として仕へ、よく家政を治め、後顧の憂なくして、十分に夫を活動せしめねばならぬのである。故に妻は、夫の爲めとならば、その財產は勿論、身命をも捧げて惜まぬのである。「手足の爪を放しても皆夫への爲ぢやもの」といふ思想は、皆妻のもつて居たもので、それが事實として現はれた例は幾らでもある。而して夫のために、自己を殺ぎ、あらゆる犧牲を拂つても、少しも損をしたなどゝ考へぬのみならず、それが役に立つた事を、何よりも喜ぶのである。

母としてはまた、その子を養ひ育て、忠孝の道を敎へ、天晴美事に敎育して、家名を揚げしめんことを、理想として働く。その爲には、如何なる犧牲をも辭せぬので、殊に寡婦が、夫の忘れ形身として、その子を育てるために、苦心慘憺なる生活をなす事は、よくある事である。

斯やうに日本の婦人の生活は perpetual self-sacrifice self-renunciation endurance の生活であつた。しかし男子はそれを知らぬ顏に兎も角も婦人に要求し、婦人を虐待するのではなく、十分の同情を以て、婦人を待ち、妻としては、夫に



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日本國民を支配し來れる道德の基礎である。尤も封建時代に於て、武家が政權を執り、「大名」が割據して居た時には、忠といふものは、直接其 feudal lord に對する忠であつたので皇室は唯神聖犯すべからざるものとして、すべての者の上に安置されて居たのである。これが明治の維新に由つて、皇帝が親しく國家の政治を總攬せらるゝに至つて、忠は直接皇帝に對する忠として、昔の有樣に返つたのである。元來明治の維新の動機そのものが、大義名分を正すといふので、忠の意義を明かにし、これを實行するにあつたのである。

そこで、日本の敎育に於ては、學校でも私塾でも、家庭でも、古來この忠孝といふ事が、一番に重きをおいて敎へられ、今も敎へられて居る。それで歷史上これが、實現せられた有名な事蹟も少くなく、顯はれて居ないでも、此精神は、國民の腦裡に浸込んで居て、何處でも、誰れによつても行はれて居るといつて可いと思ふ。これには女子も取り除けではない。

それで家庭に於ては、孝の對象として、兩親は尊敬せられ、子は自己の私害を顧みる前に、先づ親を養ひ、よく之に仕へて、其幸福の爲に盡さねばならぬ、又從順でなくてはならぬのである。親は親で子が大きくなれば、孝行して呉れる事を期待して、子の敎養のために、艱苦を厭はず全力を注ぐのである。それで日本に隱居、（如字的に譯せば、活動社會から退隱して安樂に暮すこと）といふものがあつて、子が一人前となれば、自分は隱居して、子の奉養を受け、茶、花、盆栽、圍碁、謠曲、作歌などの娛樂を事として、其晚年を樂しむのである。故に親は晚年を獨立で送るために、金錢を貯ふることなく、すべての資本は子におろし、財產は子に與へて、唯子に賴つて生活するのである。故に日本では年寄を疱末にし、親に孝行せぬものは、人面獸心として賤しみ、如何に多くの金を持ち、年數があり位置があつても、人としての重要な資格を缺いて居るものとして人が共に齒せぬのである。故に日本では、西洋にて往々見るが如き、老年の寂寞、孤獨、賴り無さは、見られぬのである。

孝は子にのみ要求せらるゝのでなく、子の妻にも期待せられる。日本では舅姑を疎外するが如き嫁は、尤も不都合



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第壹卷
第參號

# 日本の家庭

東京女子高等師範學校教授　下田次郎

日本の Nation は、家長主義の民族から發達したもので、今日の皇室は、史前の時代から、人民の宗家であつて、今日の國民は、大抵は史前の神話につながる頃から、皇室の臣下であつた者の子孫であるか、又は皇室から分れたものゝ子孫である。この事は、現存せる日本の古い系圖の本を見ても明かである。其の他海外から歸化した者の子孫もあるが、永い間に、本來の國民と同化して仕舞つて、少しも其間に區別を存せぬやうになつた。此の如くにして、建國以來二十六世紀の久しきに及び、皇室と臣民との關係は、實に濃厚親密なるものとなり、其情誼は家族に於て見るが如きものである。卽ち日本國は、家長主義の下に、家族を基礎として、發達したもので、今でも一大家族であり、皇室は其總本家で、皇帝は、其家長である。故に日本では、家族といふものに、二重の意義 Importance がある。小なる家族卽ち、夫婦子供等より成る所謂家族として、及び大なる家族卽ち國民としての意義是れである。是に於てこの兩者を通じて行はるゝ實踐道德の根本主義（プリンシプル）がなくてならぬ。それは忠孝である。Loyalty filial love この兩者は同じ性質のもので、「忠臣は孝子の門より出づ」などの語もあつて、古來



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第一回

# 貿易品博覽會

明治四十三年四月一日ヨリ

明治四十三年五月三十一日迄

開催

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# 東京勸業協會

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ジヤパン、マガジーン第壹卷第參號

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"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE"

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TAKING EVERY CARE TO BRING UP HER CHILDREN.

*(See Japanese Home Life Page 280)*

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# The Japan Magazine

VOL I. MAY, 1910. No. 4.


# Material Development of Japan

## By BARON EIICHI SHIBUSAWA

BARON EIICHI SHIBUSAWA.

Baron Eiichi Shibusawa, who has interested himself in almost every line of enterprise concerning the material progress of New Japan, and has been looked upon as the great pioneer in the fields of commerce and industry, has just reached the age of seventy, and in order to lessen his work he has resigned all his positions except that of the President of the First Bank. He is regarded as the great authority on financial and economic matters, as the chief counsel in charity and other works of public benefit, and occupies the position of General Adviser to the whole nation.

In addition to the establishment of the Bank of Japan, the Yokohama Specie Bank, the Japan Industrial Bank, and the Japan Credit Mobilier, the Baron has either promoted or supported other companies,—such as gas and electric light, ship building, weaving, spinning, hemp and rope making, mining, farming, reclamation, railway and steamship lines. For a long time he labored to start new undertakings in Korea, opening branches of the First Bank at Seoul. He also constructed the Seoul-Chemulpo railway, and Seoul-Fusan railway.

In May 1900 he was created a peer with the title of Baron in recognition of his past services to the State. This was the first instance in which such an Imperial favor was bestowed upon a private business man. Last year he was appointed Chairman of the Honorary Commercial Commission of Japan to the United States, when a delegation of representative businessmen responded to the invitation of the Chambers of Commerce of the Pacific Coast to visit the chief cities of America.

ONE who has been for more than thirty-seven years closely connected with the banking and commercial circles of Japan will naturally find it no easy task to write concisely on so prolific a subject as the material evolution of the Empire. Before the opening of Japan to foreigners the progress of commerce and industry was slow and extremely limited in extent. The merchant was despised or ignored and the politician was paramount. All power was in the hands of the Government. Even taxes were paid in kind, the mediums of exchange being mostly rice, vegetable wax and salt, which were collected by the officials of the Shogun's Government. The sphere of business activity was extremely


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limited. Financial and industrial enterprise occupied a wholly different position compared with present conditions. Banking there was practically none. Industry was confined to the small handicraftsman, and trade to the despised agent or the petty retailer of goods.

Consequently when the Empire was opened to foreign trade our commercial classes had not attained a degree of mental development capable of coping with the responsibility. As the result of centuries of subjection they entirely failed to understand how to seize the opportunities before them, so that commercial intercourse with foreign countries was more or less neglected even up to the Restoration. With the commencement of the Meiji Era, however, the status of the commercial class gradually underwent transformation. The Government, and even the merchants themselves, began to see that everything possible must be done to emphasize the importance of trade and to promote the interests of commerce. In Count Okuma's book on the fifty years of Japan's progress there is a chapter on the origin and growth of Japan's banking institutions, which treats this matter very fully, and might with profit be referred to in this connection, if space permitted.

Notwithstanding our many economic blunders and the general imperfection of our financial personnel, our banking system has gone on very smoothly and made great progress. But enormous as has been our financial development during the last forty years, even our greatest banking institutions are still insignificant compared with those of some foreign countries. Considering, however, the brief space of our opportunity, we have produced some financiers of eminent ability, and we have many safe and powerful banking establishments and business corporations. With regard to our material progress as a whole, it can by no means be taken as slow. Indeed if we maintain our present rate of progress for the next forty years, the results will be eminently satisfactory; but the certainty of this is a question no one now can answer. Personally I am anything but satisfied with the present financial, industrial and commercial conditions of the country. Compared with English, Americans, and Germans the majority of our masters of business are somewhat deficient in ideas of how best to facilitate the progress of their respective enterprises. The defect is, perhaps, more national than personal or financial. Among us thrift is making some advance, but not to the extent of properly utilizing our banking institutions. We are by no means as saving as the people of foreign countries. Could this spirit be more emphasized among us our savings might easily be doubled or even trebled, which would greatly ease our money circulation.

It is of course very important that we shall attain a degree of financial economy that will enable us to take our place in the financial affairs of the world. Strictly speaking, Japan has not yet financially entered the comity of nations. As yet foreign capital does not readily flow into this country, and until that time comes we cannot be said to have reached a proper degree of progress in the field of economics and finance. We must not be content until we have achieved that position where we can command cheap foreign capital as easily as a business corporation can obtain a loan from the bank on a promissory note. Doubtless we shall come to this in time, but as yet it appears somewhat distant.

Our industrial advancement is more encouraging but furnishes us with no reason for cessation of careful attention. Mechanical processes are gradually superceding manual crafts and subsidiary occupations, until we have now almost every manufacture to be met with in Europe and America, but the scale of our operations and the extent of our output cannot be compared with industrial centers abroad. We are mainly lacking in skill of manipulation, perfection of execution, and capacity for output. Take for example silk,

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the greatest and most important of our industries, for which we have unrivalled facilities of climate and foreign demand; our process of manufacture is yet inferior to that of France and Italy; consequently our prices are higher than are warranted by the quality we produce. Moreover, the present output could easily be doubled, with improved quality and reduced price, if we would but rightly go about it. Our only serious competitors are China, Italy and France; but with the improvements, above suggested, we could more than compete with these countries. Going through the districts around Suwa and Ueda in the Province of Shinano, and Shikage in the Province of Mutsu, one finds silk producing establishments in plenty, but none of any great capacity. I would not advise displacing these small factories by large mechanically operated establishments; for even without that the quality of the filiatures could be improved and the output increased, to such a degree as would considerably lessen the cost of production.

In the matter of iron industries, too, we stand in need of vast improvement. I have inspected many of the great iron works of the United States and have been struck with unbounded admiration at their economy of operation and capacity for output, as well as the skill of the workmen. Notwithstanding our scarcity of raw material we have a certain number of iron industries, but apart from the Government foundry at Wakamatsu and the new steel works at Muroran, they are too small to claim special mention. Indeed when we take into consideration the immense disadvantage we are laboring under for want of iron ore, it might be advisable for us not to attempt competition with those foreign countries where the raw material is ready at hand. Would it not really be cheaper for us to import the manufactured iron from Great Britain or the United States? With the ever increasing use of iron in bridge building, railway construction, engineering works, and now in fire-proof house construction, we cannot hope to supply our own demand.

In no department of industrial progress is Japan showing a greater degree of advancement than in the cotton spinning and weaving business. It is only some twenty-eight years ago since the first spindles began to operate in this country, and now we have 82 companies, with more than 2,000,000 spindles, supported by a capital of about 25,204,410 yen. At first cotton in Japan was spun and woven by hand. It was the universal material for clothing among the lower classes, while the upper circles of society used it for underclothing on account of its warmth.

About 1880, foreign cotton began to be extensively imported. But it was soon considered that dependence upon foreign countries for so indispensible an article of clothing, was detrimental to the interests of the nation, and the Government by careful investigation discovered that its manufacture could very easily be introduced into Japan. Accordingly the necessary machinery was imported and soon one man was doing the work that formerly required a hundred hands. With increased production and cheapness of material, the demand enormously increased and the manufacture of cotton became exceedingly profitable. With the appearance of foreign looms in the cotton factories the old hand looms of the country vanished never to return. Our raw material comes from nearly all the great cotton-growing countries, chiefly India, Egypt, and the United States. As every inhabitant of the country is a constant consumer, the demand for cotton is enormous; while our surplus production goes to China. Most of our cotton mill operatives are women, to whom such work seems well adapted. It is because of our capacity for cheap labor that we are able to overcome the drawbacks of imported raw material and compete so successfully with our rivals. In this industry we have not nearly reached the limits of our possibilities, which is remarkable, seeing that

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thirty years ago we were strangers to any modern method of its production, and had to import the knowledge as well as the machinery.

Cotton yarn of low count is not yet extensively produced in Japan because of the lack of demand for it, but the demand is increasing. Though our possibilities in the way of development in cotton manufacture are immense, we must not forget that China, too, is undergoing a vast and speedy transformation, and in the near future is bound to become a formidable rival, not to say anything of the tremendous competition we shall continue to meet from the United States. But by maintaining our low cost of production and improving the quality sent forth from our looms, we may hope to hold our own with the best of all comers in all good fellowship. If we could but put our silk spinning industries on as safe a basis as our cotton plants there would be more hope for one of our most important enterprises. A country producing such vast quantities of raw silk as Japan annually raises ought to be quite independent of foreign countries, and yet it is actually the case that certain kinds of silk used among us have to be imported from France. We have a few successful silk spinning mills, but so far a great deal of the work is done by hand. We entertain hopes of further development, however, though it is impossible to expect that our advance shall be as rapid as in the cotton spinning industry.

In the production of hemp Japan is making considerable progress. Flax thrives well in the climate of Hokkaido, and the annual crop there is now quite extensive. It is some twenty years since the first flax spinning enterprises began in this country, and most of the subsequent companies have become amalgamated under the name of the Imperial Flax Manufacturing Company. The industry may be said to show indications of a prosperous future, though the development is as yet insignificant. With the progress of modern civilization throughout the Empire, the use of flax is sure to increase among our people.

One of the greatest defects in our modern progress is the backward condition of our chemical industries. In Japan the lack of practical experience in this enterprise so increases the expense of production that we have thus far been unable to compete successfully with foreign imports, either in quality or price. The chemical industry is one in which most of our capitalists appear to take but slight interest, a state of affairs that must be altered if we are to meet the needs of the nation.

On the other hand related industries such as the production of gas and beer, have undergone phenomenal development. The erection of gas plants was begun under the auspices of the Government in the early years of the Meiji Era, but in time it was thought advisable to transfer the works to the management of private enterprise. The first gas company organized in Japan began operations in 1877, the concern taking over all the property formerly in the hands of the Government. The undertaking grew to such an extent that the original capital of 300,000 yen expanded until it now stands at 17,000,000 yen. The by-products of the gas industry in Japan have become equally profitable. Gas is now increasingly used for fuel in heating and cooking, and continues a strong competitor with electricity for illuminating purposes. Besides the Tokyo Gas Company there are strong companies in Osaka, Nagoya, Kyoto, and various other important towns of the Empire. But also in this field there is still ample room for further development.

On the subject of our brewing industries it is not necessary to dwell at length, suffice it to say that we have several highly capitalized companies, all of which appear to be doing a profitable business.

The mining industries of Japan must be regarded as having made remarkable progress, the most important of them being engaged in the production of copper and coal. There

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are also valuable mines of gold, silver, tin, antimony, and other metals, but those most connected with the economic and industrial evolution of the nation are the copper and coal mines. So far our most important and extensive coal deposits have been found in the island of Kyushu, where the great firms of the Mitsui company, the Mitsu Bishi company, and the Furukawa company are carrying on extensive operations with an immense output. One of our largest coal mining companies is the Hokkaido Tanko Kisen Kaisha (Hokkaido Colliery Steamship Co.) with large and valuable mines in the island of Hokkaido, supplying most of the country around Tokyo, and exporting considerable quantities. The possibilities of further development in the production of coal in Japan must be regarded as immense.

Our most extensive copper mines are those of the Furukawa company at Ashio, and the Besshi mines of the Sumitomo company at the place after which the mines are named. The aggregate annual output of these companies is about 13,300,000 pounds. Space does not afford extended reference to the numerous smaller copper mines which produce the ore in considerable quantities. At first Japanese copper was sent out from the mines in a crude state; but now all the mines have the necessary apparatus for refining the metal, the electrical process of extracting the copper predominating; and the works at the mines and elsewhere send out the copper in blocks or wires as desired for the market. As yet the extent of the copper producing districts in Japan is uncertain, but doubtless the possibilities of even richer discoveries are greater than at present they appear. Japan's most important gold and silver mines are in Sado and Koshiu, with further important veins of silver at Oshin, in no case are the results sufficient to justify anticipation of any great development.

Of late a new development has been going on among us in the direction of increased facilities for motive power, which is sure to have a very favorable effect on the industrial expansion of the country. As water abounds everywhere among our hills, the country is well adapted for the promotion of hydro electric power, and though we have for long neglected to utilize the immense resources of the country in this respect, we are beginning to wake up to our possibilities, and the various schemes on foot indicate an enormous development in the use of water for motive power in the near future. The Tokyo Electric Light Company has already harnessed the forces of the Katsura river to the extent of 30,000 horse power; while powerful syndicates have been formed for similar enterprises on the Uji, the Oi, and the Kinu rivers. It is expected that these schemes will soon have advanced beyond the stage of investigation, and that at no distant date Japan will have at her disposal unrivalled facilities for the supply of cheap motive power.

Another important aspect of our Empire's progress is the interest being taken in the development of transportation facilities. These, of course, are as essential to the development of a country as the establishment of good banks; in fact banking and transportation must go together as the two wheels without which the carriage of material advancement cannot proceed. The people of Japan are especially concerned about railway extension and improvement, of which the country stands in great need, but since the nationalization of the lines, there seems to be little hope of seeing any expedition in this direction. It is even a question whether existing railway facilities are rendering their most efficient possible service to the public. From a commercial and agricultural point of view the present railway management does not at all meet the requirements of the nation, especially in the way of constructing branch lines and cheapening the cost of transportation. I think, however, that as time goes on and the management becomes more experienced the Government

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will be in a position to meet more efficiently the needs of the country in regard to cheap and convenient transportation. It is regretted universally throughout the Empire that since the nationalization of the lines, railway extention seems to have come to a standstill. Some remedy must be found to obviate this state of affairs.

In the matter of marine transportation our progress has been somewhat more satisfactory. At first our development in this direction was slow, the country having a large number of small shipping companies, but in time the old native junks were replaced by steamers. The two largest and earliest companies formed were the Mitsu Bishi and the Kiodo Undo, and though for a time they were keen rivals, they at last united in the present Nippon Yusen Kaisha, which has so expanded that now it has a fleet of 86 ships, aggregating a total tonnage of 254,385, with a capital of some 22,000,000 yen. The Toyo Kisen Kaisha is another powerful company with a capital of of about 6,500,000 yen and the Osaka Shosen Kaisha with a capital of 16,500,000 yen is a still more powerful shipping corporation. These three companies are more especially concerned with foreign trade, most of the coasting business being still done by small private ship owners. But with all our shipping facilities there is much room for improvement in our marine transportation service, before it can be said to have reached an efficiency consistent with the needs of the nation's commerce.

A further feature of our recent progress, that might be worth mentioning, is the growth of our insurance business. The first Japanese insurance company started in 1876, and this still exists and is prospering. Since that time various insurance companies have come into existence until now we have corporations representing every phase of the enterprise. Warehousing companies, too, have appeared among us, and with the extension of commerce, seem to be proving an increasingly profitable investment.

In conclusion, I should like to remark how greatly it is to be regretted that so much of Japanese industry is retarded by lack of unity and concentration. There appears to be a remarkable want of understanding among our manufacturers as to the nature of the goods to be turned out and the region of their disposition, thus entailing a great waste of time, expense and labor. Articles made in the north of Japan are continually being sent to the south for sale; while the same articles produced in the south find their destination in the north of the Empire. Such methods naturally necessitate longer time in delivery and increased transportation expenses. I anticipate a time when this loss of wealth and energy shall be remedied. It is, however, very difficult to say how soon, or to what extent this desirable readjustment will take place; but certainly no time should be lost in hastening toward this ideal of system and coöperation.

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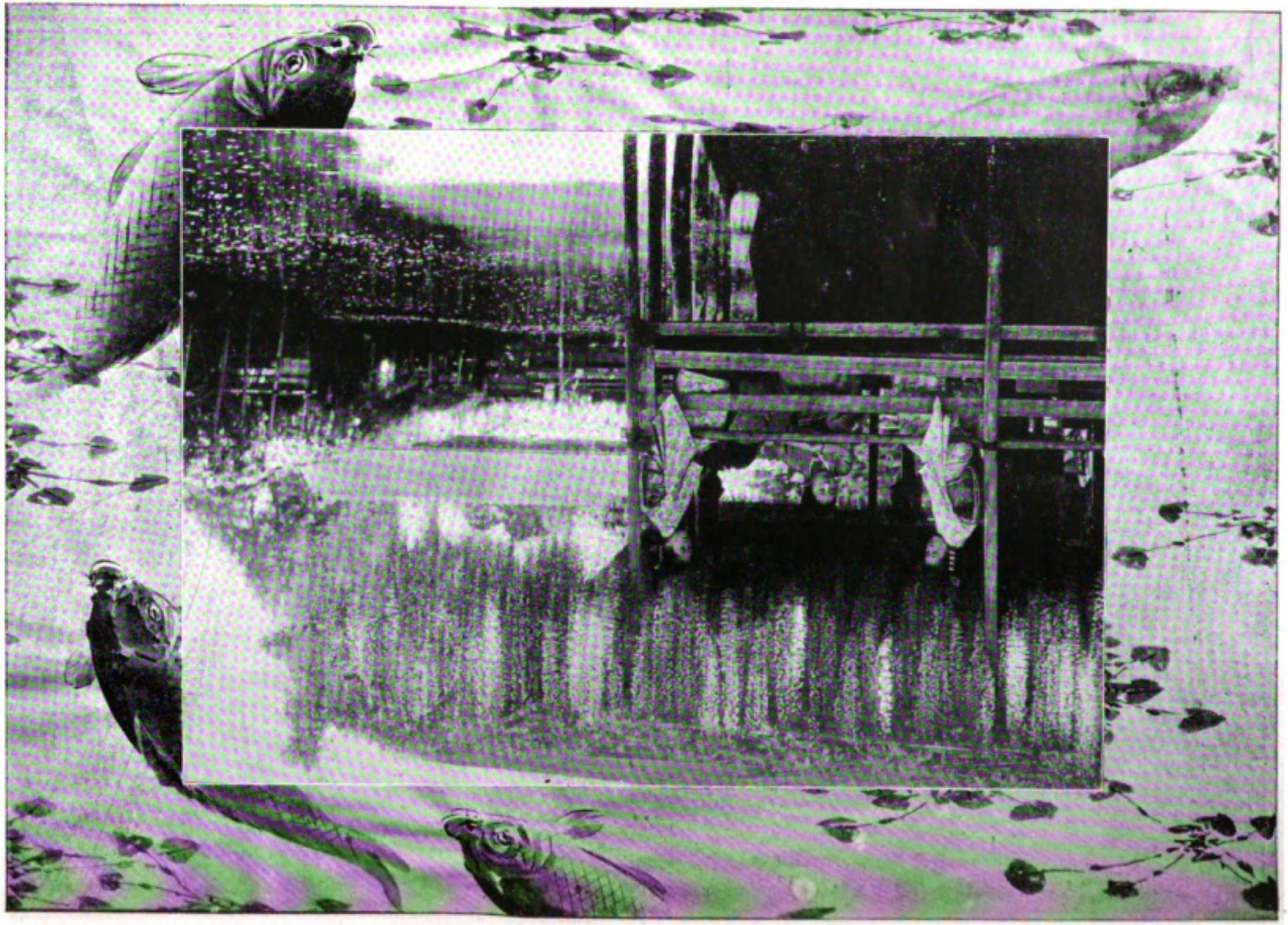

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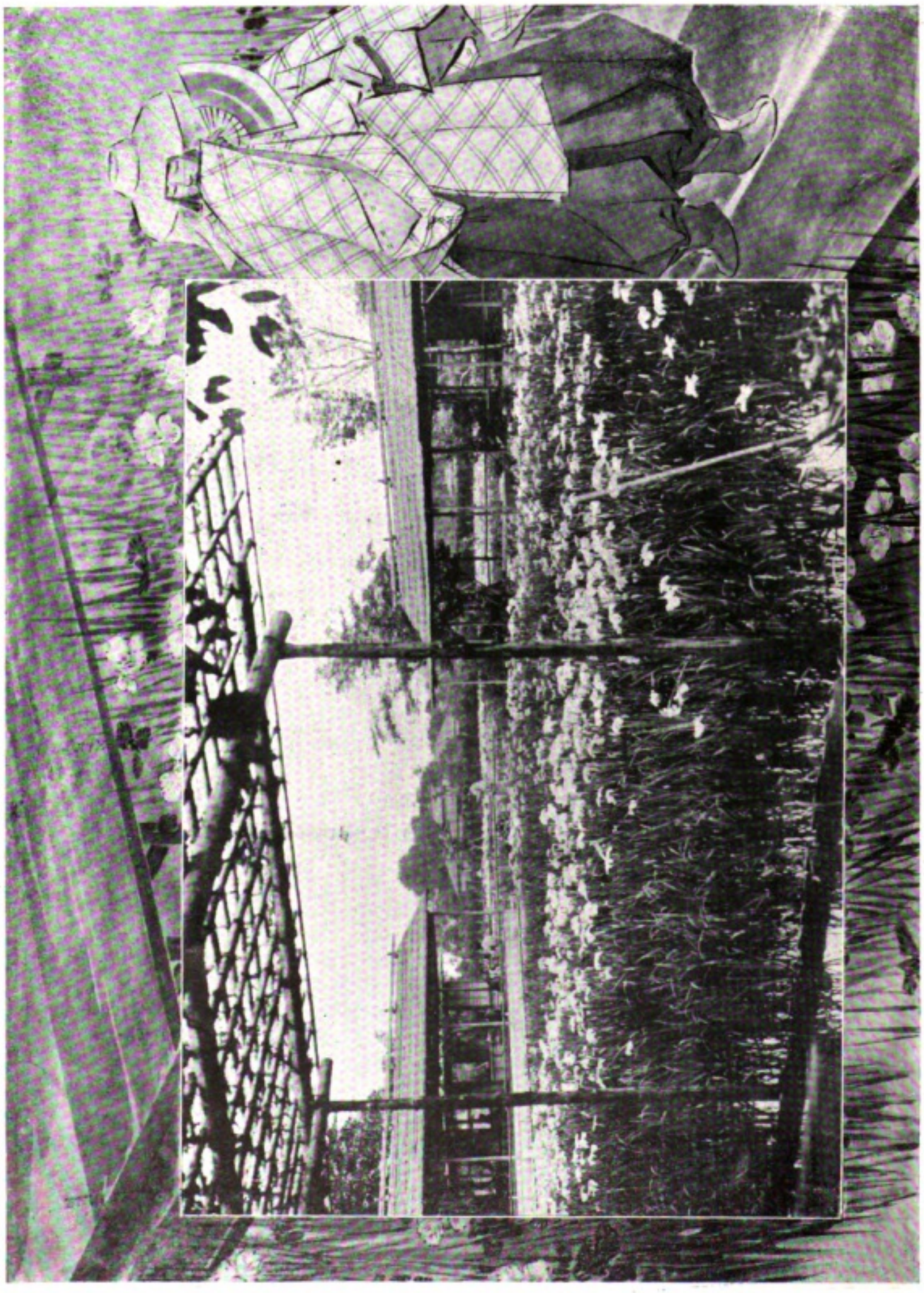

FRAGRANT FIELDS OF IRIS.

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# Makers of Modern Japan

## As Seen by the Late Shuntei Toyabe

By

WALTER DENING

### CHAPTER II.

HAVING shown in a general way what was the exact position occupied by Mr. Toyabe among Japanese modern writers and quoted testimony to his efficiency and many gifts, I now proceed to lay before readers of this magazine the criticisms, reviews, descriptions and arguments of this keen observer of men and things, giving his ideas as far, as possible in the very language which he used. His "Character Sketches" have been issued by the Hakubunkan in two bulky volumes, running to some 1300 pages, under the title "Meiji Jimbutsu Gettan." I venture to think that no such history of the politics of the Meiji era has been written or is likely to be written, as is to be found in these pages. The Japanese of the extracts I am about to make from Mr. Toyabe's "Character Sketches" will be found in one or other of these volumes, though they originally appeared in the pages of the *Taiyō*. I will begin with his analysis of Admiral Tōgō's character and its relation to hero worship. The article from which the following extract is taken was penned in January, 1905. Nothing could be more beautiful, says Mr. Toyabe, than the modesty displayed by Admiral Tōgō on every occasion when the nation has given expression to its great admiration for the part he has played in the war. All his despatches and his speeches have breathed the same tone of self-depreciation and self-effacement. If victories were won, they were the result of the Emperor's virtues and the bravery of the officers and men who fought with him. Napoleon once said that the great epoch-making battles of history were won by great generals rather than by soldiers who fought under them. It was Caesar, and not the Romans, who conquered Gaul; Hannibal, and not the Carthagenians, who won successive battles against the Romans; Alexander the Great, and not the Macedonians, who made extensive conquests in India; Frederick the Great, and not the troops who fought under him, who won victory after victory in the great Seven Years' War. This remark embodies perhaps the general opinion of Europeans and Americans; and so in all the great wars of history the names of great generals or admirals have received more honour than the brave men who served under them. Military hero-worship has been carried so far that success in war has been represented as dependent on leadership rather than on the efficiency and bravery of large bodies of troops. Admiral Tōgō's whole attitude in this war, it seems to us, is a protest against any such notion. Whatever people may say of him, his opinion of himself is that he is only an ordinary Japanese who is scrupulously discharging his duties as an admiral. He does not claim to possess any qualities that other Japanese do not share. He objects to have attributed to him magical powers of any kind. In this he is right; for to us he does not seem to be anything more than a typical Japanese. Our Admiral Tōgō does nothing that is beyond the powers of ordinary Japanese; nor is he a preternatural being that can work miracles. . . .

At the close of the feudal age the great clans were wont to boast that all Japan's military

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strength centred in them. The Chōshūmen spoke of the army as though it were their creation, and the Satsuma men did the same with the navy. In the second session of the Diet, Count Kabayama, Minister of the Navy, astonished the members of the Lower House by a speech he made in which he referred to the Navy as though it were a clan creation and as though its very existence depended on the Satsuma men. This state of feeling lasted up to the time of the China-Japan war, when it was discovered that both on land and sea, ordinary Japanese plebeians fought just as well as the boasting clansmen, the hereditary warrior class, and when the nation began to wake to the fact that the Army was no longer a Chōshū army and the Navy no longer a Satsuma navy, but that both the land and sea forces consisted of ordinary citizens who were fighting for His Majesty the Emperor with equal bravery. Admiral Tōgō realizes this most thoroughly and has repeatedly drawn attention to it. Though educated under clan influences, he is essentially the people's man. Modest, reticent, retiring, he treads the path of duty with a firm step, and expects all his subordinates to do the same. Anything like ostentation or boastfulness he loathes. So in not a few things he resembles the great Nelson, while not possessing his talents. In reading Mahan's Life of Nelson one is struck with the fact that he became England's greatest hero not because of his marvellous feats as a naval commander, but on account of his great beauty and strength of character. To be remembered as the man who did his duty was Nelson's highest ambition, and this is Tōgō's highest ambition too.

Tōgō studied in England at the beginning of the Meiji Era. But in his early days he showed no remarkable proficiency. He did not receive high marks either at school or college, and he was quite unknown to fame till the China-Japan war, when he suddenly developed great resolution, calm judgment and fruitfulness of resource. In the Tōgō of that period discerning men saw the elements of the man whom the whole nation worships to-day. Tōgō, like Nelson, is a seaman to the backbone. No detail connected with the management of ships is unfamiliar to him. As the destroyer of the Russian fleet Admiral Tōgō has attracted the eyes of the whole world to himself. But his greatness consists in his beautiful unconsciousness of his superiority to others. In genius, if report be true, Kamimura and Shibayama both surpass him. The former is a great man for hitting on new plans, possessing, as he does, a mind full of resourcefulness. The latter is a born strategist, and the naval tactics which have been carried out have, it is said, been the product of his brains. But these two clever men need to work in conjunction with a man of the type of Tōgō in order to effect anything great; for in the carrying out of manoeuvres determined on, Tōgō and his staff display astonishing efficiency. . . To a keen observer of men it must seem that Admiral Tōgō is a man born to command. His eye is keen, his face expresses great firmness, his manner and carriage are quiet and dignified. But at the same time he is so very unassuming and undemonstrative and so simple in all his ways, that certain foreign journalists when they first saw him asked, "Can this be the man that the whole world is talking about?" So it may truthfully be said that Europe and America have been as much astonished at the character of the man who has done such wonders on the sea as they were by his exploits. They recognize that we have given to the world a *new type of hero*. . . In not a few particulars Tōgō resembles Saigō Takamori, who may be said until now to have been Japan's greatest modern hero. The motto of Saigō's life was embodied in those memorable words of his: "*Arawachi wa mite wa, kore wo omore ni hiki, isaoshi wa, kore wo hito ni yuzuri; danjite okonacha, kishin mo saku.* (Where you see faults take the blame of them yourself; when great deeds are accomplished, attribute them to others. Act resolutely and

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ADMIRAL TŌGŌ.

the very gods and devils will flee before you). This is the rule of Tōgō's life. Is it possible that consciously or unconsciously he has made Saigō his ideal? There was nothing more remarkable about Saigō than his thoroughly rustic simplicity of nature. When at home he appeared in the garb of a mere student. So poor was his dress that it is related that when Sir Harry Parkes first went to visit him, he mistook him for the servant and took no notice of him whatever. Tōgō when at home is just the same. When, after one of his victories, a certain foreign minister in Tōkyō went to Tōgō's house to offer his congratulations to the care-taker, he was surprised to find the said house to be one of the humblest of dwellings, such as are occupied by subordinate officers, with a simple rough-looking, weather-worn wooden label on the gate, marked in small letters, "Tōgō Heihachirō." Such simplicity combined with so much fame deeply impressed the minister with the superiority of the great Admiral's character. And well it might.

* * *

The next character sketch I shall give has as its subject a man whose inner personality was known to few Japanese and to still fewer foreigners, and yet who was in so many respects a notable type of man, with high ideals, and one of the keenest of critics: I refer to the late Count Soejima. Writing in February, 1905, Mr. Toyabe brings out the salient points of his character in a very clear manner as follows:—Count Soejima was a man who succeeded in gaining the respect of all who

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came to know him. He was not at all ambitious; perhaps it may be said that he shunned office rather than courted it. Yet among the statesmen of the Meiji Era his name will always rank very high. He was a Privy Councillor for nearly twenty years. His career as an active politician may be said to have terminated in 1873, when he seceded from the Government. But his interest in state affairs and his readiness to give advice thereon lasted till his death. He was reticent by nature, and needed to be drawn out before his minute acquaintance with affairs was discovered. In the services he rendered to the country he was no whit inferior to such veterans as Itō, Matsukata, Yamagata, and Ōkuma, but his retiring ways prevented the public from knowing how much influence he wielded. His funeral, however, was attended by over 1000 persons of all ranks; and never has a man been more universally respected. . . . He was averse to altering policy in response to popular clamour. There was no trimming to the times with him. Hence he was unlike most modern Japanese politicians. When we come to look closely into the actions and motives of the majority of the statesmen who thrust aside the *Bakufu* on the ground that it had usurped the authority and prerogatives which belong to the throne, but who subsequently set up a form of clan government that was only another *Bakufu*, we see that their popular cry of "Loyalty to the Throne" was by no means altogether sincere. This Count Soejima clearly recognized, and hence for a long time he figured as a stern opponent of the resurrected *Bakufu*, or Clan Government. He saw plainly that personal fame was the motive which actuated the majority of the leading statesmen in the early years of the Meiji Era; that they were by no means the disinterested Royalists they pretended to be. It is astonishing with what persistency the clan usurpation of power was defended by all the leading statesmen of that time. Even the three men whose names the nation has agreed to honour as the three great men (*san-ketsu*) of the Revolution period, Saigō, Kido and Ōkubo, were quite unable to perceive that the clan despotism and the Tokugawa despotism differed only in name and in some minor particulars. The men who succeeded these three great pioneers perceived that clan power could only be maintained under existing altered conditions by soliciting the support of the business world and political parties in as far as such was possible. So these statesmen purchased popularity by bestowing titles and privileges of all sorts on their supporters. They began to mix themselves up with all the great commercial, financial and industrial enterprises of the country, and so they made it worth the while of a large number of people to keep them in power. Even the political parties were not proof against this kind of treatment. Of all this Count Soejima strongly disapproved. The motto of most modern politicians has been" "Trim to the times and score success. If your principles don't suit, change them." The majority of our modern statesmen are in their ideas, character, and ways a product of the age. Those of them who are most skilful in altering themselves to suit the fashion of the times are most successful.

Among all the Meiji statesmen no one has shown himself less ready to adapt himself to the spirit of the age or to the opinions of the people than the late Count Soejima; yet he was neither bigoted nor narrow-minded. He began to study English very early in the Meiji Era. The very first public man to introduce foreign dress among his women folk was the late Count. He figured too as an advocate of the adoption of the etiquette of foreign courts in our Emperor's palace. But at the same time he was an intense admirer of the ways of old Japan. He enjoyed his Chinese classics, and considered the ideal of the ancient scholars to be far higher than modern Western materialism and utilitarianism. He was a man who held to his own convictions at a time when, led by Fukuzawa,

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COUNT SOEJIMA.

the nation was for abolishing the Chinese characters, getting rid of the classics in schools and adopting European standards and ways *en masse*. At that time he was regarded by conservatives as the leader of the national movement known as "Nippon Shugi." Though he condemned the clan government, he had no sympathy with Count Itagaki's proposed substitute for that government. His ideas went beyond mere political principles and had no affinity with the notions current among political parties.

Sōkai (the *nom de plume* of Count Soejima) was a man of genius. In defining a poet Carlyle says that he is all-sufficient. He has within him the elements of all kinds of greatness. "I fancy" says Carlyle, "there is in him the politician, the thinker, the legislator, the philosopher; in one or other degree he could have been, he is *all* these." In a certain sense the late Count possessed this kind of superiority to ordinary men, who can only be one thing. To whatever subject he turned his thoughts he seemed to go deeper into it than ordinary men. It is true that he had much of the mystic about him. So steadfastly did he believe in the existence of unseen agencies, in a spirit world, that to some he was an object of superstitious veneration, and all sorts of tales are current about his altering the course of nature by his prayers or cantations. Many of the things that he taught he professed to have learned by intuition only. He claimed that it was possible for man's spirit to hold converse with unseen powers. He believed in miracles and in the reality of the spiritual universe. In this imaginary world of his own creation he passed his days and nights, enjoying those meditations which suited his special cast of mind. Of course he cannot be classed with those great poets who have probed the deeper secrets of the universe, but he nevertheless represented a type of mind that is rare in this country and this age. In all things he was intensely unconventional, self-contained and supra-mundane, and hence was out of keeping with the whole tendency of Japanese modern thought.

The next article from which I shall quote was written in December, 1904, just after the *Kokumin Shimbun* became a Government organ. With this newspaper the name of Mr. S Tokutomi has always been connected, and so Mr. Toyabe gave his opinions on the character of this well known writer, while discussing his qualifications for defending the Government against newspaper attacks in the following terms:—The title "Government newspapers" was first used in 1874 or 5 in reference to the *Nichi Nichi Shimbun*, which was then relied on by the Cabinet for giving expression to its views. It soon came to be applied as a term of reproach to all papers that defended the Government. At the present time the *Nichi Nichi Shimbun* is the property of Mr. Katō Takaaki (now Ambassador in London) and is thoroughly independent. The paper that has taken its place is the *Kokumin Shimbun*, which is under the control of Mr. Tokutomi. Though we retain the name "Government newspaper" for the sake of convenience, we do not attach to it

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MR. TOKUTOMI.

any meaning that implies reproach. For as a matter of fact it is no more a reproach for a paper to defend the Government than it is for a journal to defend a political party; and when an editor who pleads the cause of the Government brings to his task considerable literary power, critical insight and fairness, instead of being despised, he should receive the respect of all right-thinking persons; and Mr. Tokutomi, the subject of this sketch, is evidently a man of this type.

Now the Tokutomi of to-day is not the Tokutomi of fifteen years ago. Neither his writing nor his reputation is what it was at the time when his brilliant periods on the topics of the day attracted the attention of a wide circle of readers to whom his ideas were both new and attractive. He then figured as a champion of the people when a champion of that kind was a novelty. If his writing to-day attracts little notice compared to what it used to do, it is not because Mr. Tokutomi's style has deteriorated, but because readers have become more knowing (*Tokusha no me no koyetaru ni yoru nomi*). Though his style of writing cannot be said to have deteriorated, neither can it be said to have strikingly improved, beyond possessing that mellowness, sobriety and gravity which years confer on most writers. As a political writer to-day, while possessing some merits which do not characterize ordinary journalists, Mr. Tokutomi has his defects and shortcomings. So it would be interesting to know what it was in him that attracted the attention of the Cabinet and induced them to apply to him. In what way he will further the interests of the Government in the newspaper political world it is not easy to see, for it cannot be pretended that as a Government advocate he will ever produce the impression made by the weighty, polished and lucid prose of Mr. Fukuchi Genichirō when setting Government policy before his readers; or that as a revealer of the sophistry and the weakness of many of the arguments elaborated by anti-Government organs, he will ever approach Mr. Asahina in logical subtlety and rhetorical force. It is very unlikely that the Government will again be able to secure such a champion of their cause as Mr. Fukuchi. His leading articles made delightful reading, and they were so free from spite, malice and personalities that his opponents perused them with as much pleasure as his supporters. As for Mr. Asahina, though he did not maintain the same high level or the same stateliness of style as that of which Mr. Fukuchi is a master; though he lacked the art of presenting unpleasant truths in a taking manner, yet he always wrote in the *Nichi Nichi* with great perspicuity and force, and he showed a most thorough acquaintance with the subjects under discussion. Both these writers were serious politicians whose views carried considerable weight; hence their Government advocacy was on the whole very effective. But with Mr. Tokutomi the case is quite different, for whatever may be said in his praise as the master of a literary style which has many admirers, as a publicist his name carries little weight. Compared with

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the views of the two men mentioned above, his political opinions are crude and lacking in grasp. There is, too, a want of gravity and calm rationality about the matter which appears in the *Kokumin Shimbun*. So, though that paper has become a Government organ, it will occupy a different position from that of the *Nichi Nichi* in former days; since it is a paper that owes its prosperity solely to the skilful management of Mr. Tokutomi. The *Nichi Nichi* depended on its subsidy almost entirely, and neither of the above named editors were good business men. Mr. Tokutomi will doubtless continue to control every department of his paper; and we do not for a moment think that he is the kind of man to allow his personality to be effaced while acting in the new rôle he has undertaken to play. What many people are saying is probably true: it will be Tokutomi first and the Government second. To not a few this step of his will seem to involve the abandonment of his principles, but it need not necessarily be so.

Mr. Tokutomi has in the past been most careful to keep himself free from all political entanglements. While more or less connected with the formation of political parties and while keeping in touch with their prominent members, he has joined none of them. He has to a large extent fraternized with each set of politicians in turn, but hitherto he has never become the tool of any of them. And it is very doubtful whether he is the sort of man to succeed as a politician. So there comes the question, can he make a success of this new venture? Can he, while acting up to the ideals he has preached for a lifetime, serve the interests of the present Cabinet? It can not be pretended that Count Katsura knows much about the art of using a newspaper skilfully, and as for Mr. Shibata, the Chief Secretary of the Cabinet, though an extremely good man of business, he has never shown any capacity for putting a literary organ to good use. Then there are the Elder Statesmen at the back of the Cabinet, who constantly interfere with and control its action and who have something to say on all matters. With so many people to please, unless we are much mistaken, the path on which Mr. Tokutomi has entered will be found a difficult one to tread.

The article which I have summarized above closes with an extremely laudatory account of Mr. H. W. Denison's career in the Foreign Office, and with a few remarks on the connection of Captain Brinkley and the late Mr. D. W. Stevens with the same Department. Mr. Toyabe says that Mr. Denison's long tenure of office in the Department of Foreign Affairs is a surprise to those who remember how numerous are the foreigners who have been dismissed by the various departments of State during the past twenty years. But to those who know the Foreign Office well, Mr. Denison's retention in the service of the State is no cause for astonishment. There is no man living who has a better acquaintance with Japan's foreign policy during the Meiji Era than Mr. Denison. He is regarded in the Foreign Office as a perfect living dictionary, which may be consulted at any moment on any knotty question that may come up on which accurate information is needed. Though there are numbers of Japanese who have studied every branch of law and who are thoroughly acquainted with all the details of correct diplomatic procedure, there is no one in the Foreign Office who has had so much diplomatic experience and who is so thoroughly conversant with Japan's attitude to foreign countries during the past twenty-five years as Mr. Denison. He has served under no less than nine foreign ministers and has been highly respected by them all. But notwithstanding his long service, wonderful to say, Mr. Denison does not speak Japanese. He has no call to do so, however, for at the Foreign Office everybody can speak English. There are two foreigners who may be said to have conferred more benefit on this country

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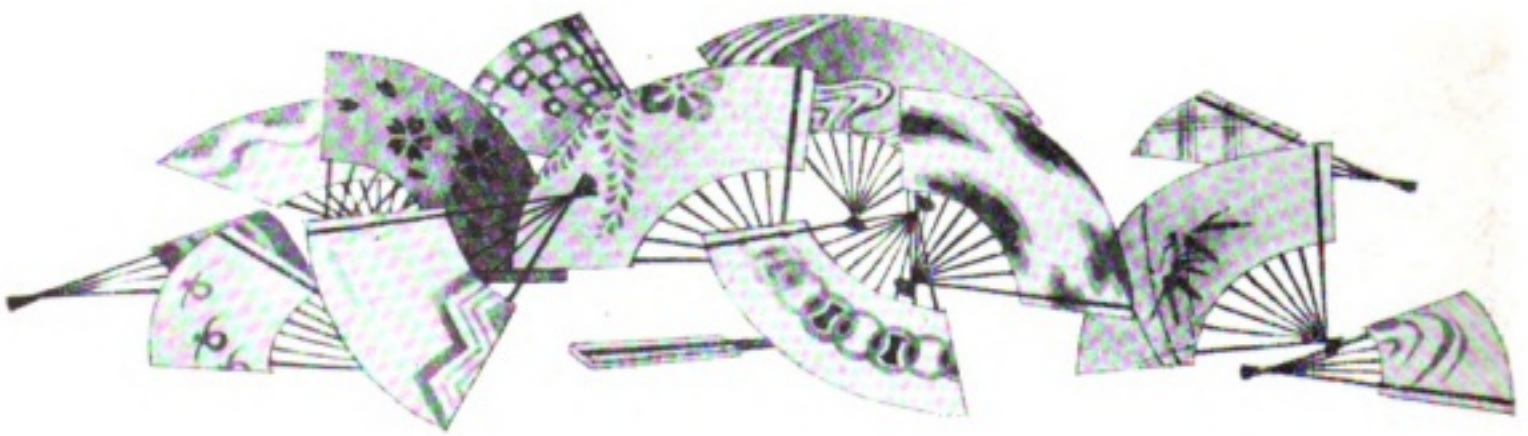
by their advice and work than any other foreign employees. One of these is M. Boissonade de Fontarabie, the eminent French jurist, and the other is Mr. H. W. Denison. Mr. Denison has pleaded Japan's cause on every important occasion on which his services have been solicited in a most wholehearted way. He is most thoroughly devoted to this country, and has, it is said, resolved to leave his bones here. A man of retiring disposition, who cares little for society, with simple habits, and an indefatigable worker, he perhaps suits the Department which he serves better than any man that could be found.

Mr. Toyabe was fond of comparing the leading traits of prominent Japanese with the principal characteristics of foreign administrators. He did this in April, 1905, shortly after the death of Viscount General Torio, whom he compared to Contantini Petrovitch Pobedonosteff, the Russian Procurator of the Holy Synod. The chief points of similarity he made were these; staunch conservatism; opposition to representative forms of government; deep religious convictions accompanied by great intolerance towards men of other creeds; the advocacy of a species of theocracy, God being represented by the reigning Emperor in each case; the desire to withold all real power from deliberative bodies, only using them as a means of giving plausibility to imperial despotism; wide influence outside their special professions,—Torio was better known as a politician than a general and Pobedonosteff is a statesman first and head of the Russian Church afterwards—; earnest endeavour on the part of both men to change the educational policy of their respective countries, so as to give greater prominence to the development of morality, and the relegation of intellectual development to an inferior relative position; ardent, but mistaken, patriotism in both cases; opposition to change on the ground that the Russian Empire as it is and the Japanese Empire as it was after the fall of the Shogunate are incapable of being improved on. Both men regarded modern changes as mostly changes for the worse.

*(To be Coutinued.)*



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## TOMB OF THE HIYOKU*

## AT MEGURO

Two grey slabs—half fallen on the ground,
Two grey slabs,—half hidden in the herbs,
Far from the noisy world's tempestuous sound,
The sighing of the stream—swift song of birds.

Two grey slabs,—moss-grown, and dim with age,
Battered and broken,—lost,—forgotten things.
Two grey slabs—breathing a tragic page
Of sorrow, death, and dread imaginings.

One time-worn slab:—Gompachi lieth here.
Out-cast; but beautiful and brave.
Komurasaki—loving, loved and fair,
Is sleeping 'neath the other lonely grave.

Captured red-handed in a lawless act,
Gompachi paid the last—the final debt.
The maid—her throbbing breast with frenzy wracked,
Self-slain for love—in peace eternal—slept.

And round the lonely spot the wand'ring wind,
Is weirdly weeping 'midst the long rank weeds.
While echoes of this tale instill my mind,
With whisp'rings of these half-forgotten deeds.

The graves decay from wild night dews—and rain:
But must all vanish with the shadowed years?
Nay! love so deep as this blooms once again,
It soars supreme, watered by pilgrim's tears.

For lovers journey there by night,—by day,
Telling the tale in broken falt'ring breath.
As hand in hand their simple prayers they pray,
Nigh those whose Love Eternal lives in Death.

*E. M. d'A.*

* Hiyoku Fabulous birds, emblems of love and fidelity.

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"TAKE ME ANYWHERE OUT OF THIS UNMERCIFUL WORLD".....

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# Musume Setsuyo:

OR

# Woman's Sacrifice

By VISCOUNT KENTARO KANEKO

## Chapter I.

IN the prosperous period of the Tycoon administration, Yedo was considered as the centre of the Japanese civilization; thither flocked all classes of the people from every quarter; and the Tycoon was surrounded by the brilliancy of Oriental luxury and the splendor of the feudal system. Among his favorites there was a baronet by the name of Hidaka, who had two sons, the elder Bunjiro, the younger, Kotaro. By the custom of primogeniture Bunjiro was to inherit all the family property—title as well as estate—on his succeeding his father, who had thought of retiring from the active duty of baronetcy, which, according to the customary law, imposed upon a baronet the obligation to attend the Tycoon's court. Bunjiro had been for some time attached to a maiden of inferior rank; he asked the baronet to permit him to marry her, but the father, being proud of his family name, was much displeased by this proposal, and told his son that he must either abandon the low marriage or forfeit the right of succession.

In spite of his father, Bunjiro married the woman of his choice, left the parental roof, and went to Osaka, the largest commercial city of that day, where he lived with his wife in a humble cottage, and made a livelihood by teaching the children of the district, soon becoming quite well-to-do by his untiring industry. Although unfriended and cast out from home, they set forth on the journey of life with the brightest hopes. Soon afterward a son was born to them, whom they named Kenjiro, and to whom they were attached by the strongest affection, regarding him as the source of future happiness.

In their neighborhood there lived a poor tradesman who had just lost his wife, and could not support himself and his little girl, Sumi, on account of poverty and sickness. Bunjiro, moved by pity toward this helpless girl, took her into his family and brought her up as if she were a child of his own. Although he had forfeited his rank, Bunjiro did not stifle a feeling of ancient pride that he had been once the sole heir to nobility. He now hoped that his son Kenjiro would some time or other distinguish himself and wipe off the disgrace that he had brought upon the family name; therefore, he educated Kenjiro with the utmost care. Kenjiro, by showing an aptitude for learning, soon distinguished himself, and became the leader in the school. His noble and dignified countenance, which showed that he was descended from a noble family, and his easy grace of manner gained him many admirers.

Sumi, though born of a peasant family, was endowed with unrivaled beauty, which well accorded with her gentle and charming manner; and she showed a natural talent for music in her infancy. Growing up under the same roof as brother and sister, they shared each other's joy and grief; their fondness grew stronger and stronger as they advanced in years, and each vowed in heart and soul to be a life partner of the other.

One morning, Bunjiro, coming into Kenjiro's study with a letter in his hand, said, "I have received joyful tidings from Yedo."

"What is it, father?" asked Kenjiro.

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"The time has come!" exclaimed the father, with a flush of triumph and gladness. "Here is a letter from my father in Yedo, offering his forgiveness for my past offense, and asking me if I can spare you. As you know, I am dead in the eye of the law, by my forfeiture; I cannot succeed to the family estate; but as you are a son of the true heir of the Hidaka family, you have some claim to the estate, if you can only be adopted by my father's house. What do you suppose is my father's intention? It is to adopt you in my brother's family, who succeeded me after my disappearance. There is a messenger coming from Yedo in a few days to receive our answer, and if we agree before he arrives you are to go to the capital at once. To obtain this was my ambition and my hope for you. For this purpose I gave you the best education possible, and now the time has come for you to take off the disgrace from the name of your father." So delighted was Bunjiro that his voice trembled with joy, and his face brightened with ecstasy.

Kenjiro was surprised at this unexpected news, and said triumphantly, "Now, sir, the way to the world and honor is open to me." A flush came immediately on his face, and his eyes glistened with delight. Suddenly he turned his face away from his father, and wrung his hands as if in grief; he thought that he must part with Sumi, his long-wished-for bride.

"What is it, my dear boy? What ails you?" asked the father, bending over his son with anxious looks.

"No—nothing—sir," stammered the son; "but—but—I must leave you and"—here the name Sumi trembled on his lips, but he suppressed it with a sigh. "I must now renounce my duty toward you, and leave you alone with Sumi."

"Oh, do not think of me," said the father, "for I am legally dead, and have none but a moral claim on you. I am only too happy to make any sacrifice for the welfare of my only son." Kenjiro, who had all the while remained silent, with downcast eyes, now looked up to his father's face with an expression of mingled joy and grief; and the father continued: "Now you are to be adopted in another family, and perhaps you know already the customary law of such adoption; but as this is our last interview as father and son, let me say a few words:

"When you are adopted, you must renounce all your home duties and rights, and honor your adopted parents more than your own; for the maxim tells us, 'The first is the adopted, and the second is the natural.' Your natural father has no claim to your person after adoption. When you go into my brother's family, regard him as a father, though an uncle in reality; obey his commands, and let me hear that you have shown yourself worthy of my affection. As I shall live always in retirement, and never again be in the glare of wordly splendor, so I trust that you will remember my last words, and be a credit to the name of Hidaka. After you are gone I shall give all my property to Sumi, who was, as you know, left helpless, and has been brought up as one of my family. I once thought of concluding your betrothal with her, but as you have a higher hope and a brighter future, her inferior birth might hinder your succession to a noble family; therefore, I shall marry her to some tradesman, with the settlement of my property upon her." Kenjiro's countenance suddenly turned ghastly pale, and he sat with folded arms, speechless and motionless. In his troubled mind; duty and love struggled to conquer, and one could almost hear the beating of his heart; but at last he sacrificed love to duty. He assented to his father's proposal, and returned to his room to prepare for his journey, sorrowful and reluctant.

Sumi received the tidings as sadly as Kenjiro, but she concealed from the world the sufferings of her heart, and brooded constantly over her future destiny and her unfortunate life. She looked sad and gloomy.

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"SUCH A LONG DISTANCE WILL LIE BETWEEN US."

Her sleep was haunted by melancholy dreams. She soon became helpless and exhausted; and finally shut herself up in her own chamber, refusing to be either cheered or comforted. As soon as he had finished his preparations, Kenjiro hastened to Sumi's room, opened the paper sliding door, and saw her supporting her head on her hand, as if utterly destitute of strength; her vacant gaze showing that she was not aware of his presence. Kenjiro, approaching her, said softly, "Do you feel better than yesterday?"

At the sound of his voice she looked up, and said, with a sad smile, "No, about the same as yesterday;" and she sank again into her former state of unconsciousness.

"If you shut yourself up in this closed room you will only feel worse. Come out into the garden. The weather is mild and pleasant, and the cherry-trees are in full bloom; it will do you good to take the fresh air. Do not brood so, but try to look for some happier future," said Kenjiro, in order to divert her thoughts.

"How can I cease to think of our cruel separation? When I learned the story of my misery and destitution, I wept bitterly at the thought that I was an orphan; but as you had always pitied my miserable lot, and sympathized with me in my sorrow, so I had in you a master, the light of life, and the source of future happiness.

"Now you are going away to Yedo, and such a long distance will lie between us; and perhaps we shall never see each other again."

As she finished the sentence, she covered her face with her hands and wept.

"Do not take it so sorely. If you could only know the anguish of my heart. Duty and love! The weight of duty always turns the scale in its favor. But my love for you shall know no change. After my arrival at Yedo I will at once send for you, and introduce you as one of the family; but if I cannot accomplish this, we can hope and wait for the time when I succeed to the family estate and everything is at my disposal; then our union will be happily consummated, and without fear we can brave the world together."

He then persuaded her to take a walk around the garden. It was near twilight; the last rays of the setting sun were gleaming

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through thick foliage and the blooming branches, beneath which slowly rambled the youth and maiden. Their thoughts were wrapped in joy and happiness for the future; their sweet whispers were often interrupted by the enchanting melody of the nightingale; their forms were sometimes lost in the gloom of the gathering night.

THEIR THOUGHTS WERE WRAPPED IN JOY.

### CHAPTER II.

On the morning of his departure they all gathered around the gate to see Kenziro off. Sumi's heart was too full to admit of saying anything more than a simple "Good-by;" she gave him an affectionate, yet melancholy look, and lowered her head to conceal her tears. Kenjiro could neither speak nor exchange a glance of parting with her, but only cast a farewell look on the little group clustered around the gate, and suddenly turned his face and proceeded on his journey.

At the turn of the road he looked back toward the house, and saw Sumi standing alone. When she perceived Kenjiro turn, she waved her hand with cheering nods and mingled emotions of sorrow and despair.

She waited some time, but no letter came from Yedo. As the days rolled away in this dreadful suspense she grew anxious, impatient, and at last hopeless. Her anguish was uncontrollable; she gave way to her grief, and wept like a forsaken child.

"Have you changed so soon?" cried she, in agony. "Has your promise evaporated into nothing? Kenziro, O Kenziro, this is too unmerciful to bear!" She raised her head, flung back her disheveled hair, and shuddered at the changed appearance of her own face, once so fair and beautiful. As she sat alone by a dim, flickering lamp, which made her confused mind more despondent, she heard a voice from outside calling distinctly, "Sumi, Sumi!"

She sprang up and opened the window, asking in a trembling voice, "Who is there?" No answer came but the echo of her own words. She leaned exhausted on the window-sill, and looked up to the vast and peaceful firmament studded by myriads of brilliant stars, and she wondered why her life could be so sad and gloomy while everything around her was so calm and undisturbed. She sang in a plaintive tone; and the sorrowful melody was wafted on the midnight air, and lost among the rustling of the leaves. Again she started from a profound melancholy, and looked out with a frightened gaze.

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"Am I dreaming?" she wondered. "No; I heard it again distinctly. "It is the voice of a pleading angel calling me to the Blessed Isle. Yes, yes, I am coming." And she sprang out of the window, holding in one hand her tangled hair, and in the other the fold of her long robe. She ran blindly toward the bank of the Yodo River, while a flock of ravens flapped their wings and croaked over her head, as if to chant her funeral dirge. She stood on a bridge, gazing on the furious stream below, and wondering whether beneath the frowning waves lay the tranquil shore of a "land of rest." "O God, deliver me from sorrow:" she prayed tremblingly; "take me anywhere out of this unmerciful world." She then plunged headlong into the rushing current, and a midnight bell from a distant pagoda tolled forth, as if ringing the knell of one so young, so beautiful and so good. The moon had just waned behind the western hills, and a mysterious darkness dropped like a curtain over the scene.

This sudden disappearance of Sumi startled Bunjiro and his neighbors. They at once began to search for her; they sent the detectives to every place of concealment, and they dragged the river, but no trace of her could be found. To the memory of this unfortunate girl he erected a tomb in the burying-ground of her ancestors, and fixing the day of her disappearance as the date of her death, he offered prayers for her departed soul.

Kenjiro was cordially received by his uncle's family, which consisted of his grandfather, a retired noble, his adopted parents, and their only daughter, Yuki.

The intention of the family was soon made known; they wished to marry Kenjiro, to Yuki, and thus enable both the heirs of Bunjiro and Kotaro to participate in the fortune and estate of the family, this being the general practice in the case of adoption.

Yuki was on the verge of womanhood; she was gentle in manner and graceful in movement; her heart was free from selfishness and conceit; she had a certain air of innocence and inexperience which made her extremely charming. In her personal beauty she was not surpassed even by Sumi. The latter was sagacious and intellectual; the former was amiable and graceful. Kenjiro was much troubled. If he did not follow the intention of his parents, he would violate filial duty toward the family.

If he did, he would break his parting promise to Sumi, whose very existence depended on that one hope, and he might ruin forever the peace and happiness of that unfortunate maiden. But the adoption was already recorded in the office of the Tycoon's council, and there was no other way to avoid the difficulties except to wait for his succession to the family estate; until then he must refuse to marry Yuki on some ground. Should he tell them of Sumi? No; her inferior birth would be a decisive objection, and the very fact of his engagement with her might cause his disinheritance, and he might meet again the fate of his poor father. Once he thought of sending Sumi a letter, to acquaint her with his present circumstances.

But he feared the idea of the intended matrimony would be a fatal blow to her; so he decided not to write to her until he ascertained the time of his succession. As Kenjiro sat alone, careworn and exhausted, thinking of Sumi, and her anxiety consequent upon his long silence, his uncle stepped into the room, and delivering a despatch, said with an air of coldness:

"It has a seal of mourning; open and see." The sight chilled Kenjiro to the heart; he remained speechless for a moment, gazing upon the letter, which still lay unopened in his trembling hand.

"It is not your father?" presisted the baronet. By this time Kenjiro, slowly recovering his strength, opened the letter; it was the announcement of Sumi's disappearance. He sank helpless into his seat, and turned deadly pale. Once or twice his lips moved as

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if to utter the words, "I have killed her." His heart swelled into his throat, and notwithstanding the presence of his adopted father, the tears rolled down his cheeks.

"Whose death is it?" asked the baronet, anxiously.

"Only that of a member of my father's family, sir," answered Kenjiro, with affected coldness; but his heart rebuked him for assuming this indifference to the death of Sumi,—the love of other days and the hope of future years. After the reception of this sad news he seemed always wrapped in deep melancholy, and became unconscious of his friends and surroundings. Though he often mingled in the pleasures of Yedo, and frequented tea-houses with his companions, yet his face, which now bore deep lines of sorrow, was never seen to smile.

## Chapter III.

On the day of the summer festival, Kenjiro went with some friends to a certain tea-house to see the procession of the geisha. When the first of the procession was passing by, Kenjiro was leaning over the balcony and gazing absently on the crowd below, half-unconscious of the surrounding gaiety. Suddenly deafening cheers roused Kenjiro from his reverie, and he glanced dreamily at the moving show. His eyes fell upon a female figure, and he turned pale, and seemed stricken motionless.

This female was Sumi, who was supposed to have drowned herself in the Yodo, and whose reported death had ruined the peace of Kenjiro's mind. Amazed at the sudden resurrection of the dead, he surveyed her figure with wild perplexity. She wore gay, brilliant apparel, with an embroidered figure of dragons coiling through a cloud, and her hair was dressed in the manner of geisha. The figure, slowly moving beneath the balcony, filled Kenjiro with mystery and awe, and it was at last lost in a thick cloud of dust, leaving him speechless and insensible. As soon as his friends left the room, Kenjiro went to the proprietor of the tea-house and asked:

"Do you know that geisha who was so heartily greeted by the people?"

"She is from Osaka, sir," replied the proprietor, "and to-day is her first appearance."

"Do you think I can in any way see her after the procession is over?"

"Oh, yes, sir, I know her master well; I will ask him to send her here after the procession." So saying the proprietor left the room, with many bows and assurances, and Kenjiro was once more left alone to reflect upon the unexpected incident and its probable cause.

Soon a light step was heard in the long corridor, nearer and nearer it came; then some one climbed the stairs. With gay spirits and smiling face she came into the room; but no sooner had she perceived Kenjiro than she started, staggered back in astonishment, turned deathly pale, and fixed her eyes on his face, which was flushed with anger. Trembling and stammering, she turned from him and fell to the floor.

Kenjiro strode boldly to her, and said calmly, but scornfully:

"What a shameful meeting! Sumi, how can you endure so base a life as this?"

Sumi rushed toward him, saying, "Forgive me?" But she was stopped by a wave of his hand. She knelt before him, with her hands clasped on her breast, and cried: "It is reasonable that you should think so; but let me explain the cause of my misery. Do not rebuke me, but hear—" She was interrupted by Kenjiro, who gave a glance of reproach which made her tremble.

"This slavish appearance of my future bride!" said he, angrily. "I cannot listen to you! No more of your explanations!"

"But wait, my lord," said she confusedly. "I live this slavish life for the love I cherish for one whose name I dare not breathe now."

"Stop! I will hear no more of that," interrupted Kenjiro. "How could you leave my father, when he brought you up from your helpless state, and now depends on you for the support of his old age? Oh, you shameless

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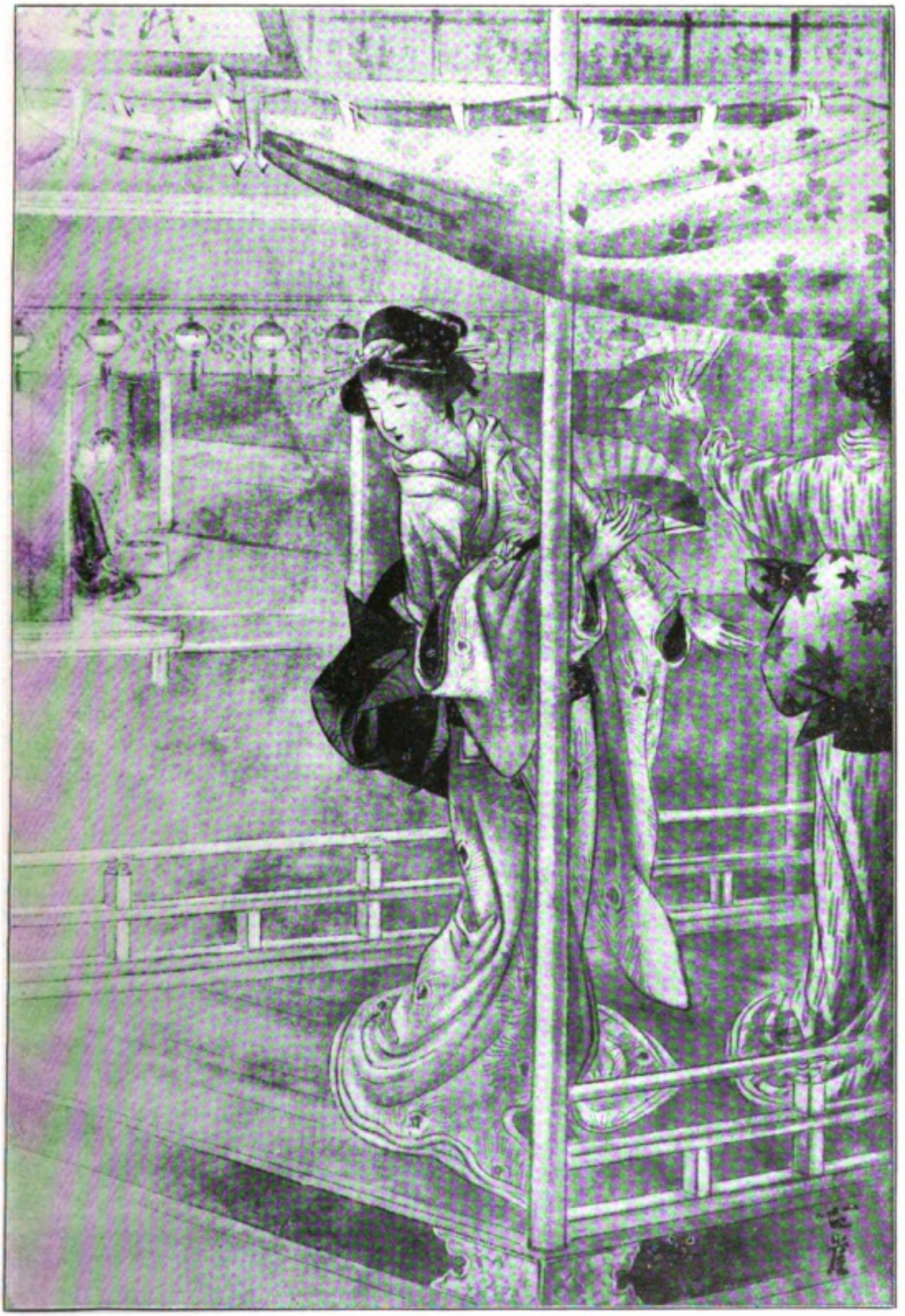

THE PROCESSION OF GEISHA PASSING BY.

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girl, enticed away from home by wicked wretches, and sold in this quarter!"

"Oh, judge not before you hear," pleaded Sumi; "however disgraced I may be now, have pity on me for my suffering." She raised herself from the floor and stood before Kenjiro, and seizing his sleeves, looked up to him with tearful eyes. "Do you remember your promise? How long did I hope and wait for your letter, but, alas! all in vain. One night I heard a voice calling my name. I went out and asked who it was, thinking perhaps it might be you; but no one was there, and I thought it must be a voice from another world, calling me to rest. In that state of mind I determined to drown myself in the river, and leave this unmerciful world. I started from home and went to the bridge, whence, as I cast one farewell glance on the light of this world, I saw a bright star reflected in the water, and it showed me where my 'happy home' was. I plunged in, while my lips repeated your name. After that I remembered nothing until, as I opened my eyes, and glanced around me, I saw a group of dreadful ruffians.

"O, I shall never forget that sight! I tremble at the thought of it. Seeing such men about me, I fainted away; but on opening my eyes again I found myself supported by one man while another was holding a cup of water. Terrified by the sight, I closed my eyes, and when I peeped through I saw five men in rags, sitting cross-legged around the dim light of a camp-fire. I then heard one cry out, 'I was the first who heard the splash of water, and discovered this girl floating in the river; so I have the right to her!' Then, smoothing my hands, he said in an affected tone of sympathy, 'Unfortunate maiden, as you have gained your life by my help, may I ask you to be mine? But if you refuse—' Here he stopped short and looked full into my eyes, as if to impress strongly upon my mind what he was about to say. 'In case of your refusal,' continued he, 'we must sell you as a geisha. Which will you do? Come, fair maiden, to my house and live with me.' The alternative was before me, and there was disgrace in both; but I thought to myself that if I must live and suffer more I had rather be sold in the musician's quarter of Yedo, where perhaps I might see you, and then I should tell you all the misery I had suffered for you. So I said, 'Sell me, but I will not marry you.' At this my suitor flung away my hands and gave me one furious glance, while the rest cried out, 'Decided.' Having failed in the attempt at self-destruction, I came here to seek for you, whom I once loved, but now dare not love, for I have disgraced you by this slavish state. For the reward of my love and sufferings, I only ask your forgiveness."

Kenjiro, remained silent, and did not heed what she said.

Sumi took his hands and implored him: "Say you forgive me. Forgiveness is all I now ask." But Kenjiro still remained speechless and motionless. Sumi rose with a flush of anger.

"There is a limit to a woman's patience," she said tremblingly. "I waited—suffered for you; but you have, notwithstanding, broken your promise. You have deceived and deserted me. Are women made to be treated so unmercifully? Are men so stubborn and unable to read the heart of a true woman? I lived in the hope of meeting you, and now that I see you, it is worse than the worst I feared. Oh, Kenjiro, how can you be so cruel!"

She turned to descend the stairs, but Kenjiro suddenly seized her, and said in a melancholy tone: "Are we to forget each other forever, and endure the anguish of our hearts for nothing? Say no more of forgiveness. It is I who ought to ask your forgiveness. As vile as you are now, I love you more, for it is your love which brought you to this misfortune and disgrace. It is my fault—my fault!" And he told her of his unfortunate situation in his adopted parents home, and the cause of his long silence.

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He now determined to redeem her from her master, but as he had not succeeded to the family title he did not have sufficient means to execute his intention; therefore he only continued his visits to Sumi with her master's permission. When the master learned from Kenjiro of his relation to Sumi, he was moved by the affecting story of their sufferings and he consented to the proposal of their immediate marriage; moreover, he told Kenjiro to pay the redemption money on his succession to the family estate. The marriage ceremony took place at the master's house, but without the consent of the adopted parents; for Kenjiro feared that they would object to the union, and intended, after his succession, to introduce her to the family as his wife.

After their marriage, Kenjiro bought for Sumi a small cottage on the banks of the Sumida river, where she lived in a quiet manner with her attendant maid. The cottage was situated on the shore, a short distance from the road, and surrounded by bamboo hedges exquisitely trimmed. The path, bordered with various Oriental flowers, wound through the garden to the arched portal, from which hung the morning-glory with its delicate tendrils. On one side of the garden there rose an artificial embankment, with trim shrubberies and on its top a small shrine was seen through the green of pines and hemlocks. On the other side were dwarfed trees, artificial streams, and large trunks of trees overrun with ivy and fern. The piazza commanded the whole view of the river. On the right bank there were rows of pretty houses, with balconies, and steps leading to the water, where many "roofed boats" were rocking at their moorings; on the left, there was a famous avenue of cherry trees. A long path, with a row of trees on either side, extended the whole length of the bank; the branches meeting overhead formed an arch. When the cherry trees were in full blossom, the people walking beneath this deep and flowery bower could hardly see the sky. The place itself was so charming, unlike any other earthly scene, that it seemed like fairyland.

## Chapter IV.

After Sumi's removal to the Sumida, Kenjiro spent the greater part of his time there; thus he neglected his home duties, and showed slight attention to his intended bride. Months rolled by without causing any serious effect in the family; but when there was a baby born in the cottage on the Sumida, Kenjiro's absence and his cool treatment toward "the daughter of the house" became so marked that the family, for the first time, felt suspicious of his mysterious conduct. Kenjiro was a favorite of his grandfather, whose influence was still felt in the domestic affairs of the family, although he had long since retired. His interest and affection for his grandson made him fear that, although in his lifetime there would be no change in the family, after his death they might disinherit Kenjiro, if his present behavior continued; therefore he determined to search for Kenjiro's secret, and arrange the affair himself. When he made inquiry, he was informed that Kenjiro was engaged to Sumi, a singing-girl on the Sumida. He was shocked by such unwarrantable conduct in his grandson, and hastened at once to see the woman and solve the difficulty.

It was a May afternoon; the weather was mild, and the broad surface of the river was here and there disturbed by ripples. Sumi was clad in her flowing gown with its loose sleeves. With her child in her arms, she was telling the nurse the story of her past misery. Suddenly there came a voice asking for entrance. Sumi, after bidding the nurse to take the child into the next room, opened the door, and there stood an old stranger.

"Excuse me," said the stranger; "Is Miss Sumi living here?"

"Yes, sir," replied Sumi. "I am the person inquired for." The stranger bowed politely, and begged to be pardoned for the liberty he had taken in thus addressing her. A seat was soon assigned to him; but both remained

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silent, for she was vexed by this unexpected visit from a stranger, with whose name even she was not yet acquainted, and he did not know how to introduce the object of his call.

At last he broke silence, saying, "I do not know how to come to the point. I have attempted several times, but all in vain. I now force myself to state the object of my coming. I am Kenjiro's grandfather. I do not know whether you are aware that he is an adopted son, and is to be united with the daughter of the house; but his coldness—nay, his aversion to her—made us suspect the existence of a secret engagement. I am informed that you are the one to whom he is attached. I am quite alarmed, for if this were known to his adopted parents they might disinherit him. As I have only a few more years to live, my only hope is to see him succeed peacefully to the family fortune; but as long as his acquaintance with you continues, so long his future remains uncertain."

Here his courage failed him, and he could proceed no further. All the while Sumi sat with downcast eyes, thinking that the fatal moment had arrived, and she must either announce her marriage with Kenjiro, or resolve nevermore to see her loved husband. She thought of acknowledging the marriage; but then what would be the result? Kenjiro would surely be disinherited for his secrecy and disregard for the family, and his name forever blotted from the fair pages of human record. Upon her answer hung the fate of Kenjiro; there was no other way to save him and his honor but to sacrifice herself.

"I was unaware," said she, pressing down the swelling of her heart, "that I had caused so much—alarm in your family. However, I shall hereafter renounce the honor of Kenjiro's attentions. Now, for the first and last time, I beg you forgiveness."

A flood of tears rolled down her cheeks, and burying her face in her hands, she knelt down at the feet of the old baronet.

"Rise, madam," said he, trying to lift her; "pray rise, for you have done nothing to be forgiven. I know too well the pains of separation. It makes my heart ache when I think that I have made you break your engagement and caused all your sufferings."

"As I have no hope of happiness in the future, if my sacrifice can save Kenjiro and his honor, I will gladly make it, for the love I have long cherished for him."

It was so touching to hear her, and to witness her calm resignation, that the old baronet wept, and expressing his sympathy for her sorrow, he bade her farewell.

After the visit of this mysterious stranger, the scene in the cottage assumed a very different aspect: the merriest laughter had now changed into saddest stillness and despondency, and over Sumi's beautiful face came an expression of woe and despair. As she sat alone in her own room, dreading the sorrow of her last meeting with Kenjiro, she observed him standing on the threshold and wondering at the change in her.

"What ails you?" asked he, advancing toward her. "Has anything happened?" But receiving no answer he came to her, and said, while looking into her tearful eyes, "Come, come! tell me what ails you."

"Nothing," said she, dropping her head on his arm; but I was thinking of my unfortunate condition, and I could not help"—

"I wish you would not brood over such a silly thing. Thus far we have both had a full share of suffering; but now we are married, let us forget our past misery; and as soon as I succeed my father I will acknowledge you as my lawful wife. Therefore until then be patient, and wait for a brighter future. Why do you talk so hopelessly?" said he, bending over her tenderly. "Why do you look so strangely? Why, you perplex me! You alarm me! Does anything distress you? Come, tell me, and I will share your sorrow."

"I have nothing to tell you now; but I will inform you to-morrow," said she, while

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she was repeating in her mind, "To-morrow itself will inform you."

"Then, until to-morrow," said he, "do not despond so, for my sake. I will come early to-morrow morning, for I am a substitute for my father in attendance at court to-night I must go now, so adieu." As he was turning to start on his duty, Sumi looked at him with a despairing expression, as if they were never to meet again. Kenjiro was troubled; returning to her, he said, "Why do you look so sad? I will come to-morrow early. Is there anything that you wish me to do before I go?"

"Nothing particular," replied Sumi;" but somehow I feel very lonely. Stay a while, for it is not yet the fourth hour. I often think," continued she, "that I was born to make others grieve. How many phases of human life there are in the world! Life resembles several streams. Some dash forth from between huge rocks, ooze through crack and crevice, and are sometimes hurled down over cataracts and waterfalls, and whirled around in a dark, fathomless basin. Calmness and tranquility are not assigned to them; but their whole course represents a constant turmoil and disturbance, until at last they are all emptied into the ocean. Others bubble up by the hillside, and warble along sunny banks and peaceful meadows. They sometimes glide over mossy stones and beneath the cool shade of summer foliage, while their gentle murmur makes harmony with the sweet songs of skylarks.

"The roaring rivers and laughing brooks are alike hushed at last by the waves of the mysterious ocean. Likewise grief and pleasure, sorrow and happiness, are swallowed up in death—the common destiny of human life. My life is the scene of constant trouble. I live in sorrow, and so shall I die. To-night we sit together, but we know not what to-morrow will bring forth. Should I ever be called away suddenly, think of me mournfully, and pity my child for its mother's sake."

"Why do you talk always of sorrow and death?" interrupted Kenjiro. "As frail as we are, and as uncertain as our life is, we must idealize a world of happiness, and hope for a brighter future. In this transitory world there is nothing substantial, nothing to be called happiness except hope. Misfortune disperses the airy castles of imagination; sorrow breaks into the happy circle of contentment. Sadness plays as important a part as happiness in the drama of human life." Just then the bell of Asakusa struck the fourth hour of night. "It is time to go," said Kenjiro, starting from his seat.

"Oh, then you must go?" said Sumi, looking at him steadfastly. "I do not know why, but I feel sad in the view of so short a separation."

"You alarm me! I do not dare to go to the court and leave you here alone."

"Pray attend the court," said she, eagerly. "For the world, I would not have you omit a duty." Her heart was full, for this was the last time she was to see him, and to-morrow she would hear him no more; but, trusting that she should meet him in the happier region, she bade him farewell.

After the whole family had retired Sumi began her preparations by dressing herself in the "white apparel," which is generally worn by one who intends to commit suicide. She wrote a long farewell letter to Kenjiro; and just as the hour of midnight struck she grasped a short sword, wrapped in white cloth, all save the point about an inch in length. She raised it to thrust it into her throat, but her courage failed her at the sight of her child. She knelt at his cradle, bent over him, and embraced him again and again. The thought of leaving him alone made her tremble; she shuddered at the sight of the sharp sword before her. Weeping, sobbing, she for the last time fondly clasped him to her bosom: and as her warm tears fell upon the child's cheek he stretched out his arms, he moved, as if waking. Sumi started back and held

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her breath in dismay, but again the child dropped asleep.

"Oh, my dearest child!" cried she, with clasped hands and uplifted eyes. "Oh, most unfortunate one! Forever must I leave you! But I shall hover above you, and guard you against the troubles of this wicked world. Do not cry when I am gone, for I shall never return. When waking in the morning you seek a mother's smile, my lips will be closed and my spirit departed. Do not grieve when I am dead. When you know that I brought you into this world only to suffer and be thrown in the shadow of the world's splendor, do not think hardly of me, but pray to God that my sins be forgiven.

"This is my fondest—saddest—and last"—She embraced the child again and again, then thrust the sword in her throat, gasped, and died.

Kenjiro was haunted all night by the thought of his sorrow-stricken wife. Next morning, at the close of his attendance, he hurried to the Sumida. On arriving at the cottage, he found the door closed; he knocked for admission, and he was soon answered by the nurse, who appeared as if just awakened from a deep slumber.

"How is Sumi?" asked Kenjiro, eagerly.

"She has not yet called me; so I suppose she has slept soundly," replied the nurse.

"That is well. Sleep does her so much good." And Kenjiro went straight to Sumi's chamber. A loud scream was heard. In a minute the nurse and servant were on the spot. What a terrible scene! There was Sumi lying in white apparel covered with blood, the nurse kneeling and weeping, Kenjiro holding Sumi's face in both of his hands and gazing upon it with an expression of intense agony, and the servant standing dumb with horror.

"Oh, Sumi!" cried Kenjiro still gazing on her face. "My own and dearest! Your sufferings were too heavy to bear; but was there not any other way but to rest in the shadow of death? Were those her last words to me? Oh, how ignorant was I of the working of her heart! My life, my happiness, forever gone!" He trembled with despair and remorse; but he reflected upon her words, and bitterly reproached himself. As he turned about, he found a letter on which was written, "Farewell letter to Kenjiro." He opened it hurriedly, but, unable to proceed, he dropped it on the floor. On recovering his strength, he read as follows:

"Midnight on the Sumida.

Dearest Kenjiro: Parting is a correlative of meeting; no meeting can ever exist but it is followed by parting. As the number of happy meetings increases, so much nearer do we approach to the melancholy of parting. At last the time has come when I must leave you and the world forever. Standing on the threshold of death, as I look back upon my life I see nothing but sadness and misery. In spite of my inferior birth, you have shown me more sympathy and love than was due to my unworthy self; and shall I ever forget your kindness? I have often felt it would have been better and happier for you and me had we never met. I had a dread of myself as the cause of disgrace to you and your noble family. I believe I was intended to die when I was left in my infancy without home and parents. It was never intended that I should thus live and make you grieve for my misery. These thoughts render my life no pleasure to me, but create a constant fear of future suffering; therefore, now, once for all, I sacrifice my life and end my fears, to save you from disgrace. I have only one request, my worthy—in what terms shall I address you now? As a husband? The world ignores our marriage, and your noble parents have not ratified it. Whatever name it may be, I care not. For the sake of your unfortunate Sumi, have pity on my child, and give him such an education as will save him from ignorance and disgrace.

"Do not tell him who his mother was, or

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how she died, for it will only add sorrow and shame to his innocent mind; but teach him to pray that her sins be forgiven.

"As I leave all those who are dear to me on earth, and turn my thoughts to the mysterious region of death, I shall tremble at the darkness of my path; but I trust that God will be merciful and guide my poor weary soul to its blessed destiny. This parting —sorrowful and heartrending—will be only for a moment, and soon we shall meet again in a happier land, where sorrows are unknown and friends never parted.

"My thoughts are countless as the pebbles on the shore; but as an approaching dawn separates day from night, and life from death, so I close this last token of my love with adieus and tears."

As he finished reading the letter, Kenjiro laid it down, clasped his hands in prayer, and gazed upon it as the last expression of Sumi's love. Every heart was swelled by grief; every eye was filled with tears; silence and sorrow reigned everywhere.

When the family was informed of Sumi's personal history, the parents reproached Kenjiro for the concealment of his early betrothal. The grandfather said that if Sumi had told him of her marriage, and of her child, he would have secured the favor of the family in her cause; and Yuki regretted her own existence as an obstacle to Kenjiro's union with Sumi, and as the cause of her self-destruction.

Her parents took the child into the family, trusted his education to the loving hands of Yuki, and erected a tomb to the memory of Sumi, young and beautiful, who sacrificed her life for a man and his honor.

## RICE FIELDS

I think they've drawn the water from the stream
Into the paddy-field within our fence,
Where the young rice has just been planted out.
How else does't come that the melodious frog
To-night should seem to croak so near the house?

*Translated by* Benkyoka.

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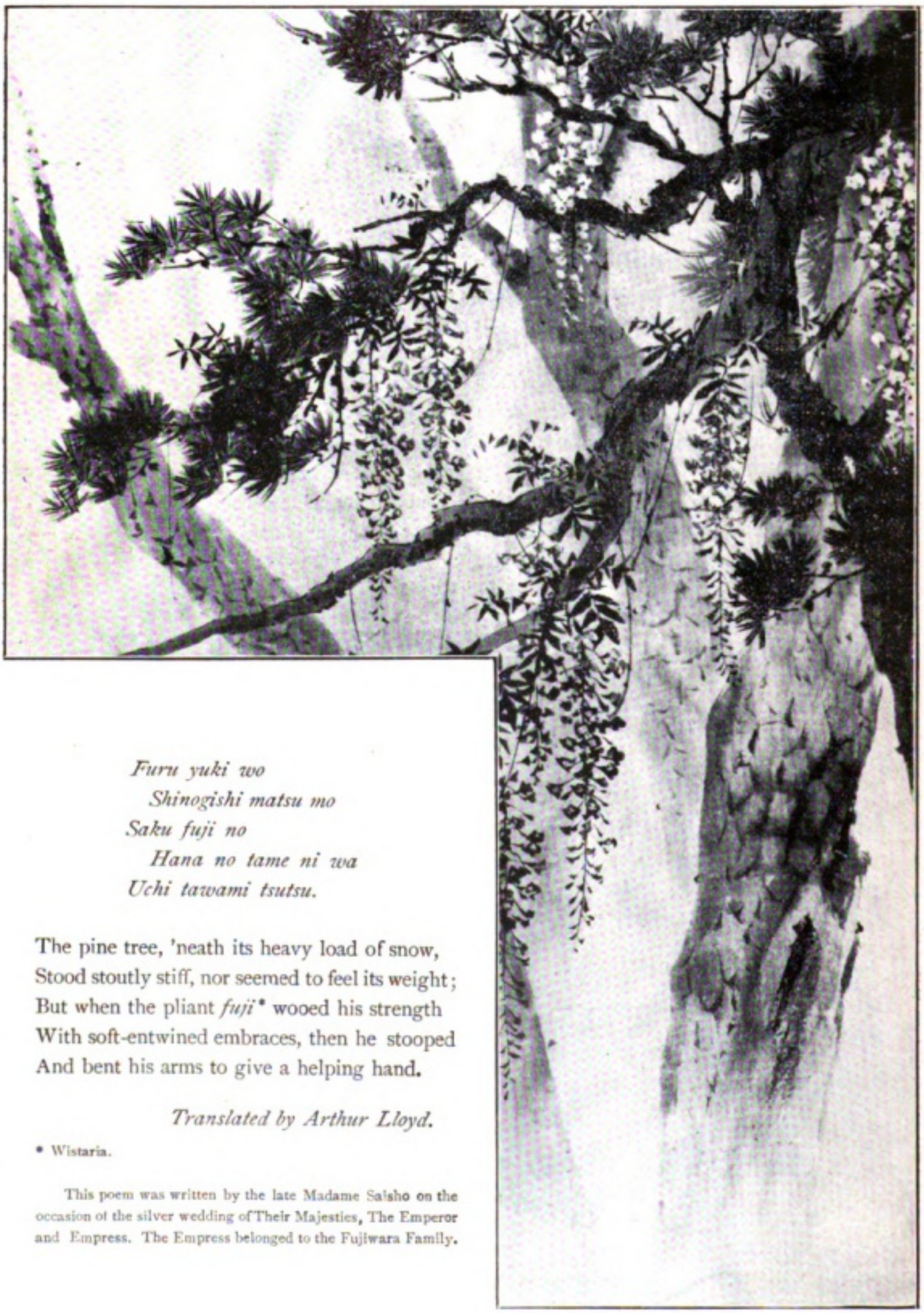

*Furu yuki wo*
*Shinogishi matsu mo*
*Saku fuji no*
*Hana no tame ni wa*
*Uchi tawami tsutsu.*

The pine tree, 'neath its heavy load of snow,
Stood stoutly stiff, nor seemed to feel its weight;
But when the pliant *fuji** wooed his strength
With soft-entwined embraces, then he stooped
And bent his arms to give a helping hand.

*Translated by Arthur Lloyd.*

* Wistaria.

This poem was written by the late Madame Saisho on the occasion of the silver wedding of Their Majesties, The Emperor and Empress. The Empress belonged to the Fujiwara Family.

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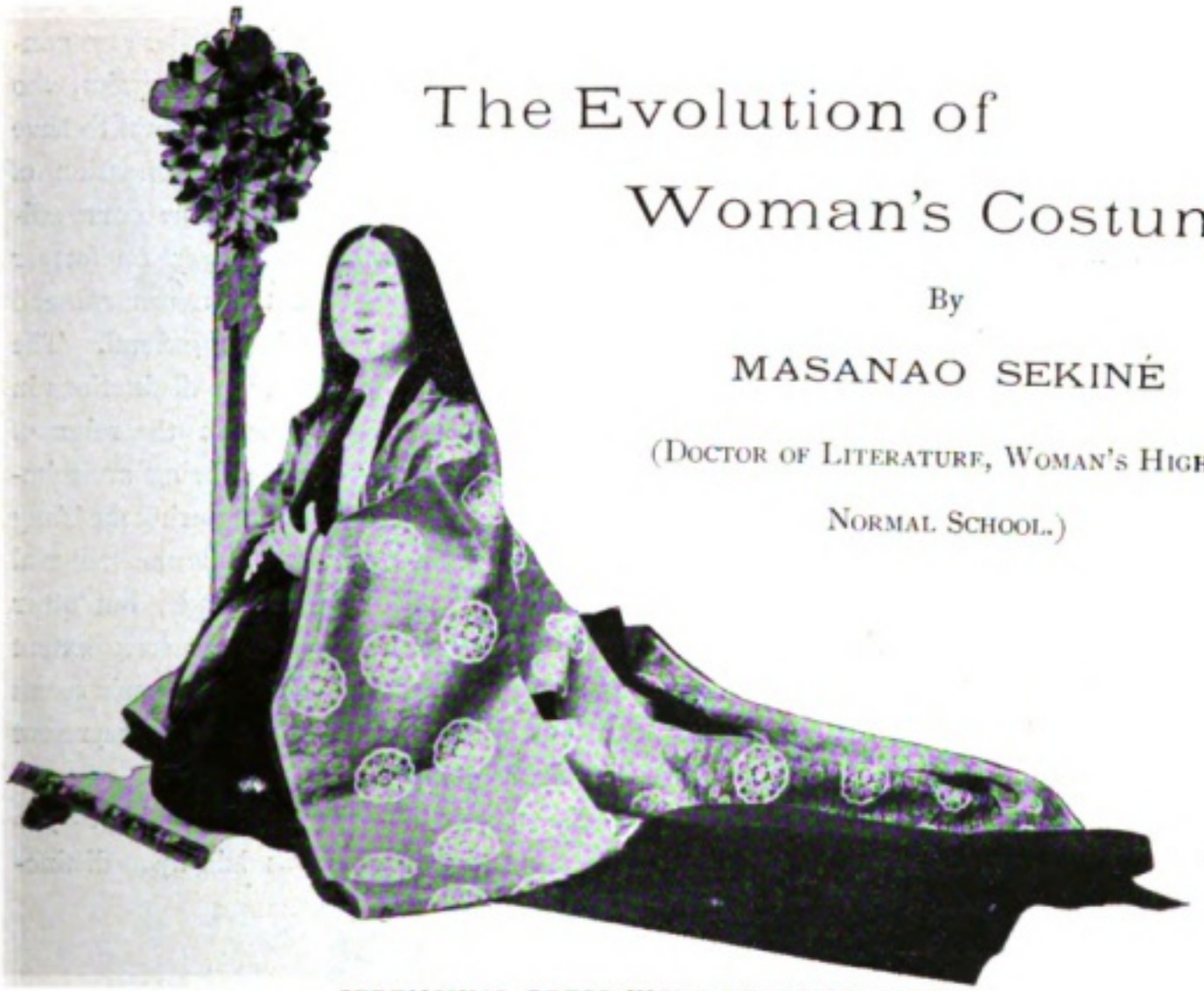
# The Evolution of Woman's Costume

By

MASANAO SEKINÉ

(Doctor of Literature, Woman's Higher Normal School.)



CEREMONIAL DRESS WORN BY COURT LADY
Fujiwara Period 9th to 12th century.

IT is, of course, very difficult to write with any degree of preciseness about the costumes worn by those who lived in so remote a period as the people of ancient Japan. The most that can be done is to draw what inferences seem justified by the reference to dress in the historical records, using the *haniwa*, or clay images found in tombs and excavations, to confirm the accuracy of our assumptions. Looking back to the time before Japan entered into familiar intercourse with Korea, that is, the period between the commencement of the Christian era and the year 200 A.D., we find the Japanese wearing a coat or upper garment with long, narrow sleeves, with a *hadabakama*, or trowsers, beneath which was a short drawers covering the loins, while a girdle encircled the waist. The trowsers worn by men were short, reaching to the knee only, but those of the women extended to the feet, with a long dress over them. Female attire did not include a second garment under the long trowsers. The upper garments of both sexes appear to have been folded from left to right though some of the *haniwa* indicate exceptions to the general custom. In some cases the front of the upper garment was fastened with cords or strings.

In those days men invariably wore swords when they went out. Women had an extra outdoor garment known as the *osuhi*, or *katsugi* of later times. Our ancestors of those far-off days seem to have ornamented themselves with stone necklaces, and they wore strings of bells about their waists, known as *kushiro*, or *tamaki*. Our forefathers apparently more vain than their women, wore an additional ornament called *ayubi* about the knee joint, to which bells were attached. Ladies serving under personages of exalted rank wore a long piece of cloth from the shoulder down the front, which, though having a practical use at first, in time came to be merely ornamental.

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The color finding most favor among the leaders of fashion in the days of our most distant ancestors appears to have been red, but there is also mention of green, yellow and black, the shades being produced by dying with flower extracts or leaves of trees. White having been regarded as the symbol of purity, was reserved for shintó festivals, on which occasions they also had a white cloth figured with green leaves tinted with grass juice, called *gosuri*. History also makes mention of deer skin as an article of dress, which was quite natural, as the men were fond of hunting, and relished animal flesh for food.

From the year 200 A.D. onward, when intercourse with Korea was carried on, many foreign weavers came to Japan, introducing figured silks and brocades, while the women among these strangers were famous as dressmakers. Under their influence the style and quality of Japanese clothing underwent considerable change. The Emperor Yuryaku, who ruled from 457 to 479 A.D. is said to have seriously taken in hand the reformation of national dress, beginning with the court official style, laying special emphasis on further refinement of taste; but this movement had little effect on the people in general. The custom of signifying rank by distinctions in head-gear came into vogue in the reign of the Emperor Suiko 593 A.D., being an imitation of the fashions prevailing during the Tang dynasty in China. At that time the material for head-wear was chiefly brocade, but other stuffs of varigated colors were to some extent employed. From the beginning purple seems to have been the color chosen to represent the highest rank.

Coming to the Nara period, about 700 A.D., greater emphasis was laid upon distinc-

FUJIWARA PERIOD (9th to 12th century)
Showing *Katsugi*, or flowing outer garment.

**TOKUGAWA COSTUME (17th to 19th century)**
***Koshimaki*, or upper dress of summer costume.**

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NARA PERIOD (700-750 A.D.)
Costume with *hire* or scarf, and *mo*, train.

LADY OF HEIAN PERIOD (750-850 A.D.)
With *hire*, scarf; *karaginu*, clothing influenced by China; *omoteginu*, front garment; *uamo*, and *shitamo*, upper and lower garments, and *hakama*, skirt.

tions in style between official and private dress. Ladies in the higher circles of society wore long upper garments of deep purple, with broad flowing sleeves almost as long as the body. Under the long robe they wore two kinds of divided lower garments, the *shitamo* worn from front to back, and the *uamo*. The shoes worn in those days were called *hanataka-kutsu*. Under the influence of China these costumes became gradually changed, chiefly in the direction of shorter sleeves and body in the overgarment. The waiting-maids of noble ladies had a special ceremonial costume, *hire*, which was a relic of more ancient times. There is little in the records of history to give any idea of the dress worn in private by the ladies of this period; but it is safe to assume that the fashions were an evolution of those outlined as prevailing in previous ages, and an improvement on their predecessors, especially in the way of dispensing with innovations from China, such as the *shitamo* and the *uamo*.

During the Nara period great advances were made in the manufacture of textile fabrics and in dying, so that from this time dress material became more costly and elaborate. It was then the first figured patterns came into fashion and color mixtures were adopted. Those most in demand were shades of green, yellow, and indigo. Special preference seems to have been given to *yuhada*, a material of varigated colors to be seen at the present day. At this time also, *yizuri*, printing on cloth of flower and bird designs, is first mentioned. Upon the removal of the Imperial Capital to Kyoto in the eighth century, though there was little or no change in the names of costumes, the influence of China on the fashions remained, as may be seen from the pictures coming down

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to us from that period. Titled ladies of the time rarely walked when they went out of doors, so that the custom of dispensing with shoes began to obtain. The long, divided skirt of scarlet known as *hino-hakama* was used to hide their feet, a considerable departure from the fashions of the Nara period.

From 840 A.D. and onward the *shitamo* gradually fell into disuse, and the scarlet divided skirt formerly invisible now came into view, the *uamo* sometimes being long enough to trail behind the wearer. For nearly two centuries the fashions of the Imperial Capital were noted for their extravagance and luxury. History indicates that the costumes of this period must have been gorgeous in the extreme. The men were as fully under the spell of fashion as the women. Noble ladies indulged in several inner garments, called *kosode*. A long unlined upper garment *uwagi*, came down over their loose divided scarlet skirts, and outside, over all, they wore a shorter cloak called *karaginu*. At this period the *mo*, or train, was exceedingly long. The age of the person and the season of the year, as well as the rank of the wearer, affected the style and quality of the garments displayed.

LADY OF HIGH RANK OF NARA PERIOD. (8th century)
Playing a form of harp introduced from Korea. Cloak of white gauze

Great stress was laid on the number of inner garments as a mode of impressing the public with the importance of the wearer. This fashion was carried to such extremes that at one time ladies appeared in as many as from eighteen to twenty-five garments, the exact number being visible, as to-day, at the neck and sleeves, as well as partially at the skirt. In this way ladies of the time vied with one another to an intolerable degree, so much so that eventually the authorities had to interfere and prohibit the encouragement of such rivalry, the limit allowed being twelve garments for those of high rank, the *ju-ni-hitoye* of later times. The regulation applied to ceremonial dress, but for ordinary dress, of course, much simpler apparel was used, such as the *kouchiki* and *hosonaga*, dispensing with the *karaginu* and the *mo*, but retaining the scarlet divided skirt.

Toward the middle of the eleventh century political power in Japan was usurped by the military families and there sprung up two classes of aristocracy, the military nobles and the court nobles, the latter known as the *kuge* and the military nobles as *buke*. The court nobles centralized their forces in Kyoto, while the military nobles were represented at Kamakura. The *buke*, or military nobles, however, controlled most of the country and wielded the more powerful influence. Being deprived of all real power and receiving but

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superficial honors, the *kuge* sank into insignificance and even poverty. As to dress, they could not afford to do more than follow the ancient customs, and after about a hundred years they had finally to abandon the old luxury in costume, and descend to less expensive and more simple fashions. This had the effect of greatly simplifying the styles worn, until finally the more elaborate costumes appeared only when the ladies had to present themselves on ceremonial occasions. By degrees the loose divided skirt of scarlet came to be discarded, and at last even the *uamo* was seen only on special occasions. Among middle-class women a veil of thin cloth came into vogue for outdoor life, and obtained at Kyoto and Yedo until two hundred years ago.

The fierce internecine strife of the thirteenth century, left the nation in poverty, and had a great effect in lessening the desire for magnificence in dress. Even among ladies-in-waiting to august personages such essentials of ceremonial dress as the *karaginu* and the *mo* came to be dispensed with, the *hakama* and the *kosode* only remaining. Women of the samurai class were satisfied with wearing the *uchikake*, or long overgarment with flowing skirts, omitting the *hakama*, and giving rise to the permanent adoption of the *uchikake* in later times. About this period a new feature appeared in summer ceremonial dress. The *uchikake* of thin silk began to be tied at the hips with a small *obi*, or sash; and the custom of removing this appendage from the shoulders to the hips, came to be known as *koshimaki*.

The many new military families that came into existence being quite different from the *kuge*, or the court nobility, had a great effect in modifying the customs in dress, though the styles adopted by them were naturally an evolution from those of the Imperial Court. The difference, however, was more marked among the men than among the women, the latter jealously retaining the fashions of their forefathers. The most important changes in the ladies' costumes of those days were in the direction of greater simplicity. This was accentuated by the impoverishment of the country through the strife that continued between the more powerful nobles. Even the full-dress costume of this period was simple and unostentatious.

LONG SLEEVED GARMENT OF TOYOTOMI PERIOD.
Latter half of sixteenth century. In her hand a drum.

After the inauguration of the Tokugawa régime, a lasting peace ensued, and then changes in dress became more marked, especially among the women of the masses. With the greater income then afforded the court at Kyoto a revival of the custom of wearing ceremonial dress became characteristic, the styles most copied being those of the ninth century. The change, however, was chiefly in the exterior costume; and the material employed as well as the method of making, were quite different from those of former times. The ladies of the daimyo families, having great wealth at their command, began to display a magnificence of dress bordering on that

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of the ancient court fashions. The ladies of the military aristocracy preferred the styles of the thirteenth century, without either the extreme luxury or high art of the age imitated.

At this time strict regulations were laid down by authority in regard to ceremonial dress, which were very complex and detailed. The most fashionable colors of high rank costumes for New Year's day and like occasions, were the *jishiro* (white), *jiguro* (black) and *jiaka* (red), after which came such colors as light blue, indigo and grey. The code of etiquette decided the disposition of the colors, in accordance with age and rank. The *akaji* was generally red silk crêpe, and the *shiroji*, white of the same material, both contained figures in silk or gold thread. The embroidered or figured satin was considered proper for ceremonial dress, while the informal dress was of plain crepe. The *uchikake*, or upper garment, was a modification of the ancient *uchiki*, and under it was worn the *aigi*, an embroidered garment of the same material, the underwear being usually of white habutae. The *obi*, or sash, was worn under the *uchikake* and over the *aigi*, the most popular being some form of gold brocade. In summer the style above referred to as *koshimaki*, or thin cloth, was often used. So much for the ladies of the military nobility.

The female portion of the wealthier classes among the common people generally wore figured crêpe dyed in various colors, very rarely indulging in embroidery. But they fancied for an *obi* the gold brocade of the upper classes, as well as damask silk, figured satin and crêpe. The women of the common people did not wear the *uchikake* except on such occasions as marriage. Their ordinary dress was material of a striped pattern, much as we see them to-day. The present custom of wearing an unlined thin garment of simple color for summer is of very recent origin.

LADY OF FASHION TO-DAY.

Fashions in sleeves have been remarkably changeable. From the middle of the sixteenth century they began to increase in length. By degrees the sleeves, especially of young ladies, have extended till now they are from three to four feet. This style, known as *furisode*, became very fashionable. The width of the *obi* has also varied, at first from two and a half to three and a half inches, and to six, seven, eight, and nine inches. It is interesting to note that the new fashions in sleeves and sashes originated among the common people and from them were finally adopted by upper classes. The young samurai ladies were the first to follow the popular styles in this respect and the higher classes began to follow suit,

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until now these fashions prevail everywhere.

It is only from about the middle of the seventeenth century that the women of the lower-classes began to wear the long *haori*, or overcoat, at present so common among all classes of both sexes. This garment was originally a duster worn by men to protect their clothes when outdoors, and was then called *dofuku*, or travelling coat. Finally they came to be worn in the house, and the women adopted the garment. The upper-classes in time followed the same custom, and now the *haori* is an indispensible part of the clothing to be worn on formal occasions, the custom being considered *de rigeur* even in summer. Until about sixty years ago the court ladies at Kyoto used to wear a veil called *katsugi* when going out of doors, but this custom which had come down from the thirteenth century, was never adopted by the ladies of the military families; in fact, it never found favor outside the court and a few of the *kuge* nobles' establishments.

## GATHERING FERNS

I.

And when the flow'rs, that need the flattering sun
And favouring breezes, fear to open out
Their beauties in unsympathetic gloom,—
There, in the dark, damp valley at the foot
Of yon proud hill, the humble fern puts forth
Its early fonds,—there will we go, and seek,
And proudly bring our much-prized trophies home.

II.

On the hill's slopes the proud azalea blooms,
Shedding its glory o'er the country-side,
And all men praise its beauty. Underneath,
The key-like fonds of *warabi** push up
Their humble heads amidst the tangled grass,
And men pluck these, and leave the azalea there,
Fruitlessly blooming. 'Tis not beauty's show,
But virtue's modest worth that men do prize.

*Translated by* Benkyoka

* The *warabi* is an edible fern, much prized by connoisseurs

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TO SHAMPOO THE HEAD OF HER FATHER-IN-LAW.

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# Japanese Home Life

BY

JIRO SHIMODA

MODERN Japanese civilization is an evolution from the patriarchal system. From time immemorial the Imperial Family has borne a paternal relation to the people; and it may safely be said that the ruling classes of the nation have always been scions or retainers of the Imperial Family or closely connected therewith, a fact easily confirmed by reference to the genealogical tables of the Empire. Of course much foreign blood has been naturalized and assimilated by the Japanese race, but no distinction now remains between the various elements that have gone to make up our population. Yet through all the twenty centuries of accretion and assimilation the relation between the Imperial Family and the people has undergone no change save in the direction of even still greater cordiality and affection. Indeed at the present time the whole Japanese nation may be looked upon as one big family with the Emperor at its head. Thus the individual families of the nation are but units in the one great family of which the Sovereign is Father; and the same fundamental principle of ethics is common to both, namely Loyalty and Filial Piety. These two principles form the basis of Japanese society and citizenship; and they are mutually interdependent, as may be seen from the old Japanese saying: "A filial son makes a loyal subject."

It is true that in the feudal days of old Japan loyalty was too often restricted to the feudal lord. The Emperor's person was regarded as too sacred to receive homage except through his representatives; but after the Restoration, when the sovereign came to rule again in person, loyalty was accorded directly to the Throne. In fact, it was the patriotic desire to make loyalty more personal and effective that led to the Revolution. Therefore, the two principles of Loyalty and Filial Piety are, by education and practice, constantly instilled into the Japanese mind; and the history of the country furnishes abundant examples of the beneficent effect of these principles on the life of the nation, even women being no exception to the universal rule.

In private life the Japanese child is required to honor its parents, and to sacrifice itself for the comfort and happiness of the family. The parents never spare themselves for the good of their children, and the child must undeviatingly follow the parental example. As the outcome of such a social system, there is the peculiar institution called "*inkyo*," or the retirement of the head of the family from active life as soon as the children become old enough to support him and take his place in the management of affairs. Delighted at seeing their children able to shoulder the burdens of life, the parents retire to enjoy the pleasures of old age, games, the tea ceremony, horticulture, or some refined form of amusement, some being even affected by the "muse" and abandoned in their declining years to poetry.

For this reason very few Japanese parents hold property in their own right, assigning it all to those of their children upon whom they are dependent. A Japanese citizen ignoring the claims of loyalty and filial piety would be reckoned as outside the pale of human society. No degree of position or wealth can save the unfilial son from the

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disgrace he deserves. One feels proud to be able to say that very seldom indeed are there found in Japan such examples of forsaken parents as are too often seen in occidental lands. What is still more surprising to outsiders is the fact that the wives of the children are expected to render the same loyalty and piety to the parents-in-law as the children themselves; and in Japan every dutiful wife is faithful to this custom. Hence every Japanese daughter on the verge of marriage is told by her parents that she must be as true in every respect to her new parents as she has been to those she is leaving, and that any failure in this respect on her part will be regarded in the old home as a dishonor done the aged parents. One of our Japanese savants has said that though a wife were complete in all accomplishments of the modern world, she would still not be a perfect wife if she did not know how to shampoo the head of her husband's father or mother. To married women of the West the idea may come as a shock, but in all respectable circles of Japanese society it is taken as a matter of course. In fact any violation of it would be a legitimate cause for divorce; for a true husband would sooner see his wife show veneration for his parents than for himself.

The two Chinese characters representing "husband" in the Japanese language mean "heavenly person." Accordingly his wife is expected to honor him as a thing from heaven. She does this by attending carefully to the duties of the household so as to leave her husband free to carry on the business of life. The true wife will sacrifice fortune and even life for the sake of her lord. In one of the dramas of the immortal Chikamatsu, the Shakespeare of Japan, there is a passage representing the ideas of a devoted Japanese wife: "For the sake of my husband I would even flay my nails from my hands and feet." Such are the ideals of duty cherished and obeyed by the faithful wives of Japan, who not only bear their sacrifices without any sense of loss but are delighted that they can show their desire to be of signal service to their husbands.

It is quite natural, therefore, to find the Japanese mother taking every care to bring up her children in accordance with these principles of loyalty and filial piety, and she never shirks any sacrifice that may be necessary to impress these truths on her family. Our domestic history is full of pathetic stories of widowed mothers, who for the sake of maintaining and educating their children, the monuments of their departed husbands, have undergone great deprivations. Indeed the life of the Japanese woman is one of noble self-sacrifice and renunciation. Nor is it to be understood that the Japanese man is indifferent to the noble endurance of his wife. Though exacting, he must treat his wife with consideration and sympathy. The Japanese woman is loved as a wife, and honored and respected as a mother. Thus though her lot is arduous, her life on the whole is happy and contented. And when old age comes she goes "*inkyo*" and spends her last days in peace.

Though the Japanese woman is required to be gentle above all things and to keep that spirit alive in the home, she is not a creature without courage and bravery. In old Japan when a daughter was married she brought as part of her dower a "naginata" or halberd, and her dagger, and prepared to defend her husband even on the honeymoon, and to risk her life for him if need be. There are many stories of heroic women in Japan, that recall the women of Sparta. But however loud the call to other things, the main sphere of the Japanese women is in the home. Domestic duty must remain her chief responsibility. As the Japanese are a race attaching great importance to cleanliness, the wife must see that the house is daily attended to and kept scrupulously in order; and that not a speck of dust is allowed to collect anywhere within the dwelling.

In accordance with the Japanese habit of

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BEFORE THE ANCESTRAL TABLETS.

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devotion there is in every home a little altar-shelf where the spirits of the ancestors receive daily homage. Before the ancestral tablets as well as before the favorite gods of the family, gifts of saké or rice must be laid and prayers offered before the shrine. The wife must attend to these religious duties though all others fail. Often this duty is left to the old lady who has gone "inkyo," and she may pass her leisure time going to the temples and shrines in the vicinity.

Since the Restoration some of these old ideas have been modified somewhat, but the main principles of the civilization remain. In olden times, woman's education was inclined toward the moral rather than the intellectual, and she kept her mind upon the home rather than society. This tendency has within the last few years been moderated, and to-day the intellectual and social atmosphere of the world is attracting the women of Japan to an unusual degree. The effect is beneficial, because it is leading our women to see that they owe a duty to the State and society as well as to the home. This change has been effected chiefly through the influence of occidental philosophy and literature; and the ideas of some few of our women are becoming so westernized that they are beginning to discuss the independence of woman, and advocating the occidental custom of having newly married couples live in houses separate from the parents. Not only so, but the increasing intensity of the struggle for existence has led many women to seek employment in factories and offices and thus to abandon home life altogether. Industrialism is thus bound to have an important effect upon the future of domestic life in Japan.

But Japanese having the advantage of being able to watch the evolution and management of such problems in Europe and America, will no doubt be able to adopt such measures as may attain the best results. At the present time there is the double duty of investigating the processes and problems of foreign civilization, and at the same time keeping an eye well upon ourselves so as to utilize the best that the civilization of the world has produced. But no matter what changes time may bring and no matter how much our home life may be modified by occidental ideas, our fundamental principles of Loyalty and Filial Piety will remain unaltered.

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# Through Japanese Eyes

(From the Japanese of Hirotaro Sugimura.)

BY

ARTHUR LLOYD

## Chapter IV.

### My Fair Vis-à-Vis

FOR two or three days after my arrival at the boarding-house, I was obliged to sit by myself at a table in the centre of the dining-room, and there to work through my solitary meals. "I'm afraid you must feel very lonesome there all by yourself, sir," said my landlady consolingly, "I wish I could find some nice young lady to put at your table." And sure enough almost immediately afterwards, a certain Miss C., who I have already had occasion to mention, returned from Paris, and was assigned a seat just opposite me.

She was a young lady of four or five and twenty (she might have been thirty), lady-like, and quiet, not exactly what you would call a beauty, and yet by no means ugly. She had been in Paris, I was told, for medical study and had just returned. She spoke French with fluency, and her language and deportment were all that could be desired.

Well, we had got to sit facing each other three times a day for some time to come, and it would not have been reasonable for us just to sit and glare. It was the lady that broke the ice, by asking me some questions about Japan: I followed suit by asking her the meaning of words and expressions in my letters that I could not understand, or the names of streets that puzzled me. And so one thing led on to another, and we soon conversed quite freely.

A fortnight later Miss C. left the boarding-house to return to Paris, and her place was taken by a certain Mrs. P. She was a lady of fifty, with furrows commencing to show themselves on her brow. She had a most disagreeable sneering way of talking, and always kept herself well in the foreground. She was also very fond of dress, and would come rustling into the drawing-room just before dinner in a low-bodied silk dress, with four or five diamond rings on her fingers, well powdered and painted, and so strongly scented as to give the impression that she used the scent to conceal some other odour.

When she talked, every fifth word was about "my dear husband." "My dear husband" was a captain or major in the army, and the worthy couple had come up to London to cut a dash in society during the season. One would have thought that with a husband so precious as hers, she would have been contented always to be by his side, but she had now been two months parted from him and living in the boarding-house, and her whole time was spent at theatres and concerts. After dinner she would beat up

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her pals for a game of bridge and win or lose a good many shillings.

I may also mention that she was a bit of a jingo. All English people are jingoes, more or less, but she was quite especially jingoistic. She would often speak most contemptuously about countries of which she knew nothing at all, and as to Japan—why she treated us as if we were children.

One day, in the course of conversation, I said that we had oats in Japan. "Oats!" said my lady, with her nose in the air, "Oats are merely food for cattle!" "And pray, madam," I replied, "what is oatmeal made of?" She had never thought of that.

Another day, she asked me if we still used bits of human bone instead of money in Japan. This nettled me, and, taking out of my purse a new fifty-sen piece, I threw it across the table for her. "What a pretty coin!" she exclaimed. "Please give it to me."

Everybody, again, knows that an English bank note makes no pretensions to beauty. My lady said it was the most beautiful paper money in the world. I retorted that in Japan we should never dream of using such flimsy, tearable paper money as they had for bank notes in England. She replied that English paper money never was issued from the bank more than once, and that as soon as it found its way back to the bank of issue, it was called in, and not issued again, however fresh and clean it might be. It was not necessary therefore to use tough paper like the Japanese notes which won't tear though they may get dirty and thumb-marked all over. I confess that I came off second-best on that occasion. It is a fact I have never seen a dirty Bank of England note.

On still another occasion, our conversation turned on English history, and the good lady became so offensively jingoistic that I could stand it no longer, and fired a bombshell into her camp.

"I agree with you," I said, "at the present moment England is the best country in the world, and I have the very highest respect for her. But when you look at her history, it is nothing but a record of successful invasions by foreign peoples from the times of the ancient Britons until now. Danes, Saxons, Normans,—each ousts his predecessors, and each in turn is ousted by the people who come next. I don't like to boast, but our Japanese history covers a period of 2,500 years, and not a single instance of an invasion from abroad. Again, I do not wish to boast, but we in Japan have never had a King John, or a Henry VIII, or a Charles I, or a James II. All our Emperors, right through the long list of our 'Human' Line, have been men of the type of Alfred the Great."

It was a bombshell that did its work. The old lady made a feeble show of replying to me at the time, but never again did she venture to speak evil of Japan. I spoke at the time without much reflection: now that I come to think of it, Japan is certainly unique in its history, whatever it may be in other things.

My vis-à-vis was a lady who knew the ways of the world. In the very heat of the argument she never once betrayed her feelings, and when we next met one another she talked and laughed with me as kindly as ever. And yet, her very politeness gave me the feeling that I was being laughed at, and I found it very hard to be civil.

Not long afterwards, I made my flying visit to Leamington. When I returned after five days of absence, I found my table in the dining-room laid with napkins for four. "Three nice young ladies for you, sir," laughed the landlord, who happened to be in the room.

The "three nice young ladies" turned out to be my old friend, Mrs. P., and two spinster friends of hers,—old maids of over forty, and somewhat podgy.

All the same, they were kind enough always to speak of me as their table-mate, and when the time came for me to bid adieu to London, they shook me most warmly by the hand.

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## Chapter V.

### Chopsticks, saké and Fukujinzuké

During the time that Mrs. P. and I were still having our tête-à-tête dinners, there was placed at our table a man of the name of R. a short, round-faced, florid gentleman, of forty years or so of age, and a very lively disposition. He told me that he had been three or four times to Yokohama on business, was very fond of airing his Japanese, and would every now and again break into a choice Japanese song such as "Kompira Funefune." He was by no means averse to a drop of whiskey, and would make fooiish jokes in a loud voice at table, with an innocent air that made everybody laugh. Whenever his own whiskey ran out, he would come and borrow a glass of my wine, or else he would get round Betsy, the maid, and send her off to take toll from the landlady's whiskey bottle.

I think I ought to tell you, that a good deal of fuss is made in England about dealing in liquor, and that no one can sell liquor without a license, which, by the way, often costs a good deal of money. Most boarding-houses, therefore, supply no liquor to their boarders; if any one wants to drink wine or spirits etc., he buys what he wants for himself, and keeps it by him. I cannot tell whether this is done to increase the revenue of the government, or to wean the people from their drinking ways, but at any rate it is a piece of obstructive legislation which is just like England.

Mr. R. would frequently talk to me about Japan, and would often sigh for a *yukata*, a cross-legged seat on the floor, some *geisha* girls and a bottle of *saké*.

"The *yukata* may present some difficulties," methought, "and so may the *geisha* girls; but what is there to hinder me from getting the *saké*?" So I went to the Nihon Club, ordered three or four pairs of chopsticks, a bottle or two of *saké* and a tin of *fukujinzuké*, all of which I sent to Mr. R. with my compliments during the dinner. Mr. R. was highly delighted: he opened the *fukujinzuké* tin, and proudly pulled out its contents with his chopsticks. And, in truth, he seemed to be quite an expert in the art.

Englishmen, as a rule, are so exceedingly slow and clumsy in the use of their fingers that it makes me tired to look at them. I can illustrate their clumsiness by remarking that I have more than once been much admired (in England) for my wonderful skill and dexterity because I have taken up a bit of paper and twisted myself a *kanjinyori* string out of it. You may judge therefore what an excitement it caused when they saw me with a pair of chopsticks in my hand, moving them about with perfect ease, and picking up and carrying across the room tiny peas and microscopic crumbs of bread, and never letting a single thing fall to the ground. It was wildly exciting and the whole dining-room buzzed with talk about it. Some of the guests begged me to give them a pair of chopsticks as a keepsake, others put to me all manner of questions. What wood were they made of? What should I do with them if I were attacking a piece of beefsteak? Did I have to pick up my rice grain by grain with those things? Some were not contented with just asking me questions. They jumped up from their places and came across to my table to see me use my chopsticks.

The chopsticks were all what we call *harami bashi*, and there was a general cry of "Oh!" how funny!" as I pulled the chopsticks apart and out popped the toothpick.

Mr. R. was in great feather. Presently I began a formal lecture on the subject of chopsticks.

"These instruments," I said, "are of four kinds, according as they are made of 1, wood,—2, bamboo,—3, ivory,—4, metal. Wooden chopsticks may again be subdivided into (a) lacquered, and (b) unlacquered chopsticks, the latter being generally termed deal chopsticks."

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After this primordium I went on to tell my audience that we in Japan used chopsticks for everything that concerned eating. We never fingered anything as people do in England. Also, when a pair of chopsticks had once been used, they were thrown away and never used again. They were not like forks which you just washed and used again, no matter who had used them previously.

"And your very forks," I concluded, "with their five prongs so suggestive of the human hand,—are they not relics of the barbarous days when your forefathers ate with their fingers?"

All the time I was lecturing, Mr. R. was having a side-show of his own, demonstrating, entirely to his own satisfaction, how easy it was to pick things up with chopsticks and even to cut up fish with them.

I was now so filled with enthusiasm that I began handing the *fukujinzuké* round the room for my friends to try. Then I opened the *saké* and poured out mouthfuls of it in cups for them to try how it tasted.

Every one approved of the *fukujinzuké*. As to the *saké*, some said it tasted like sherry and that they rather liked it, others that it was not at all nice, others that it had a most horrid smell and would I please take the nasty stuff away. The undaunted Mrs. P. took a whole glassful, "just for the sake of the thing," and then was consumed with fear lest it should get into her head. Her neighbor, the mischievous, teasing Q. chaffed her for the rest of the evening, telling her that she had got quite a colour, and wanting to know what was the matter with her nose.

*(To be continued.)*

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PLANTING THE NEW SHOOTS.

# Oriental Staff of Life

By YOSABURO SAKUMA

(DIRECTOR OF THE EXPERIMENTAL FARM, TOKYO PREFECTURE)

RICE forming the staff of life in Japan, its successful cultivation is of more importance than even the production of wheat in Europe and America. The prospects of the harvest and its market price have not only an important effect upon the agricultural classes but on the financial condition of the country as well. Indeed until quite recently it may be said that the economic condition of the Japanese Empire depended almost wholly on the success or failure of the rice crop. Owing to recent developments in commerce and industry as well as the progress of communications, the nation has become less insular in this respect; yet the rice harvest remains the most vital factor in the general condition of the people.

Japan has at the present time about 13,230,000 acres under cultivation, of which 7,105,000 acres are devoted to rice. This immense area represents some 54 per cent of the total arable area of the Empire, and allows an average of 1,225 acres to each family. The total annual production from this acreage is about 223,335 bushels, but there have been exceptional years yielding a production of more than 248,000,000 bushels. In addition to what is used for food, the quantity required for saké brewing is immense, so that the domestic production has to be replenished annually by a considerable importation. The very high quality of Japanese rice naturally leads to its being exported in large quantities, which adds to the necessity of domestic importation. The consumption of rice per capita in Japan is about 5 bushels.

From centuries of experience the science of rice cultivation has been brought to a high state of perfection in Japan; and the degree of production, as well as the acreage under cultivation is constantly on the increase.

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When we compare the 132,000,000 grown in 1877 with the 248,445,076 bushels produced in 1907 the rapid rate of increase may be easily seen. It is safe to say that there has been an increase of not less than thirty per cent in the last thirty years; while the power of production has increased 28 per cent. The rate of consumption has been greater than the rate of production, which shows that the number of those able to afford rice as their staple diet is constantly growing. The 34,388,000 of population in 1877 had in 1907 grown to 48,845,000, which is equal to an increase of 45 per cent in the thirty odd years. It is because the rate of increase in population is so much greater than the rate of rice production that the yearly imports of rice are bound to increase. Between the years 1902 and 1906 Japan imported no less than 97,473,836 bushels of rice, being an average of 8,122,686 bushels per year, with an average annual value of some 40,931,269 yen. Most of the rice imported comes from the British East Indies, and next in order, French Cochin China, Korea and China. In this connection it is interesting to note that in the four years above mentioned the export of Japanese rice was 7,493,897 bushels, valued at 23,178,356 yen. The largest importers of Japanese rice are Australia, Hawaii, United States, and Great Britain.

As rice culture is of such supreme importance to the country, the price of rice lands is always rising, until it is now from 70 to 80 yen per tan (0.245 acres); while the price of common agricultural land is only 40 to 50 yen per tan. The rent of rice land is also quite high, being from 8 to 13 yen per tan usually, but in places where such land is scarce, as much as 200 yen has been paid per tan. The ancestral paddy fields of the farmer are regarded with great pride, and guarded as family treasures. It can, therefore, be understood why every inch of land where water for irrigation is available, commands the keenest attention, the entire hill sides in some districts being terraced for rice production. Indeed there are very few Japanese farmers that do not grow some rice, for the growers of the cereal represent more than 90 per cent of the agricultural population. From 4 to 7 acres is about the average holding of the Japanese farmer at his best, but vast numbers of the rural population have to be satisfied with little more than an acre each. The farmer has, of course, to grow many other things besides his rice; and some of them he cultivates as a second crop from the rice ground after harvest.

PLOUGHING WITH OXEN.

The rice districts of Japan look like level plains of patch work, the irregular paddy fields being walled round by clay banks from ten inches to one and a half feet high, according to the water level, the necessity of maintaining a uniform level for the water obliging the farmer to lay out the plots on a very small scale. The

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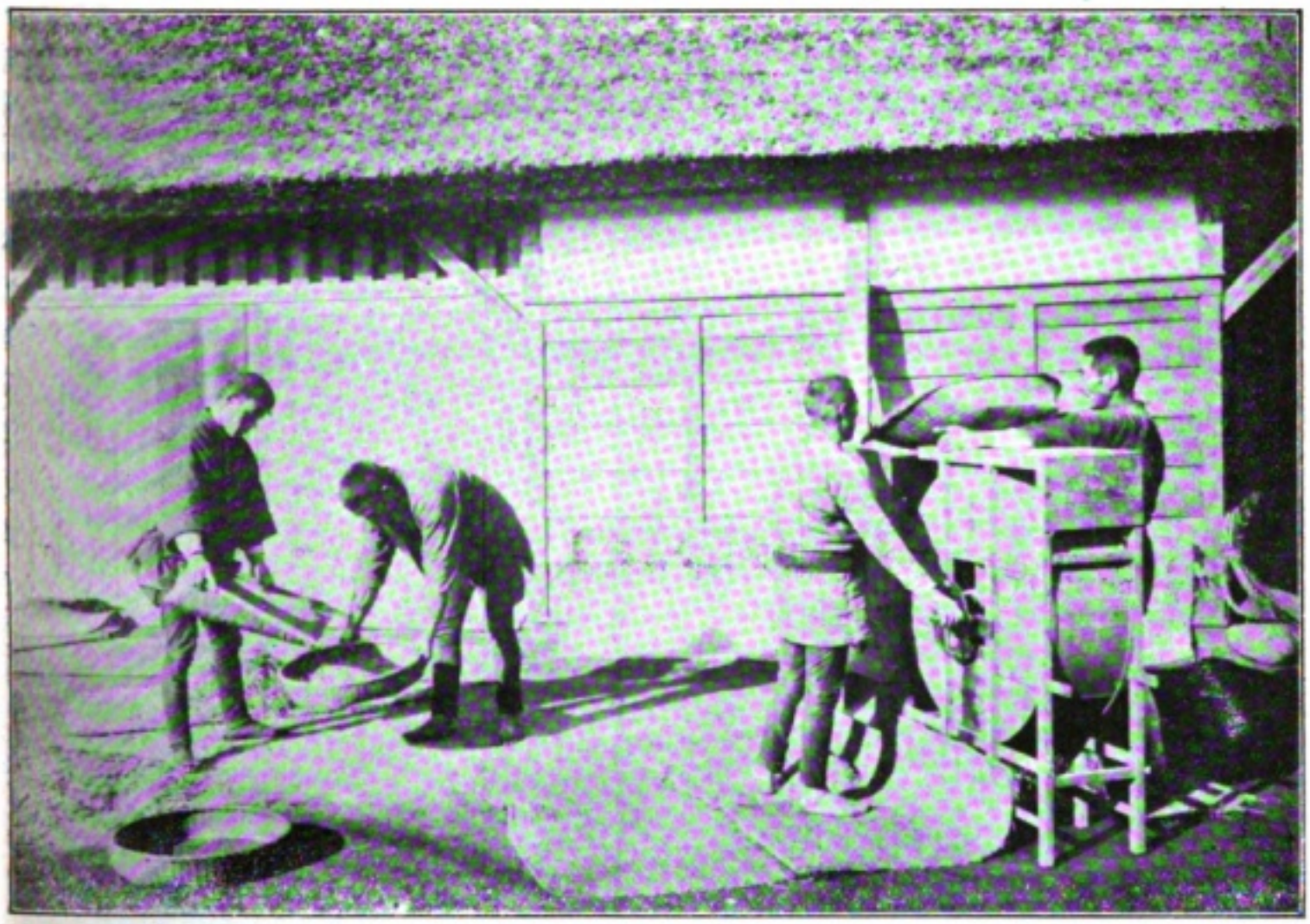

MODES OF SEPARATION.

Men on right separating grains from heads by means of *Inekogi* or rice flayer; on the left beating unhulled rice.

SIEVING AND WINNOWING THE RICE.

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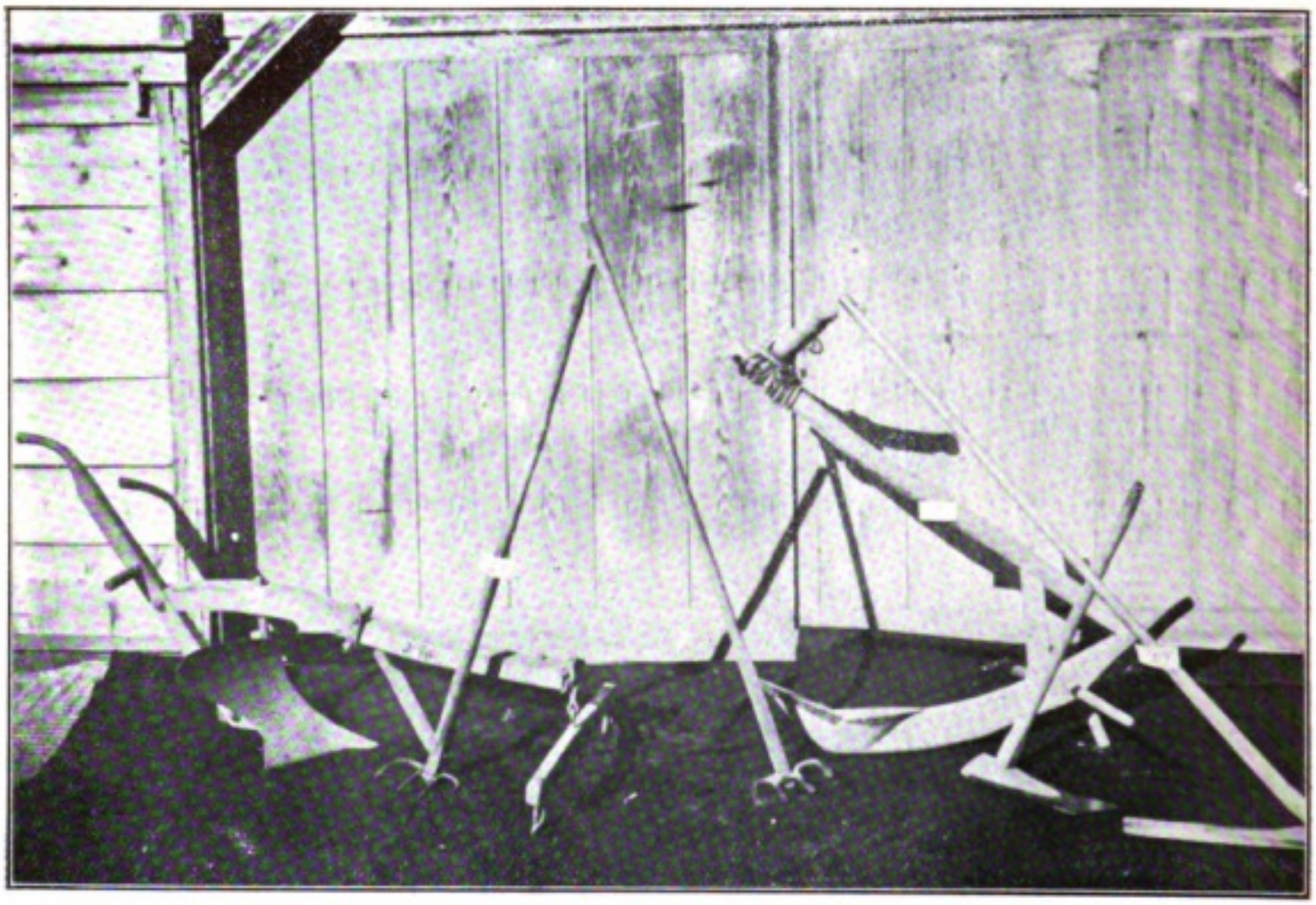

PLOUGHS AND HOES USED IN RICE CULTIVATION.

area of the average rice plot is seldom more than half an acre. The rice fields are larger in the western provinces where the horse is used in labor; but in the northeastern districts where the farming is done by manual labour, the plots are exceedingly small. After the rice is threshed it is usually disposed of in an unrefined condition, this work being done by the retail dealers. The process of refining one may see when passing along any street in a city, where, both by hand and by machinery, the grain is denuded of the bran by pounding in a mortar.

Rice in Japan has various uses according to the quality or variety. The Urushi, or ordinary non-glutinous rice, forms about 90 per cent of the entire production of the country. Of this variety about 90 per cent is consumed for food and 9 per cent for saké brewing, about 1 per cent going into cakes of various kinds. Mochigome, or glutinous rice, forms only about 1 per cent of the total production, and is, though expensive, used for dumplings and the celebrated festive cake, "mochi." The Okabo, or upland rice, which is raised without irrigation, is devoted to much the same uses as the ordinary paddy field rice, but the flavor is not so good.

Rice being a tropical plant, requires a warm, damp climate for its successful cultivation; but it is remarkable that in Japan the crop is successfully grown from Kyūshū in the south to far Hokkaido in the north. The plant requires plenty of water and a rich clay soil, special preference being for ground formed from sea deposit. Most of the Japanese rice farmers, however, take little account of the nature of the soil, provided only the necessary water can be had. But special attention must be paid to a proper selection of seed if the crop is to produce a satisfactory result. Before planting the light seeds must be eliminated, this being done by a machine, or by immersion in which salt is dissolved. The lighter grains are skimmed from the surface of the water, all

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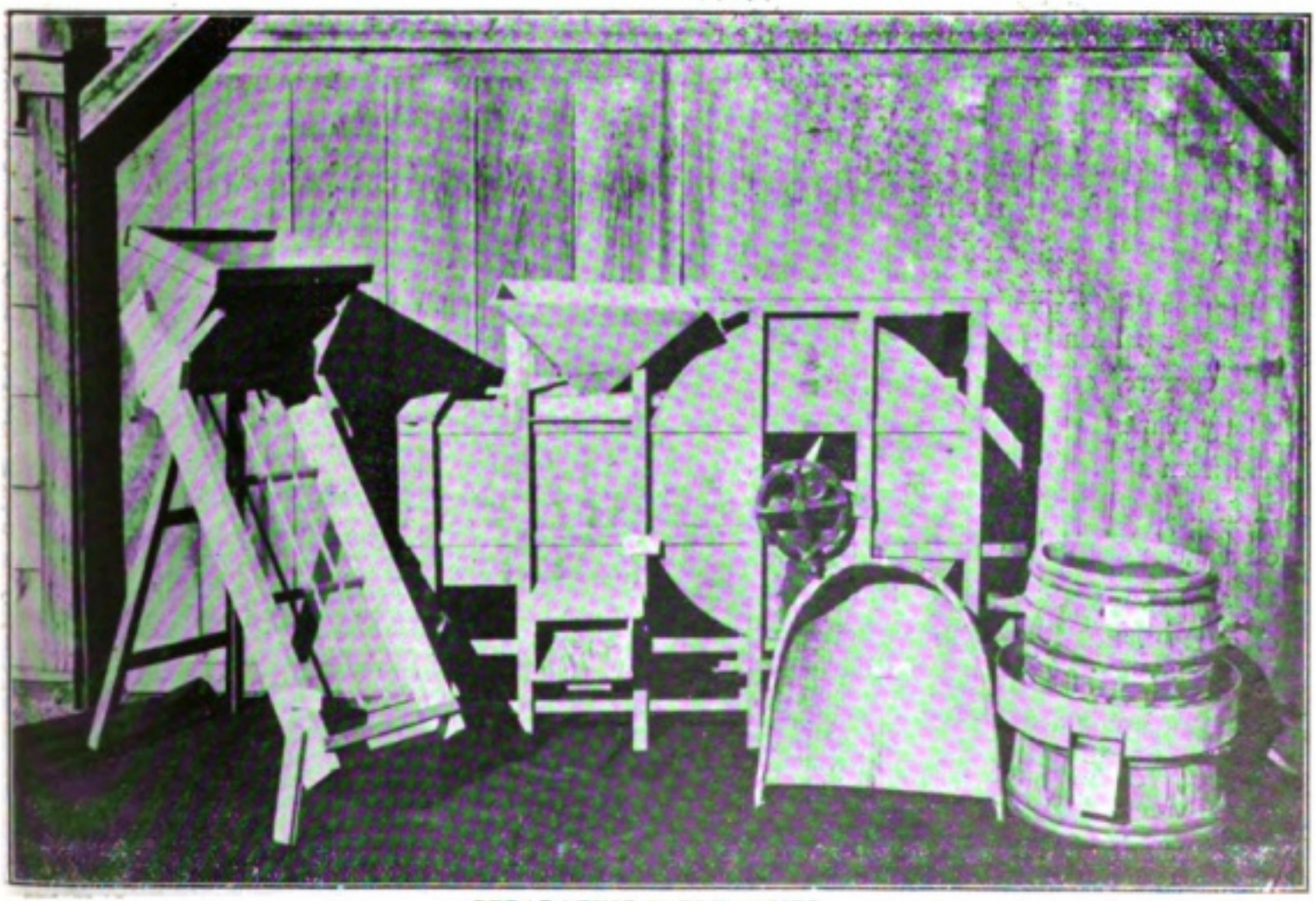
heavy enough to sink being considered good enough for seed. Great care has to be taken in making the brine, for the quantity of the salt put in for solution depends on the kind of rice; ordinary rice requires a specific gravity of 1.13; while upland rice necessitates a specific gravity of 1.10 in the brine; and the glutinous rice must have brine with a specific gravity of 1.08.

A very important stage in the work to insure a rice harvest is the stay of the seed in the nursery. Sometimes the nursery is made from a piece of land after the harvest has been cut away; but it is often in a plot permanently devoted to the purpose, the latter custom prevailing in the colder portions of the Empire. Rich ground, with plenty of sun and water, is essential. The infant rice requires also the best fertilizer available, and the quantity used must be regulated in accordance with results obtained by experiment at the Government farms. Before the seed is sown it has to be steeped in water for about seven days. The sowing period extends from the middle of April to the middle of May. In the colder districts the seed is sown earlier; but the first week in May sees most of the seed safely in. The seed must be distributed as evenly as possible, 0.16 gallons to the tan. For every tan of ground to be planted the seedling nursery must have an area of 10 tsubo (3,600 square feet.) When the weather is warm the water should be let off in the day time, retaining only enough to keep the seed from becoming dry; but in cold weather the seed should be kept covered with water as this is the only protection against injurious insects. In from thirty to fifty days after sowing, the young plants should be transferred to the permanent plots. The best plants are those with the strongest stems, of a yellowish green color, good sized and flat rooted. In most parts of Japan transplanting takes place from the end of May onward to the middle of June.

In the colder parts of Japan but one crop of rice is harvested in the year; but in the



**SEPARATING IMPLEMENTS.**

1. Sieving Machine. 2. Machine for Winnowing. 3 Separator. 4 Husking Machine

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NURSERY FOR SEEDINGS.

south where the climate is much milder and irrigation convenient, two crops are usually grown each year. In the preparation of the land for the reception of the young plants a variety of implements is used, and these vary again according to locality. In some districts implements of European make or pattern are coming into favor, but the vast majority use those of their forefathers. The land is first carefully dug over and manured; for the rice plant absorbs nourishment more readily in the period before blossoming, after which time the quantity is diminished. Most of this work ought to be done before the rice is transplanted. Both natural and artificial manure are used according to circumstances and convenience, the principal kinds being bean cake, straw ash, fish manure, ordure, and bone dust. The young plants are set out in rectangular order, and from a certain point of view appear to be in drills. The transplanting should be done on a warm day, and the plant should be set in to a depth sufficient only to keep it in an erect position. The degree of water supplied to the plants in their new home has an important relation to their after life. The quantity should be from one half to one inch of water, increasing the depth at night and in cold weather or rainy days. When the plant begins to blossom, turning a little yellow, the water should be decreased, leaving just enough to keep the stalk moist; and when fully ripe, the ground should be quite dry.

The weeding of the growing rice is an important process in its cultivation, and has to receive the careful attention of the farmer. On fine warm days the mud about the plants must be loosened, the weeds taken out, the air being allowed to circulate around the roots; and this ought to be done at regular intervals, beginning about two weeks after transplantation has taken place. The period of ripening varies according to locality and variety, but usually it takes from 180 to 200 days, the rice then assuming a yellow color. At this time the harvesting of the rice should begin without delay. This is usually done with a sickle and the rice is tied into sheaves of not more than three or four inches in diameter, after which it is dried in the sun. As soon as the rice is threshed it is again dried in the sun, and then hulled and put into straw sacks and sent to market where it is refined and sold by the retailer to customers.

In the cultivation of rice the farmer has to fight a great many enemies in the shape of injurious insects, as well as to cope with the various diseases to which so tender a plant is more or less subject. Want of proper attention in cultivation or over nourishment will bring on such affection as "collapse" and the "rice fever." The insects that attack the young rice plant vary according to locality, but the two that cause most injury are pretty common everywhere. These eat the stem of the plant and cause the ear to wither. Methods of dealing with them vary; sometimes nets are used, and sometimes petroleum. A badly infected plant is uprooted and treated to lime for the extermination of the larvae. The best safeguard against insect attack is careful attention to the matter while the young plants are in the nursery.

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# Foreigners Who Have Helped to Make Japan

By SHIGETAKA SHIGA

JAPAN is deeply conscious of her great indebtedness to Occidental civilization and it is hoped that some day a becoming way of expressing this obligation will be found. The first current of Western civilization reached Japan in the stream of Latin influence that came to our shores with the Spaniards and Portuguese. How far our early relations with these European nations had any permanent effect on the life of this country may be seen from their influence on our language, as well as from the fact that at one time more than 150,000 Japanese followed the faith of these Europeans. It was, however, an influence so subtle and far-reaching that it cannot be measured by statistics; but the marks left on our language are sufficiently significant to indicate somewhat the deeper influence on our ideals.

The little cakes everywhere eaten by Japanese children are still called kompeito, from the Portuguese *confeito;* arheito, another cake, is from the Portuguese word *arbeloa*, and boro from *bolo;* while Spanish and Portuguese words are still more frequent in the realm of industry and trade, as for instance, bidro (glass) from the Portuguese *vidro*, kapa (cape) from the Portuguese *capa*, Kanakin (calico) from *canequin*, birodo (velvet) from *vellado*. Similarly in the terminology of porcelain and firearms the changes wrought in Japan by European influence are clearly seen.

The revolution caused in Japanese history and civilization by the introduction of firearms from Europe is especially significant. By thus changing the old methods of warfare the feudal chieftains were forced to abandon their strongholds in the mountains and to build their castles on the plains, giving rise to the famous castle towns, with their plentiful and peaceful population. These now ancient structures, which have stood the test of time and war, are still a characteristic feature of the Japanese landscape, remaining as memorials of the power that allayed the incessant civil strife of days forever gone. In the architecture of these fortresses the influence of the Europeans is strongly marked. And so in ways too numerous and complicated to indicate in detail, Latin civilization gave new life to Japan and hastened the preparation for the subsequent reception of world-civilization. And though Japan ultimately grew suspicious of the strangers because of their political tendencies, and at last closed her doors upon

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them for more than two hundred years, permanent benefit had been received. Even when the only loophole left for the trickling in of light from outside was the little Dutch settlement at Deshima, large were the numbers of our youths who sought its illumination. The mind of the nation had been awakened by the foreigners, and it could not be content to remain as it had been before their advent. Japan began to thirst for the intellectual and industrial advantages enjoyed by the West. Wherever the youth of the country could find a foreigner they seized upon him for information, many students flocking to Nagasaki to be taught by the foreigners living there, even with greater eagerness than is to be seen in the Japanese students of the present day to enter European or American universities.

Among the foreigners that have conferred lasting benefit on Japan none is esteemed more highly than Dr. Franz von Siebold who came to Japan with a Dutch mission. Arriving in this country at the early age of twenty-six he proved the heavenly messenger of the memorable year of 1823; and for seven years he continued to guide and influence our nation. Though he afterwards returned to his own land, he again lived in Japan from 1850 to 1863, and rendered enduring service to the whole country. It will be impossible to estimate fully the great influence this man had in inspiring our people with a desire for knowledge and for greater familiarity with the more advanced civilization of Europe.

The highest testimony to the influence of von Siebold was the number of brilliant disciples he left behind him: men in every walk of life, who have been the makers of New Japan. One of these, Ito by name, inaugurated the first school of medicine in Tokyo, the *Dai Gakku Toko*, the predecessor of the present college of medicine in the Imperial University. Another, Keiho Ishizaka, was the first to introduce the use of paper currency into the Empire; and his grandson, Dr. Ishizaka is now a surgeon-general in the Japanese Army. Another famous pupil of von Siebold was Gendo Takenouchi, a director of the first school of medicine; and his son, Dr. Masanobu Takenouchi, is now a court physician. Shuhitsu Aoki, author of a treatise on pathology, and father of the present Viscount Aoki, may also be especially mentioned among those moulded under the influence of this great European. Neither can we forget Rioan Kurokawa, the famous naval official of the Kanazawa clan, whose son became a councillor of the Administration Court. He was also a teacher of the great Dutch scholar, Dr. Kowan Ogata, a man instrumental in opening up Japan to Western knowledge. Sanyei Koseki, also a physician, who because of his complicity with Watanabe Kazan, died a tragic death rather than be executed by the narrow-minded Tokugawa officials, was one of those who owed his inspiration to the new learning. Genseki Dobu, the father of optical science in Japan; Keisuke Ito, the pioneer in botanical study; and Tetsuka, the great surgeon,—these were all under the influence of von Siebold. Indeed, it would take a volume to recite the list of those, who, great in the annals of their country's development, have owed their success to this German scholar.

After the influence of the Dutch came the equally powerful influence of America, beginning with Commodore Perry and continuing to the present day. When the great American suddenly knocked at and opened the door that had been closed for 200 years, the whole Japanese nation awoke as one aroused from sleep to bid welcome to the morning. It was the desire of the West for Japan that led Columbus to set sail across the Atlantic, thinking he was going to *Zipangu*, as the Chinese named the country to Marco Polo; and his discovery of the great continent of America turned the tide of Anglo-Saxon colonization away from our shores. But occidental expansion finally reached the shores

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of the Pacific, and was soon across to the gates of Yedo itself. It was with the people of the Great Republic that our first international treaty was made; and when that treaty was signed, at the banquet on board the Powhatan in celebration thereof, one, Mantaro Matsuzaki, is said to have embraced the Commodore, exclaiming: "America and Japan, one heart." As "*one heart*" the two nations have remained through the long years since. The little models of railways, telegraphs, and other symbols of Western civilization brought and presented by Commodore Perry, are treasured above price. Like the precious freight which Noah brought forth from the Ark, these things became to Japan the beginning of a new world.

Among Americans who have done much in the making of modern Japan must be mentioned the late Mr. Townsend Harris, the first minister of the United States to this country. At a time when Japanese statesmen were novices and the whole country was in the dark upon international affairs, this man disinterestedly gave the nation his whole-hearted advice and assistance. Japan looks with gratitude to America as having in the early days advised her against the importation of opium; and subsequently when our country was anxiously desiring treaty revision, it was the United States which led the way in opening the door of freedom. Moreover, when the vessels of various nationalities challenged our quarantine regulations and put us to much trouble, it was the American Government which set an example and a precedent by conforming to our laws, other nations in time following suit. The unchanging good will of the United States was again seen in her ready consent to our entering the postal and telegraph convention, when other nations were blocking the way with objections. And then to crown all, it was America that refunded to us the Shimonoseki indemnity. These acts of beneficence were rendered Japan by the United States as a nation, but there are innumerable instances of individual benefaction and good will on the part of American citizens, which will live forever in the memory of our people.

The Rev. G. F. Verbeck devoted more than thirty-nine years of his life to the service of Japan, and left an inestimable impression on our civilization, especially on its moral and educational ideals. He translated the Code Napoleon into Japanese; and he encouraged the study of German as well as English literature. Other eminent services were rendered to Japan in the educational work of the Rev. S. R. Brown, a pupil of whom was the late Mr. Toru Hoshi, a great politician, and Baron Tsudzuki, the distinguished diplomat and statesman, as well as Mr. Saburo Shimada, one of our foremost orators and publicists. Mr. Brown was one of the first to point out to Japan the necessity of improvements in female education, and engaged Miss Kidder whose influence in this department was of immense value to the nation. Dr. J. C. Hepburn, too, was a citizen of the United States; and his work in the compilation of the first Japanese-English dictionary cannot be too highly valued, while in the direction of medicine, as the inventor of the popular eye-water known as *seikisui*, he will ever be remembered by the country. Dr. W. E. Griffis had much to do with influencing the educational institutions in their early stages, and Dr. J. C. Berry wrought important improvements in the penitentiary system; while an American lady, Miss Talcot is the mother of the system of hospital nurses. Dr. David Murray laid the foundation of Japan's educational system, and Mr. J. B. Williams inaugurated the system of taxation. Mr. S. M. Bryan established the postal organization, and Mr. L. W. Mason introduced musical training in Japan. Colonel Clark, the founder of the Sapporo Agricultural College, and Dr. Fenelosa, a student of fine art in Japan, are also to be favorably remembered. Professor Lyman introduced the study of Japan's

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geology; and Professor Penhallow taught metallurgy and mining. Professor Morse gave the first insight into the theory of evolution and anthroplogy, and Mr. G. T. Mendenhall established the telephone system.

Nor can Japan's indebtedness to the French nation be overlooked. The inauguration of a modern army organization is almost wholly due to the French assistance, especially the starting of the Yokosuka dockyard. The benefits which medical science in Japan have received from German education are also freely admitted, and for all benefits received, the nation is duly grateful. The number of Englishmen who have proved benefactors to Japan would also make a long and important list. To all these foreigners who have given themselves to us as educators in introducing new ideas and contributing to Japan's moral, intellectual, industrial, and commercial development, the deepest gratitude is extended, and many prominent men feel it a duty incumbent upon the nation at some early date to devise some means to give a more definite and public expression to these sentiments.

# Tango-no-Sekku

OR

# Boys' Festival

Over the housetops on the fifth of May large paper fish of many sizes and brilliant colors may be seen suspended from the flag staffs, the breeze passing through their open mouths causing them to float in the air.

It is such sights as these which arouse the curiosity of the stranger in Japan, because they are so unlike anything he has ever seen in any other part of the world. These fish balloon celebrate the Tango-no-Sekku, or festival of the sweet-flag,—which is held in honor of the little men of the family once a year. It is true that in the modern rush when materialism in all its forms is making such headway in Japan, this festival is losing its hold upon the imagination of the people,—but the outward forms are visible in all the cities of the land, and make striking features of the landscape in the country places.

Authorities agree that the custom of celebrating this festival was introduced from China, yet the meaning and spirit of it is entirely Japanese. As the dolls' festival for girls has for its purpose the teaching of good manners, so the boys' festival is designed to impress a courageous spirit upon their youthful minds. Even though the old ideas connected with the occasion have changed within the past fifty

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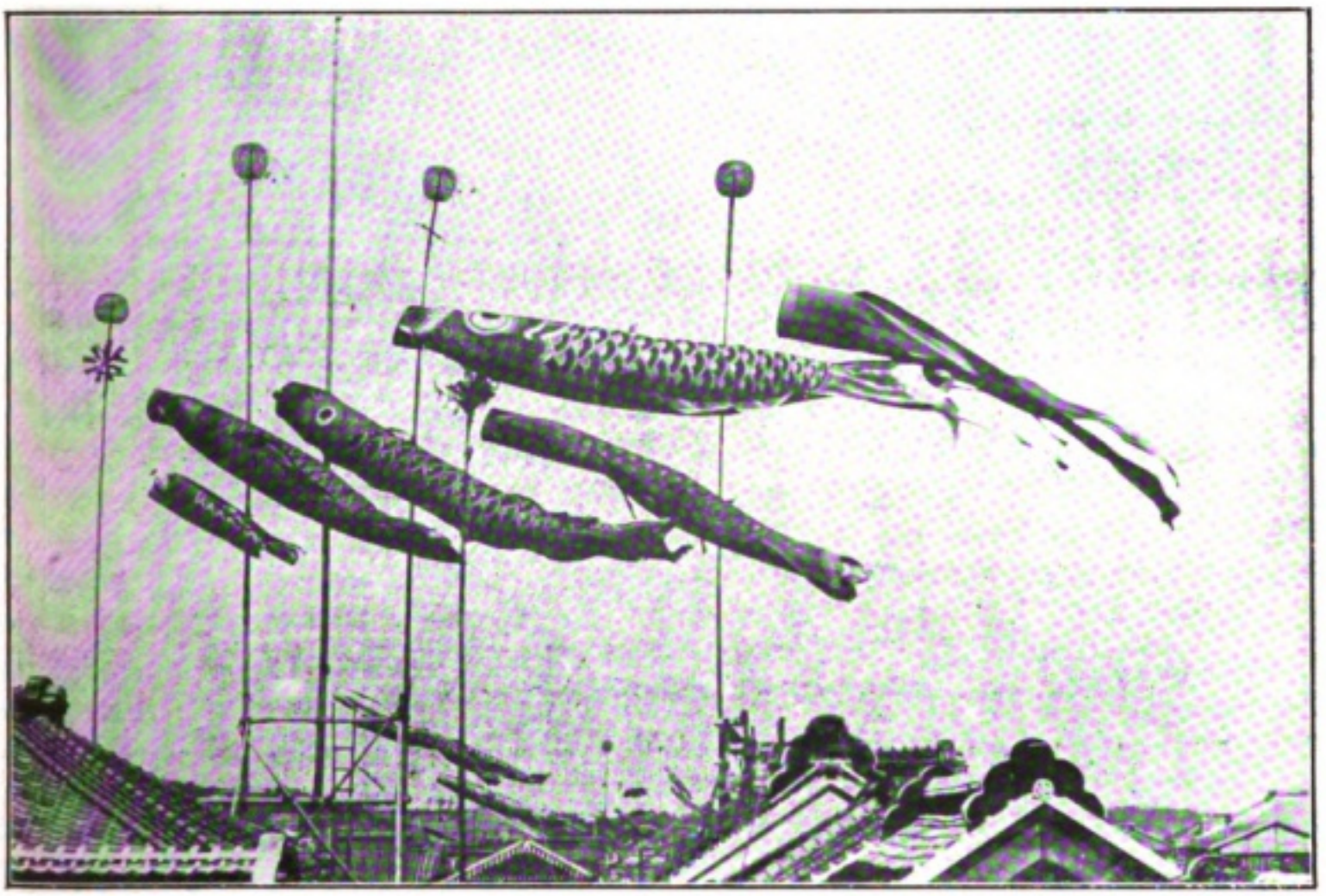

FLOATING CARP OVER THE HOUSETOPS

years, and much of the early significance has been lost, still many of the most attractive features of the festival remain to-day. The chief of these is the *gogatsu nobori*, or floating carp over the roofs of the houses. The carp is considered a fish of great courage, for it is pictured as heroic in its struggles against the tide and currents of the rapid streams, and so with the youths it is necessary for them to be like the carp, strong and alert, conquering the obstacles of life, and forging ahead against the current of events encountered in their daily lives. As soon as the young son of the family understands the symbolism of the fish, he will be more impressed by this than by any expenditure of words given in the form of good advice. In addition to the floating carp there is a display of warrior dolls within the household, figures of ancient heroes dressed in quaint, rich costumes, the stories of whom, the children never tire of hearing.

Both this, and other festivals of like character, are associated with the old lunar calendar, and many pretty customs that were formerly in vogue in bygone days have died out. Yet the survival of these festivals are vivid reminders of the ancient days in Japan when the people lived a primitive life with no thought of the morrow, and the world around about them was an unexplored mystery.

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SUNDAY SCHOOL CONVENTION IN TOKYO

The largest and most remarkable Christian gathering ever held in Japan, when 15,000 children assembled in the National Wrestling Hall.

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# The Expiation of Kep-po

By J. INGRAM BRYAN

THE spell of incensed air was yet upon him, and the tumultuous music of ancestral bells still murmured in his ear, as the old priest nerved himself against the shock of the sight that so suddenly met his eye. He bent his tenuous back feebly over the writhing form on the floor, and the shadow of a great despair gathered on his brow. The victim's face upon which he gazed, was contorted; the limbs were drawn up and trembling. The priest recovering himself somewhat, anxiously sought to learn what had befallen the child, but Kep-po seemed too far gone to afford any information. The priest sighed; for he remembered that no samurai is esteemed too young to avenge his own honor. "Hail, Amida Buddha!" he breathed devoutly; and he again besought the boy to answer.

* * *

"You must never be tempted to meddle with it, my boy," the old priest had frequently warned the child; "it is a rank and deadly poison that I keep for the rats."

Kep-po had always wondered how this could be so; for he had stolen many a pinch of the precious powder and partaken of it with no other than the most pleasurable sensations to his taste. He had imbibed enough Buddhist philosophy to have learned that nothing is what it seems, yet the advice of the priest seemed as amenable to this hypothesis as was any other fact of experience. Kep-po had heard of men so favored of the gods as to be immune from the results of poison; perhaps he was one of these himself. At all events, the effect of the mysterious powder upon the boy's palate was so extremely delightful that he continued to disregard the warning of the priest whenever the opportunity offered; and he was in time so unorthodox as to have become quite convinced that in this case at least, things were exactly what they seemed.

Kep-po had lived so much to himself from the days of infancy, that he had easily fallen into a habit of wayward independence. His mother died, or disappeared, when the child should still have been under the care of a nurse; and he had never known parental influence other than that of the old priest of the Hongwanji temple, who had adopted him soon after the boy had lost his mother. The priest had a not unnatural interest in the little fellow, so the neighbors said; and he was as kind to him as though the boy had been his own son. One grievance only, Kep-po had; his foster father would not allow him to eat of the sweet powder which the youthful tongue never ceased to crave. Kep-po had no affection for rats; but there were times when he longed to be one.

There are some who will not wonder at the stinginess of the old priest; for sugar was a thing to be accounted of in those days: it was far too expensive a luxury for a poor man's daily use. Nevertheless the good priest of the temple of Hongwanji always managed to afford a little on hand to lessen the acidity of a certain medicine to which he was beholden upon emergency. The sugar was kept in a wide-mouthed glass jar on the god-shelf, a position which the priest considered both sacred and safe; but Kep-po never brought the ancestral spirits their daily quota of rice without envying them their proximity to the realm of sweetness; as they never seemed to evince any appetite for the sugar, he began to have a leaning towards the very heterodox opinion that gods are incapable of desire.

As time went on, however, the sugar acquir-

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ed a habit of shrinking with unreasonable expedition; and in proportion as the sugar decreased, the suspicions of the priest increased. That gods might be tempted to pilfer among sugar grains, he had his doubts, but who was to say as much for cherubs of this passing world of dreams? Whereupon, at the time that Kep-po gave the gods their portion and lighted the ancestral lamps, he was cautioned not to so much as glance at the jar adjacent lest he be tempted towards its deadly contents: to all of which, the boy ostensibly gave heed.

* * *

Now, the old priest of the temple of Hongwanji retired daily to say his prayers and offer masses for the dead in the temple adjoining his house. These periods of devotion were the happiest parts of the day for Kep-po; for the boy would then quickly climb up to the god-shelf, lift the lid from the jar, cautiously put in his hand, drop a liberal pinch of sugar on his tongue, and slyly depart to the yard in front of the temple, where many boys were always playing under the great pine trees.

Kep-po's most awkward season of plunder was that during which he found himself face to face with the last pinch: that certainly could not disappear without being taken. Under the circumstances Kep-po was compelled to await the priest's turn for a pinch. This admirable patience saved the boy's fat cheeks and soft ears many a good boxing; for Kep-po well knew the sting and the smart of those long, bony fingers, with their lengthy, snappy nails like thongs.

Kep-po had now been waiting some days for the last mouthful to vanish from the jar; but it did not go. Vainly did he hint that the rats were increasing at an alarming rate; secretly he prayed that his master might soon fall in need of a dose, for he had discovered why the precious powder was kept in stock. Every day during the priest's absence at the temple, Kep-po would gaze at the unchanging remnant until his mouth moistened so passionately that he felt he must simply take the poison and die. He knew that the old priest was as anxious to prove him guilty, as he himself was to get the sugar: so it was now a case of who could hold out the longer. Kep-po's greatest resource from the dread temptation was in play; so on this particular day he tried to remain with the other boys under the pines, where a fascinating game was in progress.

It was now four o'clock; the men had begun to swing the heavy log against the giant bell, and the booming reverberations sobbed and moaned among the hills. As the last faint echoes died away, the boys heard the clapping of the old priest's hands, endeavoring to arouse the sleeping gods; then one of them suggested to Kep-po that they should like to get a peep at the interior of the priest's house; and the young host most cordially acquiesced.

It was a curious old dwelling, this house of the priest of Hongwanji temple. To the visitors that day, it was a more palatial residence than they had ever seen; and with its numerous gods and goblins, it had an air of mystery and weird suggestiveness that gave the boys some ghostly shivers. But curiosity overcame fear, and they persisted in a minute examination of even the bric-à-brac, some of which the old man had been collecting for years, and more of which had descended to the temple of Hongwanji from far off generations.

One of the lads thoughtlessly picked up a beautiful vase of great age and of priceless worth.

"That is of much value," cried Kep-po; "put it down at once; I am never permitted even to touch it."

The offender turned quickly to lay the vase just where it had been; but in doing so his arm collided with a boy behind him, and crash went the precious thing to the floor where it lay gaping in two pieces. The boys were in terror; they knew the punishment would be severe.

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"Let us get a bit of *nori* and stick the two pieces together," suggested one of the boys; "the old man will never notice the crack."

"Never mind," said Kep-po, calmly; "its all right: let me fix it." Whereupon he took up the pieces, and, to the utter astonishment of the others, began breaking them into tiny fragments. The boys endeavored to stop him in this wanton procedure, but he resented interference, crying out: "Let me alone! Don't you know that complete destruction is less aggravating than partial? That is my master's philosophy. The other day I heard him declare that he never found it so exasperating to find the train gone when he reached the station, as to arrive there just in time to see it go."

"But what will become of us?" the boys insisted; and the one who had broken the vase trembled as though he would fall out of his skin.

"I told you that I would take all the blame," Kep-po assured them; "my master will never know that any of you have been in his house. I cannot allow a guest to suffer on my account. Suicide itself is preferable to having you injured by my hospitality."

Kep-po was older than his friends. They gazed at him with ever deepening wonder; they were struck dumb at this amazing offer of self-effacement. The victim of the unfortunate accident was ready to worship Kep-po, even before the latter had deified himself by death.

Just then the clapping of hands was heard in the temple: which meant that the gods were being dismissed to their dreams and that the priest would be back presently. The boys, one and all, fled to their homes, each one expecting some dreadful fate to befall him.

As soon as Kep-po found himself alone, he moved towards the god-shelf; he heard the doors of the temple close, but he felt that there was time to get the last pinch of sugar into his mouth before the priest could cross the garden. It was his first chance for a moment of perfect Nirvana for many days.

When the priest entered the house the first thing that met his gaze was the débris of the vase. He picked up a fragment to learn which of his priceless curios had been destroyed. As he contemplated the evidences of treachery scattered over the floor, he felt a tempest of rage take possession of him. The priest suddenly grew more active than his years were wont, and flew about the house in search of Kep-po; perhaps, after all, a robber had been there and killed the child. He called repeatedly; but there was no reply; the place was as silent as death. His anger turned to foreboding and grave fear.

The priest stopped a moment between the spasms of his excitement and fear; he was arrested by a sound as of some one groaning, and he stood before the door of the little room where Kep-po was accustomed to sleep.

"O my master, my honorable master, I did it," Kep-po broke out at last, gasping; "the crime is truly great, but behold, I have avenged mine honor and the propitiation is complete."

The priest stood in silence, gazing at the boy still writhing before him and simulating the death-pangs of a samurai. A convulsive chuckle seized the old man's throat, and a strange smile lit up his bronzed, old visage; and the contagion of that smile was too forgiving for the youthful hero to resist. Then the old man turned from the room, stood before the idol-shelf, and clapping his hands to awaken the spirits of his ancestors, told them that the heart of a child is beyond the craftiness of the wise.

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# Minamoto Treasure-Swords

By SAKAE SHIOYA

IT pleased the sovereign will of Seiwa-Tenno to appoint his great grandson, Tada Manchu, commander of the Imperial Army, whence he became the founder of the mighty, war-like clan of Minamoto. In order to discharge well the duties of his new position, Manchu thought he must have the best sword obtainable, so he sent orders to the most famous makers. But none of the weapons submitted, came up to his expectations. Then it came to his ears that in the far-off Province of Chikuzen there lived a noted swordsmith, and he at once called this maker of blades to the capital and had him try his skill. The man incited by the great honor thus done him, put his best work into the blade, only to be told after it was finished that his services were no longer required.

The swordmaker took this much to heart; for to go back thus disgraced to his home, meant that no one would care any longer for his work. So in his trouble he went to the shrine of the god Hachiman, and prayed for assistance and direction. For no less than seven long days and nights he besought the famous deity to make him a fit instrument for the forging of a satisfactory sword. On the last night, he heard, as in a dream, a voice saying: "Go and temper thy steel for sixty days. Two of the finest swords shall be thine for thy devotion."

He heard the voice so distinctly that there was no mistaking it. Therefore with a glad heart he hastened back to his workshop, and with an ardor that would in itself have been enough to soften hard metal, he heated and beat and tempered his steel for the sixty days, until the swords were completed.

Great was the joy of Manchu when the swords were presented to him. He at once proceeded to try them on criminals awaiting execution. The edge of one blade was so keen that it not only severed the criminal's head but clipped off a portion of his beard; while the second not only decapitated the victim but cut off his knee-joints as he sat on his heels. Swords of such remarkable sharpness must have names; so one was called *Higekiri* because it had cut a beard, and the other *Hizamaru*, as it had severed the knees.

The fame of the two swords spread, and Manchu was greatly feared by his enemies; but the still more wonderful power of the swords had not been fully known until the time of his son and successor, Raiko. In his time many strange things happened, striking terror into the hearts of men. Sometimes people disappeared, not even by falling dead, but while talking with their friends they vanished as a light from a room.

The cause was reported to be a goblin that haunted the place!

At this time there was a woman, a nobleman's daughter, who was remarkable for her jealousy, having been crossed in love, her revengful heart drove her to the shrine of Kifune, where keeping vigil for seven days, she prayed to be turned into a goblin that she might be able to tear into pieces the woman she hated. And the god, pitying her, vouchsafed her a vision and told her that her petition would be favored if she went disguised to the Uji river and dipped herself into it three times for seven days.

Greatly rejoiced at the intimation, the woman hid herself and secretly changed her

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appearance. Parting her long hair into five strands, she twisted them into five horns over her forehead; while her face and body she tinted with paint of a reddish hue. Fixing three burning torches on her head and carrying two more in her mouth, she ran along the highway in the dead of night until she reached the Uji river. With five flames encircling her red face and eyebrows, she already presented the appearance of a goblin, and those who happened to meet her, were nearly all frightened to death.

SNATCHING UP THE *Hizamaru*.

Her one and twenty dippings over, she was now transformed by the god into a real goblin. Soon the woman she hated and the man who jilted her, and in fact every one she took a dislike to, were carried away no one knew where. Women saw her as a man; men saw her as a woman. As soon as darkness came the streets were deserted because of the dreadful apparition, and the inhabitants trembled even within their dwellings.

Now among the four favorite generals of Raiko there was one named Tsuna, a man greatly renowned for his valor. One night on account of urgent business Raiko sent for Tsuna, equipped him with the famous *Higekiri* sword and despatched him on horseback to attend to the goblin. On his way he was met, while crossing a bridge, by a lovely maiden of about twenty. She was very fair of skin and elegant of figure,—she was dressed in pink, and unattended. He had passed her but a short distance, when clapping her hands she called him and said:

"My lord, I don't know where you are going, but I have to go to Gojō, and the night is late. May I ask you to see me a little way?"

The maiden spoke in a familiar tone, and there was a tender light in her eyes. Tsuna at once alighted from his horse.

"My beast is at your service," he said, "if it please you to take it."

Approaching, he took her up in his arms, placed her in the saddle and walked beside the horse. And thus they continued for some distance when the lady turned to her escort, and said:

"My home is further than Gojō: I live beyond the town. May I trouble you to go so far?"

"Wherever it may please you to go, it will be my joy to wait upon you," was the answer of the gallant warrior.

The words had no sooner been uttered when, in the twinkling of an eye, the maiden turned into the most horrible of beings, a goblin.

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"Come then to where I go—to Mount Atago," said the creature, and seizing Tsuna by the collar, it flew away to the northwest.

Tsuna, not at all frightened, flashed bare his *Higekiri*, striking at the arm that held him. But before he knew anything he was dropped on the roof of the shrine at Kitano; while the monster, having lost one arm, disappeared like a trail of bright light.

The warrior picked himself up quickly, and climbed down to the ground. On removing the arm from his collar he noticed it to be a very muscular one, black as night and bristling with white hairs like silver needles. The proud soldier at once hurried with his bloody booty to Raiko, who, in memory of the incident, renamed the weapon, *Onimaru*, the goblin-cutter.

Nor had the other sword a less interesting history.

In the summer of the same year Raiko was laid up with an intermittent fever. When an attack was on, his head seemed to burst with pain, while his whole body burned as with fire. Notwithstanding that everything was done for it, the fever persisted for more than thirty days.

One night while the fever was attacking him with special violence, four of his generals waiting upon him, he had strange premonitions, but after a while the pain subsided and the generals left him to his rest. As the night waned, Raiko awoke and found a huge bonze gliding out before him in the shade of the dim light. The monster approached the sick man with a rope and endeavored to bind him. Raiko's strength suddenly returned to him, and rising upon his knees, he exclaimed in anger: "How dare you!"

Snatching up the *Hizamaru* from beside his pillow, he gave a sweeping stroke. The generals, awakened by the noise, rushed into the room. They were told what was the matter; but on looking about could see nothing except a splash of blood on the mat. The goblin had gone, but a trail of blood marked the course of its retreat through the screens, across the veranda, and down by the half-open window. They immediately called for torches and gave chase.

Occasional spots of blood on stones and fences were their only guides, but the men finally traced the creature to a large mound at Kitano some miles away. Upon opening up the place they saw crouching beneath, a monster spider about four feet in length. The spider was captured and brought into the presence of Raiko. Believing it to have been the cause of the fever that tortured him for more than a month, he commanded it to be stuck on iron points and exposed to view on the public road.

From that moment, the fever departed from Raiko; and the famous *Hizamaru* got the new name of *Kumokiri*, or spider-cutter.

So the two swords, having proved themselves to be endowed with the power of magic, became treasures of the Minamoto family, and have been handed down from generation to generation.

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THE TEMPLE ENSHRINING THE DAIBUTSU.

# The Daibutsu of Tōdaiji

By CHUDA ITO

PROFESSOR OF ARCHITECTURE AND ARCHÆOLOGY, IMPERIAL UNIVERSITY.

AT the foot of Mount Kasuga in the city of Nara, Japan's ancient historic capital, stands Tōdaiji, the most magnificient specimen of Buddhist architecture in the Empire. Erected during the famous Nara dynasty when the six sects of the religion vied with each other in the splendor of their buildings, the Tōdaiji represents a grandeur of conception and execution not excelled by Buddhism in any other part of the world. Beautiful as this collection of buildings is at the present day, it is regarded as on an inferor scale to that which it was when first built by the Emperor Seimu in 741 A.D., with a view to making it the central edifices controlling all the provincial temples of the Empire.

The central temple among the many wonderful buildings that constitutes Tōdaiji is that of the Daibutsu, the enormous proportions of which were made necessary as it was intended to enshrine the most colossal cast metal statue of Buddha that the world has seen, an image towering 53 feet above the ground. Though this huge statue is now devoid of the gold and immense amount of gilding that once decorated it, the great size gradually appearing in the dim recesses of the

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sanctuary, still profoundly impresses the worshipper. The temple within which this Buddha is enclosed, called the Daibutsu temple, ranks as one of the best wooden structures of the world from an architectural point of view. The many minor temples, pagodas, and surrounding images are all of superior art and workmanship.

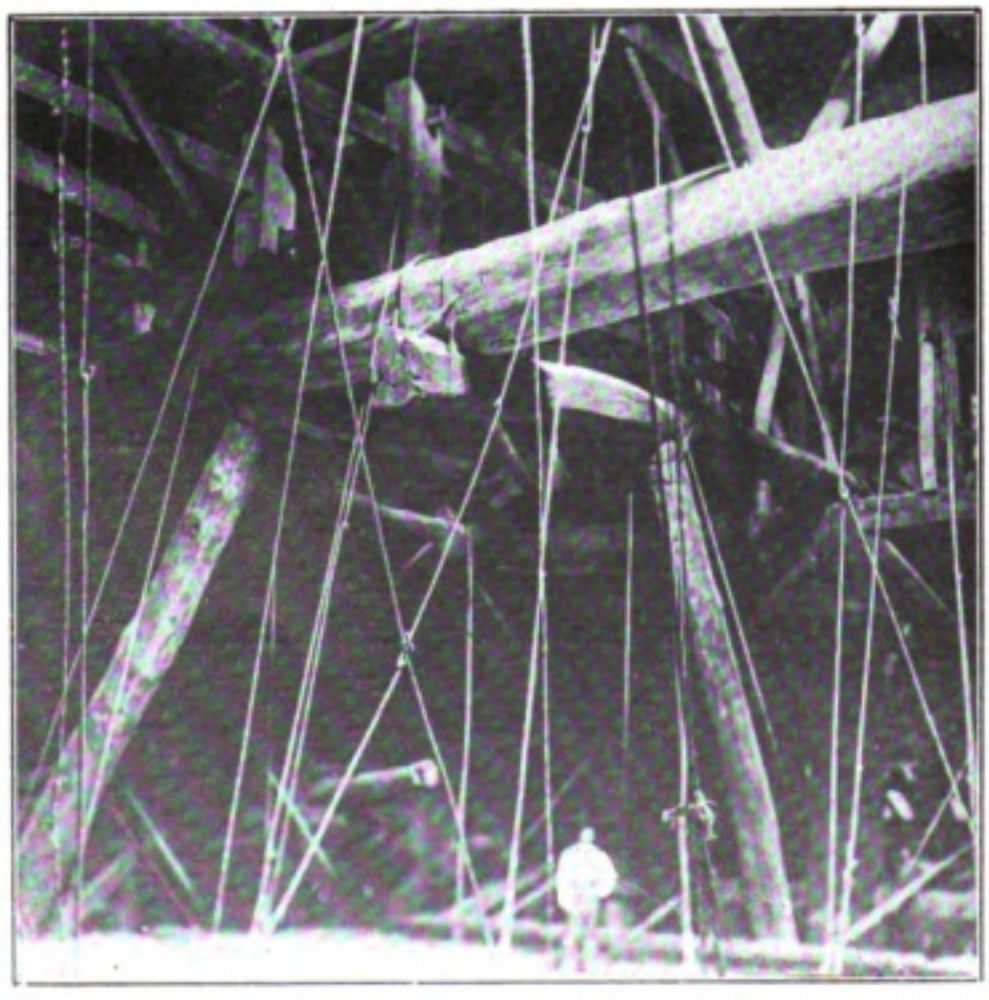
According to Japanese history the Emperor Seimu conceived the idea of erecting the giant image of Buddha while he was visiting the Chishikiji temple in the Province of Kawachi, when, during the hour of prayer the resolution took possession of his mind. He at once proceeded to select a site for the new structures, and to make arrangements for the casting of the statue. The Imperial Rescript issued for effecting the wishes of the soverign indicates the devotion with which the work was undertaken and the wealth that was to accomplish the great task: "I have on this 15th day of October in the 15th year of Tempio determined to construct and dedicate a statue of Buddha cast in gold and copper. The copper of the country shall be exhausted for the casting, and the high mountains levelled for the building of the temple."

It is said that the Imperial court moved to Shigaraki in the Province of Omi to oversee the casting of the image, and that the first attempt having proved a failure, the Emperor moved again to Nara where near Higashiyama another site was chosen, the Emperor himself carrying in his sleeve the first earth to be used in the preparations. The casting was begun on the 29th of September 747 A.D. and completed in 749 A.D., having been recast eight times during this period. Even while the gilding was yet unfinished the Buddhist ritual for the opening of the eyes was performed, and is said to have been a very imposing ceremony.

Simultaneously with the progress of completing the statue, went on the construction of the great temple that was to contain and enshrine it, the architects being Inabe Momoyo, Jugoinoge, and Masuda Nawade

The great edifice is surrounded by a corridor with four minor gates on four sides; while in front of the southern gate stand two fine pagodas of seven stories each, also surrounded by corridors. There is, moreover, on the same side a large double gate called Nandaimon, from both sides of which earthwork enclosures project toward the east and west, extending to embrace the precincts. On the western side there are three more gates, Saidai mon, Chûgomon, and Sahojimon.

To the north of the great temple there is a



MASSIVE BEAMS SUPPORTING THE TEMPLE.

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lecture hall and dormitory for priests. On the eastern side are the big dining hall, the bath room, and various detached temples, with a main bell-tower. The other smaller buildings consist of shrines and quarters for the priests. It is said that the experts, who were engaged to take part in the work, were not only Japanese, but also Chinese, Korean and Indian, so that the highest achievements of architectural art were drawn upon to promote the perfection of the structure. The building was not only international in its erection but in its completion, for a celebrated Chinese priest presided at the opening ceremony; while the music on that occasion was Chinese and Korean as well as Japanese.

COLOSSAL HEAD OF GREAT BUDDHA

Compared with the stone structures of Egypt and Europe, the Daibutsu temple is, of course, small; but the world has no other example of a wooden building on so vast a scale. The foundation is of stone, and the total number of pillars eighty-four, with sixteen doors. The floor was probably earth and the ceiling of interwoven wood. The halo around the face of the image was 114 feet. But the red oxide of iron which tinted the entire exterior of the temple gave a very monotonous impression, though this was nobly compensated for by the wonderful magnificence of the interior, covered as it was with pictures on every pillar, panel, beam, and ceiling, while all the mountings were of fine metal. The stone Sphinx of Pharoah and the sleeping Buddha of Pegu in Burmah, excel the proportions of the Nara Daibutsu; also the Statue of Liberty at the entrance to New York harbor, but this is made of copper plates. Probably a statue of such dimensions as that of the Nara Daibutsu has never been cast. The present head of the giant figure is a renewal, and lacks the fine expression of the original. The marvellous lotus flowers that surround the base of the statue have minute and beautiful carvings on them, representing various religious ideas of Buddhism. Some of the pictures both in conception and execution indicate the highest quality of Japanese art. The five hundred small images surrounding the halo of the Daibutsu are a monument of astonishing ingenuity.

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On either side of the image are lacquer statues of Kokuze and Kwannon 300 feet high.

As one gazes at the placid features of the giant Buddha, the unworn expression shows little indication of having laughed at the changes and vicissitudes of the centuries. Even its own griefs and threatenings the great image has borne without perturbation. Eight years after its birth the foundation proved insufficient to bear the great weight, and it began to recline to one side until a support was built to preserve its equilibrium. In 851 A.D. a seismic convulsion destroyed the head, but in time it was recovered. In 1180 a fierce warrior, named Tairano Shigehira, set fire to the temple, when the head melted with the intense heat. In time the consumed temple was rebuilt, and the statue given another head, but the new temple was different from the former one. To strike at the Todaiji was to smite the heart of the nation, so in 1567 the temple that had weathered so many centuries was again given to the flames, this time by the rebel Matsunaga, and once more the head of the image was lost. For more than 140 years the statue now stood exposed to the elements, triumphant over the ashes of its former glory, its head restored by a faithful devotee of the religion, at his own expense. In 1709, at the order of the Shogun's Court, collections were made throughout the Empire for the rebuilding of the temple and the renewing of the statue, both of which remain as we see them to-day. The new temple was greatly reduced in size compared with the one it replaced, and the architecture though ingenius and often artistic, is not to be compared with the original. The temple at present is in a condition that requires rebuilding once more, but the question of enormous expense has so far prevented it. Some have suggested demolishing the temple and leaving the majesty of the image exposed to public view, as is the case with the other colossal statue at Kamakura. The Society for the Protection of Ancient Buildings is against this view, however, and steps are now being taken to have the necessary repairs completed within the next three years. Thus amid its humble surroundings in the town of Nara the giant temple will remain, rearing its grand proportions to inspire the people with a sense of the sublime and the divine.

With the exception of the Hokoji at Kyoto, Japanese Buddhism has never attempted anything on the scale of the Tōdaiji. The pillar's of the Daibutsu temple are four feet in diameter and a hundred feet high, which could not now be duplicated in any part of the Empire. The image in the Soshido of the Higashi Honganji in Kyoto has greater proportions than the Nara Daibutsu, but there is no comparison in symmetry of form and feature. From an artistic and architectural point of view the Nara structure and its Daibutsu must be ranked among the most magnificent achievements of the Buddhist religion.

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# Satsuma Tsuba, or Sword-Guards

By K. CHIKAMI

MEMBER OF THE HOUSE OF PEERS AND EX-GOVERNOR OF KAGOSHIMA.

IF the question were asked, what has been Japan's most important contribution to the world's common stock of civilization and enlightenment, the answer no doubt would be the Fine Arts, which in many instances have served as instructive models for the study of art the world over. For a great many of our arts we are indebted to China. Swords and their adjuncts, however, are the original and unique products of the Island Empire. As technical skill of the highest order was displayed in the creation of the sword-blade so also was the greatest artistic skill devoted to the ornamentation of sword adjuncts, or sword furniture. These artistic productions, especially the *tsuba*, or sword-guard, present a wonderful variety in the way of design and material used. Boldness, and skill of execution, and at the same time ingenuity and fertility of invention characterized the *tsuba* as no other object in Japanese art.

With regard to the veneration in which the sword was held, I can do no better than quote from the Rev. W. E. Griffis in his work entitled "The Mikado's Empire." He says: "In no country has the sword been made the object of such honor as in Japan. It is at once a divine symbol, a knightly weapon and a certificate of noble birth. The girded sword is the soul of the samurai." Indeed, ever since the dawn of history, nay, even in the dark and twilight ages of mythology and semi-divine ancestry, swords were held in the greatest reverence by the nation.

What is called *murakumo*, the cloud cluster,—

The *tsuba* at the head of this article represents clouds and flashes of lightning. It is a specimen of the large Satsuma *tsuba* and is somewhat reduced in size in the illustration.

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begotten, so tradition says, out of the tail of a huge eight-headed dragon which Susano-no Mikoto, the ruler of the sea, had slain, and subsequently bestowed upon the founder of the Imperial line of Japan by the sister of the valiant god who had killed the monster,—is still preserved as one of the insignia of the realm. To the sacred shrine, the resting place of this marvellous treasure, thousands upon thousands of pilgrims pay annual visits of homage.

Early in the twelfth century the Imperial regime gave way to the rule of the controlling spirits of the warrior classes and the Shogunate then came into power and planted the seeds of political unrest and discord culminating in the internecine feuds between the two powerful and rival families or clans of Gen and Hei,—the Japanese "Wars of the Roses." By the middle of the sixteenth century, with the commencement of severe and incessant struggles between the daimyos and lesser provincial barons, swords and arms in general were held in greater respect than at any previous period.

Swords occupied the foremost place in point of honor and utility. They were always carried by the samurai, even in times of peace. Not only were the knightly weapons the arbiters of right and wrong, the means by which the feudal lords and their supporters gratified their lust for territorial aggrandisement, rank and power, but also in the venerated purity of the blade were embodied and reflected the ideals of chivalry and manhood, the supreme conception of loyalty, devotion to their master and to the throne; in a word, swords were symbolic of all that was characteristic of Bushido. The common people, as well, held the tempered iron in veneration and awe; for to swords in those days they were forced to bow down their heads, regardless of reason or justice.

It is but natural that the most renowned experts vied with each other in producing the strongest and the keenest blades, and devoted their abilities to the fashioning of the most appropriate and graceful guards and other accessories of swords.

Often the design was the creation of a master artist of the period, while the execution of the sword-guard was the production of a master metal worker. Or, in other cases, the *tsuba* artist was the originator of his own design, and sought his inspiration from the legends of Japan or from Chinese and Japanese paintings, and attempted to create with the chisel that which had been produced by the brush. As with the painting, so with the metal workers. Some of the celebrated makers reached perfection in their execution of detailed art, while others were likened to a Japanese poem, impressionistic and suggestive.

Prior to the sixteenth century there existed three celebrated schools of *tsuba* artists. The first of these was the Umetada. The members of this school worked with hammer as well as chisel; that is, they were both sword-smiths and guard-makers at the same time, which was also not infrequently the case in later periods. Commencing with Shigeyoshi, who lived at the end of the fourteenth century, and who excelled in his *tsuba* decorations, representing plants and flowers,—he was followed by Myoju, a craftsman of great ability, who not only worked in iron, inlaid with gold and silver, but also an alloy of copper and silver. This school had numerous followers.

The second great school was that founded by Kaneiye. The date of the period when he worked is uncertain, but it is believed to have been the early part of the sixteenth century. A Chinese saying about Confucius may not be inappropriate when used in connection with this great master:—"Kaneiye,—Kaneiye, how great is Kaneiye! Before him there lived no Kaneiye; after him no Kaneiye will appear."

The special points to be noticed in his work are thinness, and therefore lightness of the

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*tsuba*, yet of excellent temper and durability, generally dark red in color, with simpie but strong and effective designs of human figures, landscapes, plants, birds and animals. He used silver and gold in a very limited quantity. One of his celebrated *tsuba* designs represents his favorite Daruma with pin-point eyes of gold, and a couple of silver teeth, producing a most striking effect. Some authorities assert that there are three Kaneiyes, but it is probable that the pieces attributed to Kaneiye II and Kaneiye III are forgeries. While there are thousands of followers and imitators, there is but one real Kaneiye.

The third is the Myochin school. From the day of Munesuke, who founded the great Myochin school, or family, in the twelfth century, down to the century just closed, there have been many noted *tsuba* makers of this family, the most remarkable of them all having been Nobuiye, popularly known as Koshū-Nobuiye, on account of the fact that he resided in Koshū. It may be said that he enjoys favor more on account of the halo around his name than because of the skill displayed in his work. His *tsuba*, while bold and strong in character, are somewhat thick and heavy, and usually without design, except a slight and scarcely perceptible engraving.

It was not until a short time prior to the Genroku era (1688) that sword-guards reached their highest artistic development. Up to this period clan duels and national disturbances subordinated the artistic to the practical,—and the shape, length and weight of the swords and consequently their accessories, were restricted according to the rigid custom of the times.

When Iyeyasu, the founder of the Tokugawa Shōgunate, put an end to civil broils and wholesale bloodshed, guard-experts were able at last to give vent to the full exercise of their aesthetic ideals and inventive genius. Moreover, during this period, to wealthy merchants and others below the rank of samurai, were granted, in certain cases, privilege to wear short swords, the fittings of which were luxuriously decorated with silver or gold, or with cloisonne, coral, precious stones, jade, etc., generally elaborate in design and workmanship At the same time a greater variety of materials was utilized: iron, brass, bronze, copper, gold and silver, and alloys,—chiefly *shibuichi*,[1] *shakudo*,[2] and *sentoku*,[3] and even such material as leather, tortoise-shell, etc.. At this time peace reigned throughout the nation, and there was much more freedom allowed in the form and size of the guards. Modified hexagons were used in primitive times, circular forms later on, which were by far the most usual, while at this period there are the rounded, oblong, square, four-lobed, octagonal, etc.

## Satsuma Sword-Guards

It is difficult for a connoisseur of to-day to realize the utter neglect and lack of appreciation in former times of the true artistic merit of the Satsuma sword-guard. According to a recognized authority, the schools or families of *tsuba* makers of Japan are classified under about fifty heads, and among the numerous names mentioned under these heads are those of many whose works are considered of no great artistic value. Yet, it is not only curious, but inconsistent, that the names of Satsuma craftsmen were entirely neglected. This appears all the more remarkable to anyone having even a slight acquaintance with Satsuma *tsuba* productions, such as the charming pieces of Oda Naonori and the beautiful specimens of marked individuality and wonderful workmanship of some of his able contemporaries.

Even until comparatively recent times Satsuma sword-guards were referred to in a manner which likened them to a lump of

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1 An alloy of whitish hue consisting of 3 parts of copper and 1 part of silver.

2 An alloy of blackish hue made of three parts of silver, seven parts of gold and 100 parts of copper.

3 An alloy of a brass-yellow hue, mixed with zinc, tin, lead and copper predominating.

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rusted iron, massive and heavy, with oblong form, devoid of artistic design or ornamentation, forming part of a long, straight and clumsy sword such as was worn by the stalwart samurai of the warlike southern clan.

This classification has now been proven a great mistake and due to our own former ignorance, and it is only of late that the Satsuma sword-guards have found their real place as worthy of special appreciation and consideration. This misconception can be traced directly to the isolation policy so long in force in Satsuma, which prevented travellers from securing free or easy access to the interior of the Han, and also to the restrictions in force prohibiting the exportation of "things Satsuma" to any place outside of its own provincial limits. In consequence of this state of affairs, the productions of Satsuma artists were almost unknown in other parts of the Empire.

With the abolition of the feudal system, the Satsuma clansmen were imbued with different views, and the semi-independent power of its provincial lord became a thing of the past. Simultaneously, an Imperial Edict was promulgated forbidding the wearing of swords on pain of confiscation, and the public no

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longer prized in the same sense the weapon that they had formerly been accustomed to hold reverently above their heads with uplifted hands, and much less did they fully appreciate the value of the various adornments of the sword. In the meantime, articles of foreign make began to pour into the country, and a mania for everything occidental seized the minds of the Japanese people. As a result of this sudden and anomalous state of affairs, rare old suits of armor, spears, sword-guards, etc., suddenly found their way into the hands of curio dealers or to blacksmith shops where these time-honored treasures were transformed, for the sake of their metal, into articles of common and practical use, such as tea boilers, sickles, spades, fire tongs and nails. On the other hand, the craze for things foreign was so great that it was not uncommon for a merchant to exchange antique lacquered boxes for modern glass pots that could be easily bought to-day for a few sen. Some of these true objets d'art were mercilessly subjected to chemical analysis for the purpose of extracting the gold they contained. *Tsuba* which are to-day eagerly sought after met with the same fate as the ordinary one. Even a *tsuba* by Kaneiye, the Great, the incomparable specialist, whose productions at the present command any price, was laughed at by a collector when a trader in antiques asked him the paltry sum of 5 yen for it. Fortunately, the tide of reaction soon set in with an awakened and renewed interest, and swords, together with their belongings, —*tsuba*, *menuki*, *kotsuka*, and *fuchikashira*— more than redeemed the credit and high esteem which they had once enjoyed as objects of war and veneration.

Interest in feudal arms and armor has steadily increased so that to-day it is difficult, —almost impossible,—to obtain possession of the best specimens.

The glorious victory gained over the Northern Colossus brought Satsuma more markedly than ever into prominence, for many of the greatest heroes who won immortal fame during the tremendous struggle hailed from Satsuma; namely; Admirals, Togo and Kamimura; Marshals Oyama, and Generals Nodzu, Kuroki, Nishi and Kawamura, along with a host of stars of lesser brilliancy. There arose a new interest in Satsuma and a desire to inquire into its history, educational institutions, arts, etc.

Connoisseurs of *tsuba* argued that in this land of heroes and of Bushido there must surely have been great sword-smiths and *tsuba* craftsmen, especially as the province had long been noted for its beautiful faience.

The first to introduce the guards of his native province to artists was Mr. Fukushima, a celebrated collector of swords as well as their adjuncts, and since that time the Satsuma guards have been searched for and brought from the most remote and obscure corners of the southwestern part of Japan and have obtained their due share of appreciation, which was so long denied them.

The interest thus unexpectedly awakened stimulated connoisseurs to search through the pages of monographs for the records of provincial craftsmen and their works. Their labors have not been entirely lost, yet the results have been far from satisfactory. Nothing more has been found than a mere mention of about half a dozen names, and what is more to be regretted is that no records have been found in regard to some of the experts, as judged by their works.

Meagre as are the materials accessible to us of the Satsuma *tsuba*, yet I shall attempt to give a short description of some of their works, confining myself chiefly to the productions of the three master schools of the provinces, namely; the Oda, Kabayama, and the Chishiki families. All of the illustrations, except number six, are of Satsuma make and from my collection. It was my good fortune to be living in Satsuma when good

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mens of *tsuba* were more easily obtainable than they are to-day.

## The Oda School

There were four artists of this name. Whether any family relationship existed between them or not there is no means of ascertaining, but with the exception of Oda Naokata, they were of the same school of design and general workmanship.

The first of these is Oda Naoka, whose works are dated the Hōreki era, about 1760. His works are comparatively numerous and always artistic.

It will be understood that the illustrations herewith given are always in iron unless otherwise mentioned.

Number 1, 2, and 3 are by this artist.

Number 1, bamboo and tiger, is ornamented with gold inlay. It is signed and dated.

Number 2, *Natane* (Canavallia Ensiformis). Signed.

Number 3, crysanthemum bound with string. Signed and dated. The carving is charmingly executed.

The second of this school is Oda Naonori. Date Temmei era about 1780.

Naonori's works are usually elaborate in design and of fine workmanship.

Number 4 represents one of the most celebrated episodes in Japanese history, the Battle of Ujigawa, showing knights in armor on horseback crossing the river. It is inlaid with gold and the detail work is perfect. Signed by Naonori and also dated.

Number 5 is also signed by Naonori and dated. It represents a number of monkeys intertwined. The patina so much prized by connoisseurs is especially beautiful in this piece.

These two *tsuba*, Numbers 4, and 5, are conceded to be the masterpieces of this great artist.

The monkey design is not uncommon, yet I consider the Satsuma production of Naonori as superior. For the purpose of comparison, Illustration Number 6 is by the celebrated Yagami Mitsuhiro (the early part of the last century). It is made of *sentoku*, an alloy already mentioned.

Number 7, *hechima* (towel gourd) a rich dark tone in black velvet-like lustre.

*Hechima* and *natane* were favorite motifs of the Oda school.

From number 11 to 16 additional Satsuma *tsuba* are shown.

The third of this family was Oda Naomasu, whose works are undated, but judging from a few of his specimens, he lived about eighty years ago. He was a close follower of his predecessors, though inferior in technical skill. His favorite designs were monkeys, frogs, and landscapes.

The fourth was Oda Naokata, who followed more closely the productions of the famous Goto school, which was founded in the latter part of the fifteenth century, and continued to flourish until the last century.

## The Kabayama Family

It is presumed that Kabayama was a contemporary of Oda Naoka. There is not a single specimen of his work existing which bears his signature. It is said that Kabayama prided himself on not signing his pieces, claiming that there was no use to engrave his name on his *tsuba* for those who lacked the artistic sense and could not appreciate and distinguish his workmanship without a signature.

The few specimens which can be actually regarded as authentic have been carefully preserved in the family of a noted samurai of Kagoshima, and, judging from these, his designs were decidedly original.

Illustration Number 8 is one of his productions. It is a strong bold design, quite out of the ordinary, and very original, representing a queer-looking mortal bearing a pole on his shoulder, balancing a bamboo hat on the one side and an enormous bell on the other.

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### The Chishiki Family

The date is uncertain but it is presumed that they worked contemporaneously with Oda and Kabayama. The majority of them are made of *shakudo* and are more or less ornamented with gold.

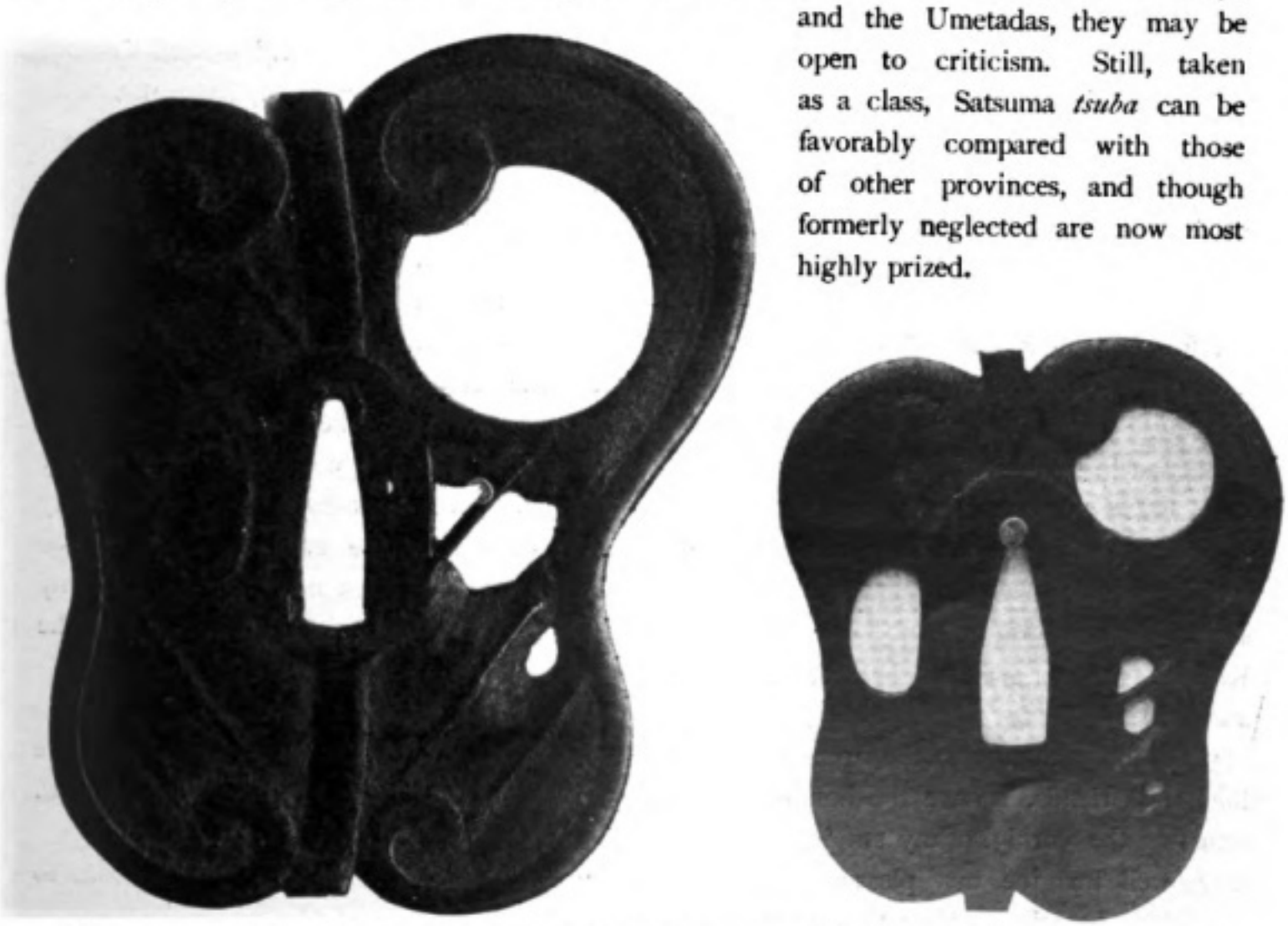
The first of this family is Chishiki Kaneoki.

Number 9 is a specimen of his work representing morning-glories and other flowering plants engraved and inlaid with gold on *shakudo*. Signed but not dated.

The second is Chishiki Kanenori. Illustration Number 10; *Shakudo*, Cranes in relief work, heavily gold plated. Signed but not dated.

During the Horeki period and immediately prior and after that period, (about two hundred years ago), the prevailing fashion of the day in Japan was a modification of one and the same idea in design. It is difficult to say whether the origin was from some one of the other provinces such as Odawara, Mito, Unshū, Chōshū, Geishū, Echizen, Aidzu, Kōshū, or whether the origin was in the Province of Satsuma.

But of the productions of this time the Satsuma *tsuba* stands out in marked superiority to the rest, particularly those of Oda and Kabayama. The tempering, the hue, and lustre of the iron,—the originality and boldness of the designs are, with very few exceptions, the representative sword-guards of the Empire. Possibly in comparison with the productions of the old and illustrious masters, such as the celebrated Kaneiye or Nobuiye and the Umetadas, they may be open to criticism. Still, taken as a class, Satsuma *tsuba* can be favorably compared with those of other provinces, and though formerly neglected are now most highly prized.



Military fans carried about by feudal chieftains on the battle-field for the purpose of giving signals to the movement of their followers. Design *sui generis*. These two are the only specimens of a sword-smith who signs himself Taira-no-Suyemasa of Sasshū (Satsuma). Date unknown.

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# Around the Hibachi

## Yoroigi

A SAMURAI had a son who had reached the age when it was customary to hold the yoroigi, or ceremony of wearing armour for the first time. Accordingly many friends and relatives were invited to be present.

After the young man had gone through the formality of the ceremony and received the congratulations of the guests, the host ordered a banquet to be spread.

Then many cups went around and the company was in an excellent mood. Koma Ise, the proud father of the newly made young samurai, turned to one of his guests, Atoji Kamon, a warrior celebrated for his valor, and said :—

"To-night, thanks to the approval of my lord and friends, I have the honor of consumating the yoroigi of my stupid son. You may well imagine my pleasure upon this auspicious occasion. Now that my son has received the honor of becoming a samurai, I am anxious to make him truly worthy of the name, and I wish, therefore, to call upon you to relate some of your experiences in battle, that my son may have before him the example of so worthy a knight as yourself."

"You do me great honor," replied Kamon, in a humble tone, "but I have not done anything that can be called heroic, as I am a poor fighter. But it would be rude not to comply with your request, so with the permission of the company I shall relate what struck me as the most gallant behavior I have ever witnessed of a youthful warrior on the battle field.

"It was during the fierce campaign of Shidzugatake, and I was slowly and wearily riding back to the camp. The western sky was ablaze with the crimson light of the setting sun. I slackened the pace of my horse that I might enjoy the beauty of the landscape around me.

"Suddenly I heard a horse galloping behind me, and on turning around saw a handsome young samurai mounted on a splendid steed. He called out to me in a clear voice.

"I halted at once and waited for him to approach. He saluted me, and said ;

"'I have been looking for some worthy combatant all day, but so far I have not encountered one. Now I see that you are a brave samurai, and I shall consider it an honor if you will deign to teach me how a warrior's weapon should be used.'

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"'The honor,' I replied, 'is on my side. I most willingly accept your challenge.'

"So we dismounted and stood face to face, each armed with a long spear.

"He made a slight apology, then hurried down to the edge of the lake, dipped his lance into the water and carefully washed it. Then he thrust it swiftly into the air two or three times, and returning said:

"'This weapon has pierced many a worthless corpse since the morning, so I have just cleansed it of its stain. I would be loathe to cause you any injury with a weapon contaminated with inferior blood.'

"I thanked him for his courtesy and we took our respective positions with the proper space between us.

"The fighting continued for a long time without either of us becoming the victor, and until it was so dark that we could not see each other's face, so we both agreed that we had better postpone the decision until some future date. My opponent then spoke:

"'I will take care to preserve my worthless life so that if I should meet you again, I may lose it at your hands; if in time of peace, I hope I may claim the honor of your friendship. My name is Shimbei Aoki, and may I ask what is yours?'

"I mentioned my name, and then reluctantly we parted. Since then I have never seen the young samurai, although I have never forgotten him."

The silence following the story was broken by the opening of the *karakami*, or sliding door. Every eye turned toward it. A middle-aged samurai came into the room. Though humbly attired and sunburnt, there was about him a certain air of dignity which commanded respect. He was a frequent visitor at the house and was known as a ronin by the name of Hosai. That day he had been assisting in the kitchen work, and had overheard Kamon's story. Bowing first to the host, the new-comer advanced before Kamon, and in a few words told him that he was Aoki Simbei who years ago had been his combatant during the Shidzugatake campaign.

Kamon immediately recognized him, and tears came into his eyes. They then exchanged cups of wine, and Kamon offered his sword as a souvenir of the meeting.

All present were touched by the incident, and Aoki, whose name had been obscure, grew suddenly famous, as the story of the meeting was spread far and wide.

S. AKIMOTO.

## A Trust Breaker

UNTIL the rise of the bath trust, she managed to live in peace and prosperity, providing the neighborhood with their ablutions. She was an old woman, and although long past the years of usefulness, she was unusually successful in carrying on the business of a public bath.

But she was not allowed to conduct her establishment according to her own liking as she was the most obdurate rival to the far reaching schemes of the monopolists of the bath business. Under the influence of this trust, somehow prices went up, until at last the "unwashed" found they could not gain admission anywhere for less than one sen and a quarter.

The old woman, at a quarter of a cent less, was more than busy with the custom thus attracted from the houses representing the trust. A deputation from the imperious monopolists waited on the proprietress of the one cent establishment, charged her with suffragette notions, and demanded her absorption in the ablutionary octopus. The old woman held her ground. But the trust found a way to throw cold water on the enterprise of a smaller body that had the temerity to disregard its assumptions.

A soshi (tough) was engaged by the trust to solicit the good offices of another trust, namely that of the honorable beggars, to whose quarter this agent now betook himself

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and made a contract with fifty of the filthiest beggars in the vagrant corporation to go daily to the trust breakers establishment, for which sacrifice of principle they were to be well paid in cash, including the price of admission.

Thus every day at the time of the biggest run these dirty specimens of humanity straggled into the bath house among the decent members of the community that frequented the place, until the stream of customers began day by day to grow less, and finally the owner of the house had to succumb to the circumstances.

She added the disputed quarter of a cent, the plague of beggars disappeared, and the old woman settled down to the civilized methods of modern city life.

ONZAN.

## Yamabuki

ONCE long ago there lived in Kyoto a young man whose name was Kinai Kanno. In the same neighborhood there was a beautiful young woman called Iyako, and the two fell deeply in love with each other. Kinai's father was a famous samurai who dwelt in Amagasaki, and wishing to have his son with him, he wrote him to return at once. Kinai was filled with trouble when he thought of parting from Iyako. But the stern command of his father must be obeyed, and bidding farewell to Iyako, he departed for his father's house.

Iyako's heart was heavy and she pined day after day to see her lover, sitting in her room, and gazing at the sky in the direction he had gone.

Soon after Kinai reached his home he was taken seriously ill and lay between life and death for many months. Iyako waited for tidings in vain, and as the days lengthened out and her heart became weary with waiting, she too fell ill, and was taken to her forefathers. Kinai, ignorant of what had happened, after his recovery managed to escape secretly from his home, and went directly to Kyoto to see Iyako.

THERE WAS IYAKO'S YELLOW KIMONO.

But what was his astonishment when hastening to the house of his beloved, he found it deserted and in ruins. The garden was overgrown with weeds, and as he wandered through the desolate place, he came to a spot near the verandah which arrested his attention. There, rotting on the ground, was the yellow kimono that Iyako had been wont to wear, and he remembered the apparel well, for he had admired her in it many times. The pieces of the kimono had almost disappeared from view, but near by was a bush of yamabuki that he had never seen there before. Its branches were covered with powdery gold blossoms, like the color of the unfortunate girl's kimono.

So when on the hillsides, by country hedges, and near thatched roofed cottages, is seen the golden glow of these flowers in the springtime, the people remember this old story of the lovers, and say that the departed spirit of Iyako who died of love has clothed itself again in the flowers of the yamabuki.

SHIRANUI.

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## One of Twins

"HOW about those twins?" said Otokichi, as he came in from business one evening. "By this time they have reached the august age of three moons," he continued, "and nothing has yet been done. What shall we do?"

O Kame was silent, as usual. She was a woman of gentle spirit, very infrequently opposing her lord's bold will, with which too seldom she agreed. Even the gods seemed now against her, crushing all her motherly instincts. But it was a case where duty appeared to demand her acquiescence. Yes, something had to be done; for a house having two children at a birth thrust upon it in the year of the fowl must expect to be harassed with unceasing misfortune, unless the gods were somehow appeased.

The traditional way of averting such disaster, and placating the gods of the year of the cock, was to abandon one of the wee ill omens in the street. Should the forsaken innocent happen to be picked up by some kind foster parent, so much the better; if not, well, the capricious god that sent the extra, would at least be propitiated and judgment stayed. O Kame, however, wholly disapproved of the orthodox method of dealing with the case; but Otokichi knew something had to be done with the superfluous child.

"I have hit upon a plan," exclaimed Otokichi, with an air of triumph, upon returning from his work next day. "I will leave one of the twins on the street, and arrange with a friend to discover it."

This was not so hard, apparently; but how was O Kame to choose which of the unfortunate little new-comers it was to be? Otokichi quickly decided the matter by suddenly picking up a tiny bundle from among the futons and mysteriously disappearing through the door. Calling on a friend by the way, he described his plan and exacted a solemn oath that the friend would not fail to find the infant at the appointed time. Immediately upon its discovery, the little one was to be restored to its parents. The bargain struck, Otokichi went back to console his wife, while both patiently awaited developments, and praying against any hitch in the plan.

"I WILL LEAVE ONE OF THE TWINS ON THE STREET."

Some minutes of awful suspense followed, during which the appointed time passed without any return of the precious parcel. Otokichi watched the clock nervously. O Kame sighed, her face in her sleeve. She refused to be comforted, and Otokichi was obliged to delay no longer. Rushing out, he made for the place where the child had been de-

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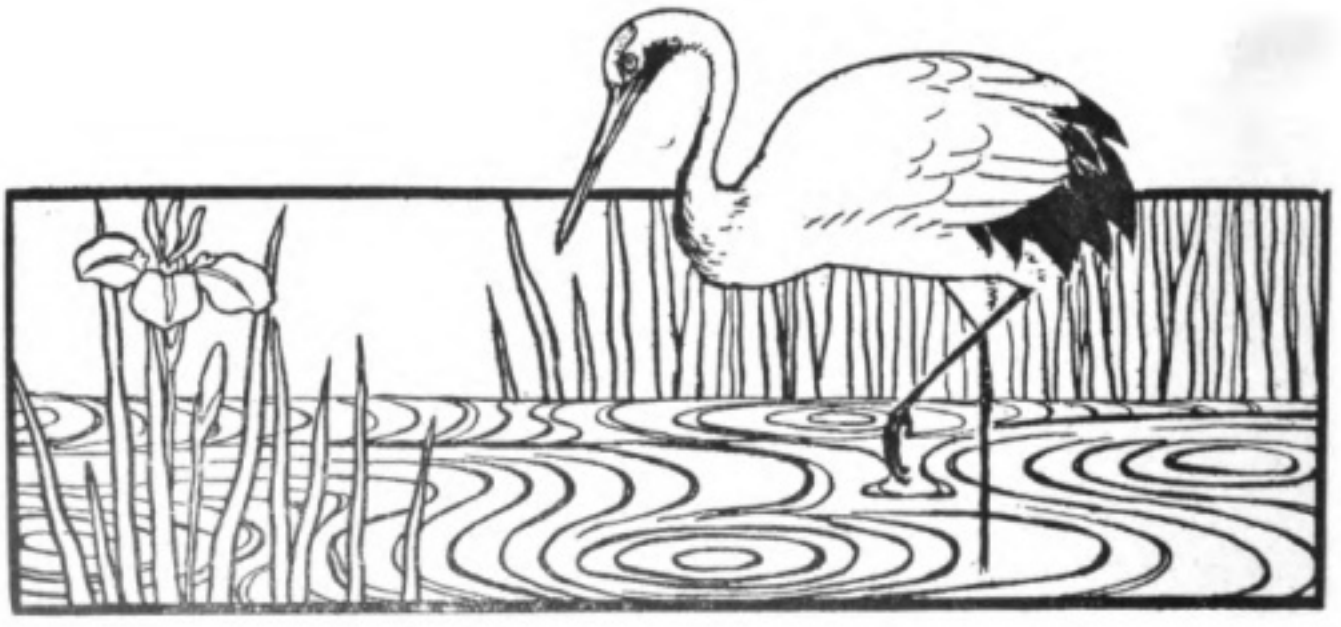
posited; but it was not there. Then he betook himself at top speed to the house of the friend, but he was not to be found. A few minutes later he met that worthy on the street, only to be told that when, in accordance with the agreement, he had gone to the place, there was no child to be seen.

"I am very sorry for you," he went on, explaining that he had reached the spot exactly at the time promised, and lo, no trace of the child was to be found. Otokichi swore that he had put the infant there, and there it must have been; but there was no use to discuss the matter. The question now was, what had become of it? The two men tramped every street in the vicinity, but to no purpose.

"I saw two butcher's dogs," remarked the friend by way of relieving his anxiety," and they were licking their red lips," he continued, vainly endeavoring to excite interest in Otokichi, who only glared at him, as he kept on running here and there, not knowing where he was going, nor what he did.

As they approached the police box a little broad-set policeman was standing outside, pulling hard on the door handle. Behind it through the glass could be seen a burly colleague with a look of despair on his countenance, as he vainly sought to muffle from the gathering audience, the explosive uproar in his arms. But as the familiar strains of his own flesh and blood fell upon the ears of Otokichi, it proved a world of relief to all concerned. KO-DOMO.



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# Current Japanese Thought

I T shall be my pleasant task to contribute, as a permanent feature of *The Japan Magazine*, a few notes on the contemporary literature and thought of the people of this country.

My aim will be to allow my Japanese friends to speak for themselves. In making my selections and the few comments that will be necessary I shall go on the principle that Japan is not a paradise but a beautiful country, inhabited by an intensely human race of people, with hopes, aspirations, problems, difficulties before them, just as other peoples have, possessed of much the same virtues and foibles, and moulded as other peoples have been, by the memories, not only of great achievements, but also of days of darkness and trouble, in their storied past. If I were a Japanese, it is thus that I should like to have the foreigner deal with me; it is thus I feel sure that the Japanese would wish me to treat them. Frankness and open dealing lie at the bottom of every true and permanent friendship such as it is the object of this magazine to foster.

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## The Boyhood of General Nogi

GENERAL NOGI, of Port Arthur fame, is now an educationalist, and Director of the Peers' College an institution which comprises a school for girls as well as one for boys. He may be taken as a typical representative of the conservative stand being made by a large number of solid men against the growing spirit of luxury which contact with the commercial West is bringing into the country. The old civilization of Japan stood in some respects on a higher level than the mere materialism from abroad which is seeking to supplant it, and if the conservative element in the country can succeed in preserving the old-time simplicity of life, while absorbing the new-time methods of commerce, industry, and physical science, they will accomplish a work greater even than their victories over Russia. But they have their work cut out for them.

General Nogi's account is taken from the April number of the *Nihon no Shōnen*.

"My native place is the town of Chōfu in Yamaguchi Prefecture, and it was not until I was seventeen years of age, about five years before the Restoration of Meiji, that I removed to Hagi, the former residence of the daimyō. My family was one of good standing in the clan, but circumstances had been against us, and my father at times found it very difficult to provide for the wants of his household. He was not therefore in a position to give me the same education that other boys in the clan were receiving, and I had to remain at home without the advantages of a good school.

"But one day I said to myself: "Come what may, I must learn while I am young, for otherwise I shall be obliged to live all my life in this out-of-the-way village, like a dried tree

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that bears neither fruit nor flower. And life, without some sort of achievement is not worth the living. So I pleaded with my father and at last prevailed upon him to send me to a dormitory known as the Shūdōba, from which I was able to attend the Clan School, which went by the name of the Keigyokan.

"I have told you that my father was very poor, and my days at the dormitory were days of hardship. The dormitory was under the control of the Clan Government, and sheltered about sixty boys, all under eighteen years of age, for in those days a boy was supposed to reach manhood at eighteen, and what 'man' would live in a dormitory?

"Things have much changed since my school days half a century ago. In those days the boys brought their own unhulled rice to the dormitory, and pounded it for themselves in the mortar provided for their use: there was not a shop in the place where you could buy hulled rice. The boys, too, had to cook their own rice for themselves, and to collect their own fuel from the neighbouring woods. There was also a stable attached to the dormitory, and it was the duty of the boys to groom the horses. As the poorest lad in the dormitory, a great deal of this work fell upon my shoulders. I pounded rice for the others, I went into the woods to gather fuel, I cooked the meals, and I groomed the horses. There were no curry-combs or clippers in those days: I had to singe the horses' coats with improvised torches made of dry twigs, and to chop the straw for their bean mash as well as I could, and all this, for want of labour-saving contrivances, entailed much expenditure of time and trouble.

"In addition to all this manual labour, I had the usual school lessons to attend. Never very strong, I found my double task a severe strain on my powers of endurance, and I began at times to doubt whether I should be able to go through with the task I had set myself. But I never allowed myself to lose heart. I said to myself that Heaven was testing me, and the thought made my resolution all the stronger. In time, an opportunity presented itself for me to go to Hagi, the chief town of the daimyate, and I seized it with great joy."

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### A Japanese Rest Cure

A LADY of the name of Kawakita has written in the April number of the *Fujinsekai* (Ladies' World) her recent experiences in the matter of Sanzen, or the study of the contemplative life. The practices which she describes are becoming very popular, and are likely to become more so, because there is no doubt that the increasing hurry and rush of life in the centres of the national activity constitute a great strain on the nerves of highly strung persons. Mrs. Kawakita tells us that she was a few months ago threatened with a nervous collapse which necessitated a visit to the sea-side, and that being at Kamakura she was persuaded to enter upon this form of rest cure, under the direction of a priest of the famous Kenkōji temple. My account is necessarily a little abbreviated.

"It was on the 3rd. of October last that I made the acquaintance of the Kwanchōsama, the Director of the Retreat. He acceded very kindly to my request to join in the exercises, and after asking me many questions about my life and about the beliefs I had hitherto entertained as to gods and Buddhas, gave me a subject for meditation, The subject was *Honrai no Menmoku*, and I was told to think about it until I had discovered its meaning, or thought I had done so. When I had solved the problem I was to come again to the Director, who would either give me a second problem, or send me back to think over it again. The problems thus given are not of a nature to be easily solved. I cannot tell you the meaning of the particular one propounded to me, because I am not allowed to divulge the secret: it will suffice to say that some people will think over one of these formulas for a year or more without coming to a

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satisfactory answer. It was very difficult for me, with my family cares and household duties, with servants, children, and visitors, coming to interrupt me, to devote my whole attention to the problem assigned me; but, fortunately, I have been able to avail myself of stated periods of quiet.

Once a month, from the beginning of October to the end of March, there is a Retreat ('seishin') held at the Kenkōji to which all students of the contemplative life are allowed to go. The retreat lasts for a week, and during that time, the male members live entirely at the temple, the women in private houses or their own homes. Hours of silent contemplation are observed, beginning at seven o'clock in the morning, and spread over the day till about six in the evening—five hours of silence in all, with the Director sitting in the next room to receive communications and to furnish us with fresh problems when necessary. I had to leave the house early in the morning with a *chochin* (lantern) to light me, it was ten o'clock in the evening before I returned. Our meals during the day were supplied from the temple: for breakfast,—tea, rice-gruel and relishes: at midday, rice, kenchin soup and vegetables boiled in soy: in the evening, tea and rice-gruel. The most important of these meetings was the one in January. During the course of it I had the good fortune to solve my first problem. The second problem given me was "*Kane no ne wo tomeru*," how to stop a bell from sounding.

"The rest cure is now over. I have come out of it fortified in body and in mind. I am no longer nervous and irritable, I am able to look at things more dispassionately and feel myself more fit than I was before to cope with the difficulties and worries of life."

## Conflict of Ideas in Matters Domestic

IN the *Nichiyo Shimbun* "Sunday Newspaper" (not, by the way, a religious magazine, as might be supposed), for the 27th. of March, a mother-in-law writes a long letter of complaint as to the ways of the new-fangled young married woman.

In her day, she says, neither her own mother nor her mother-in-law, when she went to live with her husband's family, neglected her domestic education. She had been taught to sew, to cook, to work in the house, to keep domestic accounts, to look after servants. She had not gone to her mother-in-law's house as an untrained piece of goods, and after a few years of married life had, though still young, acquired the art of housekeeping quite to the satisfaction of her elders. More than that, she had been thoroughly trained in the old-fashioned notions of obedience, and thus, living under the authority of her elders, had been simply and unconsciously happy.

And now she has a couple of daughters in-law who have come to her with a modern education, full of book-learning but ignorant of the domestic arts, which they despise. They don't like doing house-work, and take no interest in domestic economy; they read magazines when they ought to be dusting or helping in the store-room. They want pleasure and society, and they won't obey their mother in-law. What is the old lady to do, knowing as she does that when her time comes to be put on the shelf there will be no one to look after the creature comforts of her two sons? This is one of the minor problems of the Japanese people. And the minor problems are the ones that worry people the most.

A. L.

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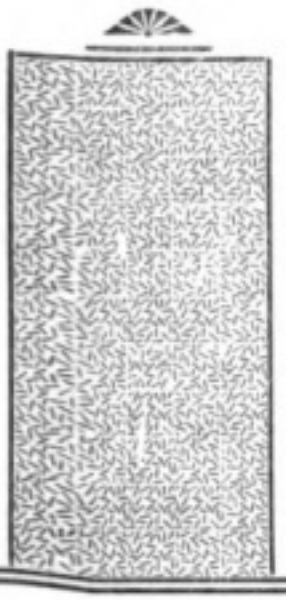

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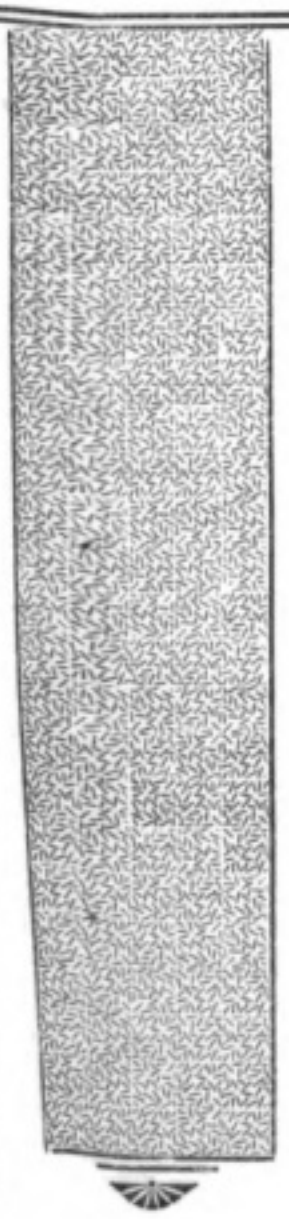

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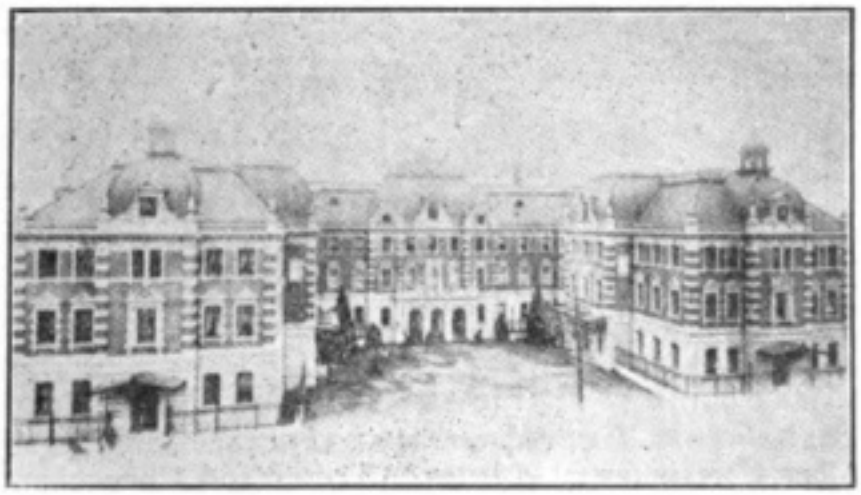

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**STATEMENT OF ACCOUNT OF 1st TERM** (from 1st Nov. 1909 to 31st Dec. 1909)

## BALANCE SHEET

| LIABILITIES | YEN | ASSETS | YEN |
|---|---|---|---|
| Deposits | 86,162,862.51 | Loans and Advances | 72,828,814.4 |
| Bills payable | 236,946.36 | National and Local Loan Bonds | 16,071,481.7 |
| Due to other Banks | 242,094.23 | Corporation Loans | 141,584.0 |
| Sundry Accounts | 87.06 | Other Shares | 4,892,906.40 |
| Capital | 20,000,000.00 | Due from other Banks | 88,811.93 |
| Net Profits for this term | 875,241.10 | Sundry Accounts | 72.175.70 |
| | | Grounds and Buildings | 3,696,497.43 |
| | | Grounds and Buildings for the Banking Business | 492,301.37 |
| | | Cash and Treasury Bills | 9,232,658.24 |
| Total | 107,517,231.26 | Total | 107,517,231.26 |

## PROFIT & LOSS ACCOUNTS

The above distributed as follows :

| | YEN | | YEN |
|---|---|---|---|
| Net Profits for this term | 875,241.10 | Reserve Funds | 400,000.00 |
| | | Dividends | 350,000.00 |
| | | Bonus and Allowances | 59,650.00 |
| | | Carried forward to the next term | 65,591.10 |
| Total | 875,241.10 | Total | 875,241.10 |

## BRANCHES:

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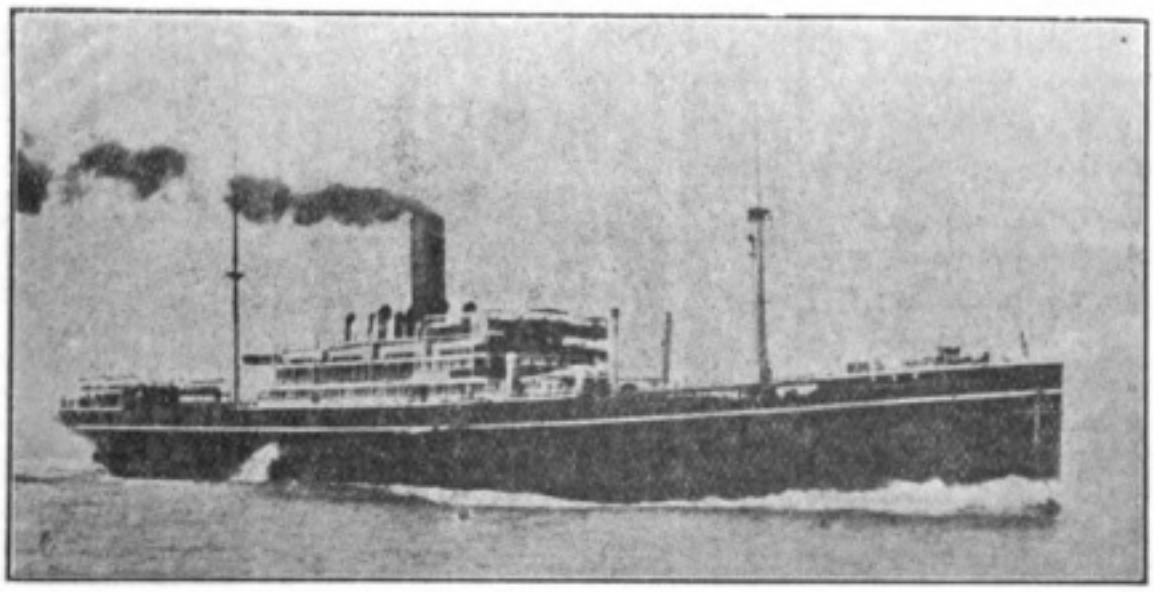

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（前略）同誌は日本の生活狀態及び文學を忠實に發表し、商工業發達の實況を示さんと努むるものにて日本に於ける現代の事情を適切に盡き出さんと苦心せる也。（中略）

插繪富豐、印刷鮮明、唯寫眞版には猶一層良巧なる用紙を要するが如し。他に日本語の欄あり、其價値の如何は吾人の判し得ざる處なり。要するに此企業の最尊重すべきものたるは云ふ迄もなし。

## 十一　「イブニング、クロニクル」

「ジャパン、マガジーン」とは新に日本東京より發行され英字雜誌の名なり。同誌は敬すべき出版物にして彼「ミカド」國に關する興味深き多くの物語を掲載せり。發刊の辭に於て同誌の發行者は曰く（原文插入、略）

## 十二　「ボツクス、オプ、キユーリアス」

（前略）吾人は同誌所有者の盡力の效果に付いて、彼等を慶賀せざる可からざる也。殊に同誌が出版界に於て將來最も人氣に投ずべしと信ぜらるる多くの理由を存す。「アート」紙に鮮明なる字體にて印刷され、贅澤に裝飾されたる派手なる表紙、殊に美しき銅版など、印刷家の方面より見るも確に卓絶せり。（下略）

## 十三　「ソオル、プレツス」

美麗にして興味多き「ジャパン、マガジーン」の三月號は發行されぬ作品の文學的價値ある、插繪の美術的なる、先きに讀書界より歡迎されし前號より遙に勝れたるを覺ゆ。作品中重要なるものを擧くれば、大隈伯は「舊日本と新日本」と云へる論文を寄稿し、「シュワルツ」博士は「日本の古き藩屬地」にて琉球に於ける日本政府の成功に付き論じ、スター氏は「蝦夷のアイヌ」にて敎訓多き說明をなせり。他の有名なる寄稿家は、ロイド博士尾崎夫人齋藤秀三郎氏等とす。



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「ジヤパン、マガジーン」の初刊號は洋々たる前途の希望を以て輝けり。「キンケイド」嬢及び山下氏に依つて編輯され、猶ロイド博士クレメント教授ケネディ氏井上侯大隈伯林伯カーピイ嬢尾崎夫人の如き頗精選されたる寄稿家を集めたり。名譽ある紙面を日本の　皇后陛下の下の如く詠せられし短歌の飜譯に割かれあり。（中略）

吾人は同誌の將來の繁榮と永續とを祈るもの也、蓋し同誌は永く空虛なりし文學界の一隅を明に充せるものなれば也。

## 七　「ソオル、プレツス」（韓國）

（前略）同誌は甚だ美なる英文月刊雜誌にして、插繪寫眞、内容は日本に於ける最良の記者の筆になれるもの也、例へばケネディ氏の韓國に關する記事の如き如何に興深きかを見よ。新奇なる材料は皆寫眞版の插繪を有せり。（中略）

精良なる用紙にすぐれてよく印刷され、殆完璧に近く確に歐米に出版さるゝ同種の如何なる雜誌に比するも遜色なしと云ふ可し。吾人は日本の事情に通達せんと志す人々に多大の愉快を以て本誌を推薦するに躊躇せざる也。

## 八　「アセニユーム」（英國）

東京より「ジヤパン、マガジーン」を贈り來れり。外形も出版法も「ストランド、マガジーン」に酷似し、日本短歌の美しき飜譯と共に日本に關する興味深き報告的の材料を有せり。

井上侯は伊藤公の追想談を書けり、以て此二人の昔馴染が參照たる勇氣ありしを了解し得ん。「東京に於ける學生生活」亦面白き記事なりとす。

## 九　「ケヱブルニユース、アメリカン」

（前略）同誌の管理者は東京勸業協會の副會頭平山成信氏編輯者は「マニラ」其他東洋各地に多くの知人を有する若き婦人「キンケード」嬢等とす。（中略）

日本事物を代表する月刊雜誌を世に發現せしむるは、實に愉快にして賞贊の價値ある企畫と云ふべし。（下略）

## 十　「ニユーヨーク、ヘラルド」



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初刊を發行者より寄贈せられたり。文學的方面より云ふも各項皆よく書かれたり、殊に漆器の製作に關し執行弘道氏の記せる「日本の重なる美術工藝」は優れしと覺ゆ。尾崎夫人の巧なる筆になれる「江戸奉行大岡物語」は「キンケイド」嬢の小品文「登山者野中氏」と共にすぐれて興味深し、其他の各記事亦多少の面白さを有せり(下略)

## 三「ジヤパン、メイル」

(前略)同誌は一千九百三年大阪に開かれし第五回內國博覽會の時に創立されし東京勸業協會の機關なりとす。本館は上野公園內の美なる屋宇にあり、副會頭は平山成信氏及び男爵武井守正氏なり。本協會は主として上野同會藝術品展覽會の爲めに世に知られ、其主要なる目的は日本及び歐米實業家間の商業關係と感情融和を進むるに在りといふ。

(中略)

井上侯は吾人に彼のみ知れる事實を語れり、そは故伊藤公の悲しき最後に對する國民の哀情猶新にして彼の刺客が今や死刑の宣告を待てるの今日、特に興味深きを覺ゆ。大隈伯は日本の平民文學卽浪速節・常盤津・義太夫・新內・端唄等に武士道が歌はれ居るを吾人に語りて明に同伯に文學思想あるを示せり。(下略)

## 四「ジヤパン、タイムス」

(前略)其初號は鮮明なる印刷と豐富なる插繪とをもてる清新なる姿にて現はれたり。(中略)

吾人は此若くして華美なる女優の初舞臺を歡迎す、蓋し此く云ふは同誌が女性的の溫雅と人懷しき印象とを與ふればなり。

## 五 上海「タイムス」

吾人は「ジヤパン、マガジーン」第一卷第一號を受領せり。同誌は總て日本及び日本人に關する說話傳記等を揭載せる清新なる月刊雜誌にして。二月號の寄稿家には井上侯大隈伯を有し、萬事都合よく出版せり。次號よりは金子子爵林伯シカゴ大學のスター敎授其他知名の士の寄稿ある由。

## 六「支那メイル」



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我々人類は互に人を恨み人を憎みつゝ、尚人の世を離れ得ないのであろう、こう思ひながら二階を暫時徘徊した、矢張り人の聲が戀しい、其まゝ二階へ階段を下り始めた、私の足音が白壁に反響して四邊を陽氣にさせ、何となく嬉しかつた。二階へ來るともう先刻の老宗匠の姿は見えない、枝振り面白き櫻が既に生けられて右と左の葉蘭と桃とに「最早之からは私の世界だ」と私語く如く見えた。階下からは花やかな春の人の聲が響いた。

# 本誌に對する外國諸新聞の批評

## 一「ジヤパン、ガセツト」

美麗なる表裝にて新しき出版物現はれたり、「フライシヤー」氏及び平山成信氏に經營され「キンケイド」嬢及び山下氏を記者とせる「ジヤパン、マガジーン」是なり。

淡蒼色の地に旭日を現はし、暗青色の腰模樣には菊花畫かれ、和裝せる日本美人が筆もて書物に字を書く姿ある派手なる表紙にて、裏面には雜誌の名を暗青色の片假名にて記しあり、脇表題（サブタイトル）としては「日本の事物を代表する月刊雜誌」とあり、目錄は確に人目を惹す性質のものなりとす。

第一頁には　皇后陛下の肖像、次の頁に　は陛下の御製が「アーサーロイド」博士に譯されて記載せらる、「韓國の刷新」は。「ケネディ」氏の筆によれるもの、統監曾禰子の肖像及び種々の插繪をはさめり、表題に示せる如く此書に記載せられし材料は皆日本に關せるものゝみなり。其國の美術詩歌は云はずもあれ殊に興味多きは、執行弘道氏の漆器に關する記事なりとす總て箱櫛卓等の工業美術品は十數個の寫眞版により巧に現はされたり。

用紙は精良、印刷も巧妙、全誌總て經營者方面の賞贊す可き凝り方を現はし、然かも其經營者は全七十頁に滿ち滿てる興味多き讀み物を、先づかく美しく發表し得し點に於て充分慶賀さる可き價値ありと云ふ可し。

## 二「ジヤパン、ヘラルド」

（前略）東京勸業協會の機關「ジヤパン、マガジーン」の



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よく武藏野で、芒の穗のうち戰ぐ丘の上に見出でた此山を都の中から眺め得て云ひ知れず懷しい。で此秩父山に續く富士の神山はと四邊をさがした、どうしても見當らぬ、大學の建築物を熟と睨んで居ると丁度山上御殿の彼方に茂つてる森の中に白いものが在る、確に空に劃き出されて居るやうである、猶熟視するとまさしく富士であつた、森の中にひそんでる樣は恰も西歐の傳說にでもあり相な森の女神に似て居る、白の綾絹は薄く柔かで手にも觸れ得ないのではあるまいか。

根津の方を眺める、木の茂つた本鄕の岡と上野の岡とにはさまれた谷である、谷の中に屋根の滿ちた樣は何處かの山國にあり相な溫泉場のやうな感じを與へる、岡と岡とが迫つて谷が狹くなつてる處、其處に丁度王子の製紙場の烟が景氣よく烟を吐いてる、名許り詩的な藍染川が家の裏手をゆるやかに流れてる。

再び樓の前面に來て直ぐ下を見始めた。赤い花簪を髮にさした田舍のお婆さんの一群が驚嘆の眼で勸業協會を見上げて居る、一樣に新しい手拭を腰に提げたり首に卷いたりしてる、芝の多い北國辯で盛に協會の建物を批評してるやうだ、不忍池の周圍に五六人集つて一心に水上を眺めてる、鴨が水の淺い處で何か小魚でも取つてるのらしい、こんな事を佇立して眺めてる餘裕のある日本人には未だ適切な烈しい生活難もないであろう。母らしい若い婦人に手をひかれた小女が頻りと協會の前で指さしをしてる、婦人は手を曳くが小女は聞かない、盛に首を振つてる、婦人の美しい眉は少しうちひそんだ、遂に小女に負けたらしく協會へ近づいて來た、小女が勇んで跳ねる度に紅いリボンが蜻蛉の羽のやうに搖れた。貿易品の陳列を眺めて此小女は又母なる人を困らせるのであろう。

觀月橋の上には小い人影が廻り燈籠のやうに動いてる、枯蓮を縫つて水にもうつる。池の端邊は何となく上野に散歩に來たと云ふやうな人がぞろ〳〵歩いてる、コバルト色の羽織が殊に人目を惹く。向ふ山下には化粧水の廣告であろう、樂隊を先に立てゝ派手な行列が悠々として練りあるく。人氣のない三階の樓上に獨り居て何となく淋しい、下の春らしい賑かさを眺めると急に人戀しくなつた。



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軍扇の柄は觀月橋と辨天の祠とでつくられてる、水の表面には枯蓮が折れたゞ淋しく戰いで、鴨の群が其間を物語りながら泳いで居る、「大分水が暖くなりましたなあ」とでも語つてるのであらう。

池を隔てゝ彼方には日本銀行、三井銀行、松屋呉服店などの高い屋根が首を出してる、廣小路の仁丹の廣告なる大禮服を着た高等官の肩の上に兩國の國技館が聳えてる、盛に烟を吐いてるのはセメント會社である、之等の大きな建築物に壓迫されつゝ二百萬の瓦屋根は茸のやうに塊つてる春の霞は其を一抹の淡紫で塗りつぶして、烟筒も電信柱も、もの懐しき夢の中の景物となつて居る。

上野の森には未だ咲き初めぬ櫻が僅に紅の色を見せてる、精養軒の二階のガラス窓から、ちらと藍色の着物と黄金色の髪が現はれた。遠く西の國の若い旅人が、日本の花見に來たのであろう、精養軒の窓から不忍池を眺めながら、櫻を散らす上野の鐘を聽いたら此うら若い旅人の胸にはどんな思ひが宿るであろう。かくして外國人は日本懐しとの念ひを永久に抱くのではあるまいか。

やゝ冷い朝風が烈しく私の頬を吹いた、私の頭の上ではたはたと鳩の羽音のやうな音が聞えた。仰いで眺めると、ビザンチン風の丸屋根から萬國旗が長く彼方の屋根迄飾つてあつて、紅紫の色が錯雜して空に翻つてるのである。熟と空を見ながら耳をすますと、市の雜踏の聲が呻くが如く私語く如く傳つて來る、折柄一羽の鴉が呑氣相に丸屋根をのそのそ歩いた、私を見て「朝からこんな處へ上つてる、物好きだなあ」と呆れたやうな顔をして、狡しげな黒眼を光らせながら太い嘴で丸屋根を啄いた。

私は右の方から本郷の高臺を眺め始めた。岩崎邸の森にも大學の山上の森のほとりにも櫻が僅かに紅の頬を見せてる許りである、ゴシック風の文科大學の屋根が鮮やかな煉瓦の赤肌を現はしてる、第一高等學校の大時計が一ツ目の大入道のやうに遙かに此方を睨んで居る。新築された理科大學の教室は耕威を着た若武者のやうに勇ましく立つてる本郷の高臺と空と接する所に緣をとつたやうに秩父の連山が長く續いて居る、頂には雪がかすかに模様づけて空の色と堺目もなく溶け合つてるやうだ。



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關が詳述されてる、かゝる方面の知識は普通國民として知らざる可からざる事であるにも係はらず等閑に附せられてる點である。專門の人でなくては必用のないやうに思はれて居て實に誰にでも必用な處である。かゝる方面に是だけの知識だにあれば國家に害をなすやうな代議士も選擧されぬであろう。

第十章の第三節には富の運用が記してある、「利殖せざる富は土中に埋沒せる黃金の如く瓦礫と擇ぶ所なし」と道破して、大に積極的に殖產の道を講ずるやうに論じてある。大隈伯の面目が躍如として現はれてる。

第四篇には大國民の理想を說いてある。題目から既に堂々たるものである「個人の責任」の一節は歐米各國民も之を云ひ得るが第二節の「家族の結合」に至つては我國獨り之を誇り得、又論じ得るものである。我國民讀本に一節なかる可からざるもので大に我が意を得た處である。

全篇を通じて見るに文章は簡潔にして平明、然かも上古を說くに當つては蒼古なる記紀の用語を採つて莊重の體を得、近代を說いては時文を用ゐて其要を得て居る。思想は

繰り返へして云ふが最穩健で奇に失せず凡ならず、多數國民の思想を代表す可き國民讀本として我國最良のものと云つても溢辭ではなからう。

かゝる書が今日出たのは最吾人の喜ぶ處である。近來兎角の評ある靑年輩に補習讀本として一讀せしむ可きは勿論如何なる階級の人々も我國々民たる者は座右に一本を置いて、帝國臣民たる可き理想と責任を自覺す可きである。

# 勸業協會の樓上

文學士　山崎藻花

春の麗かな朝である、勸業協會の二階へ飄然と昇つた。二階では生花の會があるとかで年老つた宗匠が羽織袴で恭しく當がちの櫻を生けて居た、其左右には最早葉蘭だの桃だのが生けてあつた、白壁に鮮やかな植物の色が映つて折柄吹く朝風が部屋中に春の香を滿した。

三階へ昇る。眼の下に不忍池がよく江戶名所圖繪に畫いてあるやうな形で擴がつてる、よく見ると軍扇の形である、



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民讀本は最信用す可き價値がある。安心して思想の確定せぬ青年に推選し得る書である。

第一篇には大日本の國基を說き、國民の資性たる可き國民道德を列擧してある。先づ至誠を論じ、其中に忠君愛國孝悌友愛其他のあらゆる美德を含有してる事が說いてある。今更らしく云ふ必用も無いが、上述の諸德は二千五百年來、我國民が其政體其思想に依り精選し陶汰して釀し出した清い甘い泉である。法令を以て定め國民に實行を强ひた不自然な德では無い、さればこそ今も現存し實行され居るのである。遺傳せる國民道德である、最國民に適用さる可き倫理なのである。西歐思想を丸呑みにして遺傳的思想を有せざる一部の靑年に輕蔑されつゝも我が最多數の國民に適せる道德である。否此ならざる可からざる道德である、健全なる日本國民の履む可き道は此外にないのである。本書に先づ之等を設けるは平凡に似て大に平凡でない。非凡な識見と云はねばならぬ。若し大隈伯にして時代思想に觸れた說をはかんとすれば出來たのである。是が新知識ある秀才を部下に多く有せる大隈伯の著書として最尊敬す可き點である。

第二篇には我帝國の發達が說かれてある。我國幾多の政權爭ひは皆是れ今の政黨の爭に過ぎない。皇室は超然として其上に君臨せられて居た。藤氏の專橫も平氏の全盛も鎌倉幕府の興廢も皇室の存在には何等の影響もない。此邊の敍述は餘程よく注意されてあると思ふ。

封建時代を世界何れの國にも起る可き現象とし、其次に武士道を說いてあるのは氣が利いてる。女性を崇拜して諸方を放浪した西歐の騎士（ナイト）氣質は女尊男卑の風を今も殘し、忠孝を尊んだ日本の武士道は今日の軍人となつたのである。歐米の人々で我國民の勇武なのを驚嘆して、其原因を研究しようとする者が近來多いやうである、先づ手近い暗示を得んと欲すれば第一自國の騎士と日本の武士とを研究する必用があらう。

第三篇には　今上陛下の御親政を說き、皇室と臣民との間に何等の爭もなく一滴の血も見ずして世界に比なき立憲政體となつた由來を記してある、此章は國民の如何なる階級の人たりとも讀まねばならぬ。更に進んで我國の行政機



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與三郎氏の市民讀本があつたばかりである。

此際維新以來の元老大隈伯に依つてかゝる國民讀本の出來たのは、最時機のよろしきを得たと共に、最其人を得たと云はねばならぬ。國民必讀の書として推選するに躊躇しない。

此書に於て最特色とすべきは畏れ多い事であるが、　陛下の御製を各章の前に置いた事である、然かも其章の本文は、御製の意味を敷衍したやうに書いてある事である。我々臣民は勅語の外には、至尊の御言葉を耳にする事が出來ないのである。此點に於て此書は明に嬉しい特色を有してる。我々は此書に依り、　兩陛下の國民に諭させ給ひ又或問題に如何なる聖慮を有し給ふかを畏れながら咏ひ奉ることが出來るのである。

おもほえず夜をふかしけり國の爲め
　たふれし人のもの語りして
山の奥島のはてまで尋ね見む
　世に知られざる人もありやと

などを拜誦すると、　陛下が如何に人民を思ひ給ふかが推し奉られる監獄の制度の一節に、

天をうらみ人をとがむることもあらじ
　わがあやまちを思ひかへさば

の御製あるを拜誦すればかゝる罪人にまで尙一視同仁の德を垂れさせ給ふことが分る。

要するに此讀本の各節の大部分に御製及び御歌を掲載し奉つて各節と意味の連絡あり敷衍あるのは國民讀本として最巧妙な又成功した着想だと云はねばならぬ。國民は此讀本を讀む毎に染々と至尊のうち解けて親しく諭させ給ふやうな氣がするであらう、實に此方法は同書をして千斤の重味を加へたと云つてもよからう。

偖、我國の人民を指導す可き國民讀本の內容たる、我國體、我國政に精通し、我國民の思想習慣に充分の知識あり、西歐の思潮や事情に對し冷靜公平なる批範をなし得る人の手に依つて作り上げらる可きものである。最新の西歐思潮だと云つて二千五百年の歷史を有する我國民性と調和し得るやも採用し得るやも知れぬ學說を丸呑みにした人々に依つて作られては誠に危險な次第だ。此點に於て大隈伯の國



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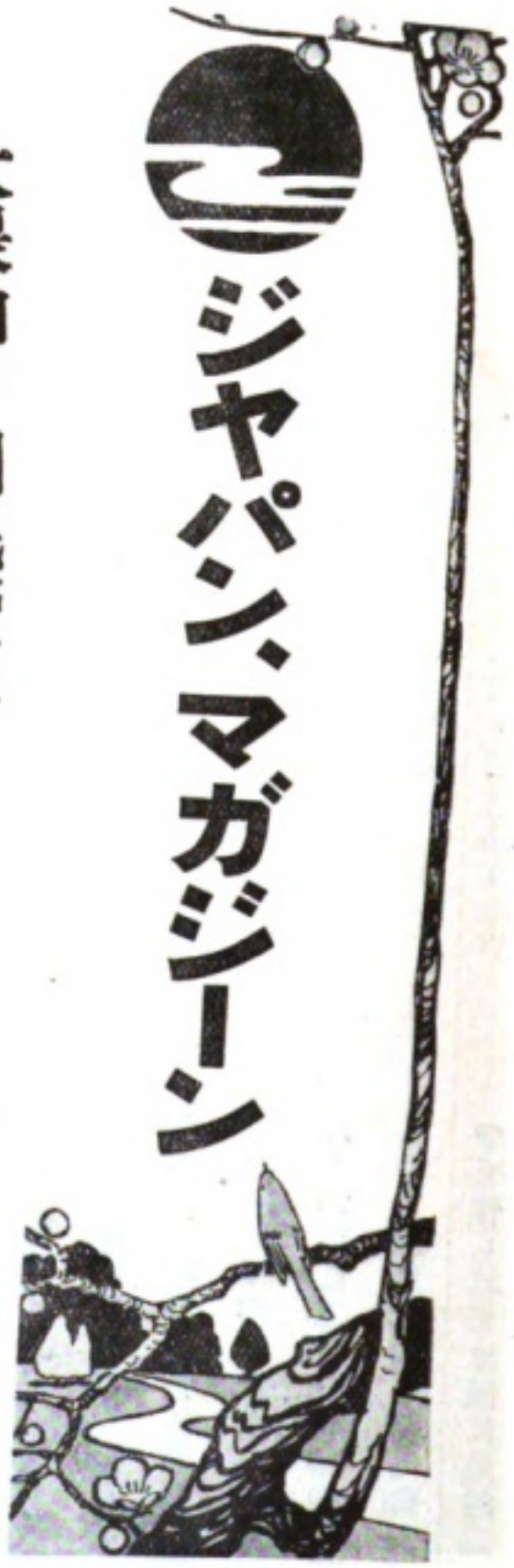


第壹卷
第四號

# 大隈伯の國民讀本

一記者

歐洲各國には皆國民讀本があつて、其國體、及政治狀態、又其國民道德を廣く人民間に知らせやうとつとめて居るが併し其中にても獨逸では國民に餘り政治上の知識を與へない傾向をとつて居るし、佛國は盛に政治上の知識を布遍せしめようとしてる。是は兩國の政治狀態が異なる故である。我が國に於ては云ふ迄もなく萬世一系の君主を戴き、皇室と國民とは宗家支家の關係があり、一大家族に依つて一國が成立して居るのであつて、其國體の美しき、其國家組織の堂々たる、國民はかゝる方面の研究を遂げれば遂げる程忠君愛國の心を深くする。我が國民に政治思想を布遍せしめるのは利益こそあれ害は少しも無いのである。しかも從來かゝる方面を敍述した書物は乏しい。かゝる目的を以て著はされた書は甚だ少いのである。

今や日露戰役の後を受けて國民膨脹の氣運は日に月に增進しつゝある。隨つて國民は益發展す可く努力すると共に飜つて我國體の性質、國民の本領に就いて深く研究せねばならぬ、我國に對し一種の自覺を有して始めて偉大なる發展も出來るのである。かゝる國民敎育を施すには諸外國と同樣、一種の國民讀本が必用である。而してこれ迄は竹越



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第一回

# 貿易品博覽會

明治四十三年四月一日ヨリ

明治四十三年五月三十一日迄

催開

東京上野公園不忍池畔

# 東京勸業協會

ジヤパン、マガジーン第壹卷第四號

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眞告

| 定價 | 部數 | 代價（郵稅共） | |
|---|---|---|---|
| | | 內地清韓 | 外國 |
| 十二部 | 一部 | 五十錢 | 六十六錢 |
| 四圓五十錢 | | | 六圓五十錢 |

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一領收證　官廳役所の外は別に發送せず本誌到着を以て證となし可被下候
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明治四十三年四月二十日發行
明治四十三年四月十七日印刷

發行所　東京市京橋區山下町十八番地　ジヤパン、マガジーン社　電話新橋二五七〇
發行兼　東京市麻布區笄町百七十五番地　山下彌七郎
編輯人　ビー、ダブルユー、フライシヤー
印刷人　東京市京橋區山下町十八番地　デー、ビー、マッコーマック
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JUNE 1910

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# THE JAPAN MAGAZINE

"A REPRESENTATIVE MONTHLY OF THINGS JAPANESE."


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Oiran and Maids. By Hosoda Eishi (1785)

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COMPANION PRINT BY SAME ARTIST. *(See The School of Ukiyo-Ye)*

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FERRY BOAT ON THE SUMIDA
Triptych by Torii Kiyonaga (1780)

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# The Japan Magazine

VOL. I. JUNE, 1910 NO. 5


## The School of Ukiyo-Ye

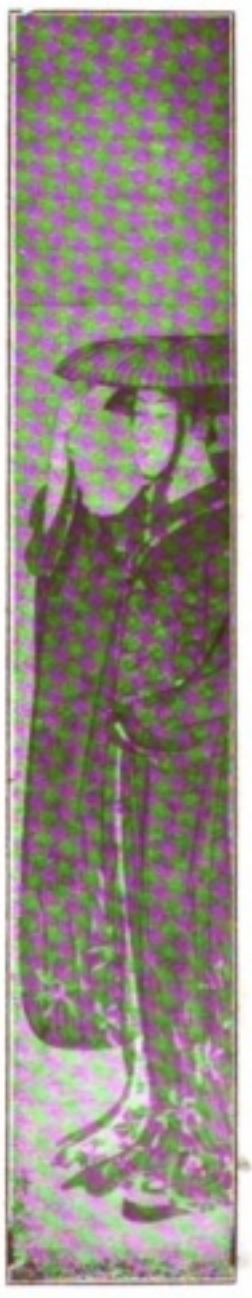

By WILLIAM LAWRENCE KEANE


(With Illustrations from his Own Collection)

A Komuso. Hashirakake by Suzuki Harunobu (1775)

SO much has been written about this fascinating branch of Japanese art, that I fear there is little left for me to say. Many books have been published during the past twenty years, and in the monthly magazines of Europe and America, much space is devoted at frequent intervals to articles on Japanese prints; so that it would seem that no school of art of any country is attracting the wide-spread attention, as is this school of Ukiyo-ye. Might I add, "and justly so," for where can be found more fascinating pictures than these enchanting prints, with their wealth of marvellous color schemes and exquisite compositions? It is not surprising that they have taken a well merited place in the art centres of Europe and America, and the very fact alone that the great Whistler found inspiration from the study of them, was in itself a high tribute to the school. Their value has long been recognized in America, England and France, and it now appears that Germany is only just awakening to their artistic worth. This was evidenced at the recent auctions in Tokyo, when German buyers were the highest bidders and secured the *pieces de resistance* of the sale, large sums having been paid for pictures by Masanobu, Toyonobu, Kiyomitsu, Sharaku, and Harunobu.

Strange as it may seem, this school has had no place in the artistic world of the country of its inception. It was the art of the common people, representing "pictures of the pass-



Hashirakake by Koriusai (1780)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ing world," the word "Ukiyo" meaning the "under world" and "E" the Japanese term for picture or drawing. These prints depicted scenes from the every-day life of the people, and favorite models were the well-known actors of the day and the women of the Yoshiwara, whose gay costumes and elaborate coiffures lent themselves admirably to the purpose. Consequently, the school received no recognition from the aesthetic court nobles or imperious daimyō, to whom nothing but the delicately impressionistic Kanō or Tosa paintings appealed. This is not surprising when it is considered that until the rise of the Ukiyo-Ye school, the artists were usually court nobles, scholars or priests.

In fact many of the best paintings now in existence in the large temples of Japan are attributed to Buddhist priests of whom Chodensu and Sesshiu are acknowledged to be the greatest artists. At this period the Kanō artists received no salaries, but were retained by daimyō, or were rewarded for their work by the shogunate in *roku*, or, an annuity of so many *koku* (about 330 pounds) of rice, the quantity being gauged according to the rank of the recipients. People had no desire for riches in the days of old Japan: in fact, money had but little value, and it was considered beneath the dignity of an artist to be paid in cash. A change has taken place, however, within recent years, due no doubt, to the high appreciation accorded these prints by Occidental connoisseurs, and now the higher class Japanese are awakening to a sense of their artistic merit. Too late, I fear, as the best specimens in existence are in the possession of European and American collectors.

THE BRANCH OF PLUM
Ushi-Ye by Okumura Toshinobu (1740)

Iwasa Matahei, born in 1578, the son of a nobleman, is considered to have been the originator of the Ukiyo-Ye or popular school. The artists of the old school had confined themselves to religious and mythological subjects, and Matahei and his followers, wearying of the classic, decided to give the people something that they could understand and enjoy. However, though Matahei was, as I have said, the originator of this new and popular school of painting, the actual founder of Ukiyo-Ye, was Hishikawa Moronobu. The date of his birth is not exactly known, though probably it was between 1625 and 1640. He was a painter of rare ability and devoted himself principally to the illustration of books in black and white, known as Sumi-E or black ink pictures; sometimes these prints were colored by hand, but the coloring was crudely applied and in most cases did not enhance their beauty. Moronobu was also known under the nom de plume of Kichihei though to the world at large his own name is the more familiar. His prints are exceedingly

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rare and whenever a specimen comes to light it is almost invariably in very poor condition; kakemono by Moronobu are occasionally offered for sale, but the great majority of them are forgeries.

Like all the arts of Japan, the art of block printing originated in China, finding its way through the Land of the Morning Calm (Korea) into the Land of the Rising Sun, though it was not until the advent of Moronobu that any attention was given to the improvement and development of color printing.

At this period the principal coloring used was tan (red lead) hence the term "Tan-Ye." Later a more brilliant red was applied when the prints were known as "Beni-E,"* and seeking after further novel effects a thin mixture of lacquer was used with the pigments which added brilliancy to the colors; the lacquer was often painted on parts of the design, and gold or silver dust sprinkled over the wet surface. These prints were called Urushi-Ye or lacquer prints and were very rich in coloring though in some cases perhaps a bit too bizarre.

The illustration, "The Secret" by Okumura Masanobu is an unusually beautiful example of this period: Urushi-Ye of such large dimensions are exceedingly rare, and to the writer's knowledge there are not more than three impressions of this subject in existence.

It is to Torii Kiyonobu that may be attributed the first broad sheet prints of any importance that were issued. Kiyonobu was the founder of a branch of Ukiyo-Ye, known as the Torii school whose followers were destined to play a prominent part in the future of the art. Torii Kiyomasu, Torii Kiyomitsu and Torii Kiyonaga, are all names to conjure with. It was a custom among Japanese artists, purely out of deference to the master, of using some syllable of his name in connection with their own, as will be noted in the names of the above mentioned artists.

* Beni-E (beni a deep yellowish red extracted from the saffron plant.)

THE FARMER GIRL
By Torii Kiyomitsu (1775).

Kiyonobu flourished during that enchanting period of the Genroku (1688-1704) a time of complete moral relaxation, when gorgeous fetes and processions, and kimono of the most ornate design and brilliant coloring were the order of the day: indeed, it was a propitious time for the then considered bourgeois school of Ukiyo-Ye to make a bid for public favor, in as much as it was such an excellent medium for picturing the gay scenes of the times.

The next two great men of the Torii school of this period were Torii Kiyomasu, a brother of Kiyonobu and Okumura Masanobu. The genius of the latter, at least in the writer's opinion, surpassing that of the master. Masanobu is said to have been born in 1765. In

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THE SON OF A SAMURAI
By Ishikawa Toyonobu (1745)

his drawings he displayed a marvellous technique as well as an extraordinary sense of the value of color and though his prints were of a very elaborate character, there was never a jarring tone, every conceivable color being combined in a most dexterous manner. It must be admitted that it required a master hand to transfer to paper the intricacy of design and superb coloring of the kimono of this lavish period. Masanobu is said to be the originator of the hashirakake, the long narrow panel pictures, used by the common people on the pillar at the angle of the tokonoma* in lieu of the beautiful polished woods in the homes of the wealthy classes. Good specimens of Masanobu's work are exceedingly rare and when found are usually in such a very poor condition that they are not worthy of a place in a collection of any importance. Masanobu died in 1763 and a great pity it is that he could not have lived a few years longer to have witnessed the dawn of the perfection of the school in the beautiful pictures from the brush of Suzuki Harunobu, known to us as Nishiki-ye, or brocade picture.

Foremost among the artists of the Ukiyo-ye school during the early years of the eighteenth century was Nishikawa Sukenobu. He was born in Kyoto about 1670 and devoted his labors principally to the illustrating of books, his series "The Occupations of Women" in black and white being remarkably beautiful, the exquisite grace and refinement of his women suggesting Harunobu at his best, though there are no reasons for believing that Harunobu was in any way influenced by the work of Sukenobu. Okumura Toshinobu was the son, likewise pupil, of Okumura Masanobu: he worked during a short period only and it is believed died when quite young so that his prints were not numerous and there are few specimens in existence; they were

* The tokonoma is the recess in the kyakuma (drawing room) where is hung the beautiful kakemono, a long hanging picture and placed the bronze incense burner (the only ornaments of a Japanese room.) The guest of honor is always seated nearest the tokonoma and the host directly opposite.

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VIEWING THE CHERRY BLOSSOMS

Triptych by Matsukawa Fishi (1785)

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PICNIC AMONG THE HILLS

By Katsukawa Shuncho (1780)

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usually the small Urushi-Ye, the illustration, "The Branch of Plum" being a particularly good example, although much of its beauty lies in the rich coloring, which is lost in the black and white reproduction.

Among the other great names of this period that of Shigenaga Nishimura, the master of the great Harunobu, must not be lost sight of. He worked principally in Beni-E and Urushi-Ye and published a number of small uncut triptychs.† His pupil, Ishikawa Toyonobu, was an artist of rare ability, the specimens of his work in existence comparing most favorably with those of the great Masanobu rather than of his master.

Toyonobu was born in Yedo in 1710. It is said that he was an unusually handsome man and the Beau Brummell of the quarter in which he lived. He married at an early age the daughter of the proprietor of a tea house, known as the Nukaya which was a favorite rendezvous of the artists of the time.

The illustration "The Son of a Samurai" is an unusually fine example of Toyonobu's work and an excellent medium for the display of the artist's rare charm of manner and distinction of style. Shortly after his marriage Toyonobu succeeded to his father-in-law's business, and it would seem abandoned his art much to the regret of all his admirers. Few examples of his work are in existence; his prints are in great demand at present and bring enormous prices. Toyonobu's personal name was Hichibei. He also used the brush name of Shuha, many of his prints being signed with the addition of this nom de plume.

THE ROMANCE OF THE WELL
By Suzuki Harunobu (1760

The next artist claiming attention is Torii Kiyomitsu, one of the great men of the Torii school. Kiyomitsu was the recognized head of the Torii school of his day. Indeed the distinction was justly deserved as he was an artist in every sense of the word. He was a contemporary of Harunobu's, in fact, it is acknowledged that Kiyomitsu shared with Harunobu the honor of having brought the art of color printing up to its highest state of perfection.

The use of the third color block is attributed to Kiyomitsu, and later with the addition of an increased number of blocks, the field was opened for a display of rich color effects, the like of which the world had never seen. Nothing, seemingly, was beyond the province of these clever artists; from the massing of rich colors in the robes of the Genroku

† Triptychs were a series of prints issued in three sheets, each sheet a uniform size of 10 x 15 inches. It was the aim of the artist in designing these triptychs to make each sheet a perfect composition in itself, in case the purchaser could not afford the triptychs in its complete state, he had the option of selecting one or two parts, hence the great difficulty now of securing the complete set.

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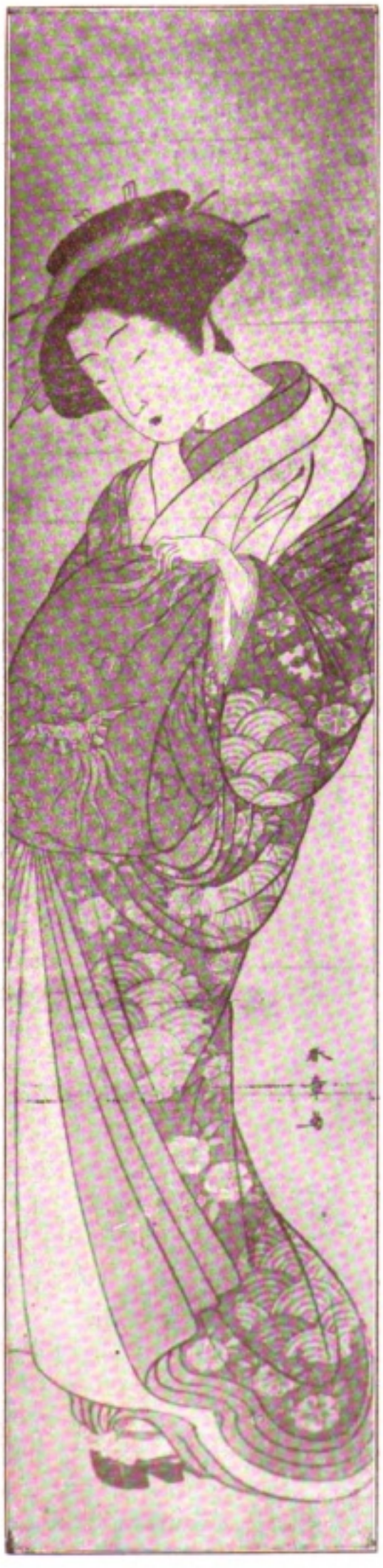

OIRAN
By Katsukawa Shunsho (1780)

women, to the softest blue of the summer sky of a Hiroshige landscape, all combining to make a perfect whole.

Kiyomitsu was born in 1730, and it is believed did his best work in the interval during 1750 to 1770. His prints had a style distinctly their own and so different from his predecessors, it may be said that he brought new life to the school. In "The Farmer Girl" on page 333, is found an exquisite specimen of his work, the figure wonderfully graceful, yet full of action, displaying the timidity peculiar to the Japanese girl; the color, a symphony in greens with the required touches of rose and pink for contrast. It is a source of great regret to collectors that a greater number of Kiyomitsu's prints have not been preserved.

Now we come to the great and world-famed artist, Suzuki Harunobu, the foremost pupil of Nishimura Shigenaga. The date of his birth is uncertain though it was in the neighborhood of 1725. It may be said that Harunobu completely revolutionized the art of Ukiyo-Ye of this period and worked in a style peculiarly his own. Tiring of the somewhat strenuous and grotesque actors which formed the principal subjects for the prints of his contemporaries, Harunobu turned his attention to depicting scenes from the life of the courtesan as well as to types of young men and women of his time, treating his subjects in a graceful and refined manner, too refined and lacking vigor, in the opinion of those who do not know the Japanese women. Harunobu's drawings are true to life and in them he displayed a very keen sense of the innate timidity and impassivity so peculiar to the women of his native land. A draughtsman of extraordinary ability and a colourist of the first rank, Harunobu's prints have a grace and elegance all their own. Each one is a little gem, and well have they earned the title of Nishiki-E, or brocade picture, because of their rich colors, delicately applied like miniature work and resembling

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in intricacy of design the richest brocade from the looms. Harunobu worked for the most part on the Shikaku-E, or small square print, a specimen of this style of print shown in the illustration "The Romance of the Well." It is one of the finest specimens of this style of print found in many years; it is taken from a story in the famous novel, "Ise-monogatari." As boy and girl these two had played together beside the well. And now meeting again after years of separation, they see their reflections in the water and realize that they have grown to manhood and womanhood. Naturally the romance has but one ending, they plight their troth. This print is one of the gems of my collection, and is rich in coloring but subdued; in rare condition and of perfect register. It bears no signature, in fact many of Harunobu's finest specimens were unsigned.

Some of the most beautiful of the hashira-kake were from the brush of Harunobu, the illustration given on the first page of the article, "The Komuso," is considered by some critics to be one of Harunobu's masterpieces. "The Komuso" was an order of mendicant priests, usually the sons of well-to-do samurai, who, being disinherited went about begging from door to door and playing on a flute; the long basket hat protecting them from recognition. Harunobu was one of the few artists of the school who declined to draw pictures of actors, as he considered it beneath his dignity. He died in 1770 at the age of forty-six.

The next artist of great prominence at this period was Isoda Shobei, better known under his studio name of Kōriusai. Shobei was a samurai and wearying of the monotonous routine imposed upon one of his station in life, for the sake of diversion entered the studio of Shigenaga. Kōriusai worked principally in hashirakake some of which were of great beauty. His style was similiar to that of Harunobu, particularly so in the drawing of the heads of his women, although

THE LOVE-LETTER
By Katsukawa Shunshō (1780)

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AN ACTOR
By Katsukawa Shunshō (1780)

his manner was more vigorous and his types more dashing and elaborate than those of the aesthetic Harunobu. Broad sheets by Kōriusai are very unusual and the illustration here given, "Girls Reading," is an exceedingly rare example, beautiful in coloring and exquisite in composition, the reclining figure of the girl being a fine bit of drawing. Kōriusai worked during a brief period only; finally yielding to the persuasion of his aristocratic friends, he abandoned the school of Ukiyo-Ye for that of the more elegant Kanō and devoted the balance of his life to painting during which time he had the title of Hōkyo conferred upon him; Hōkyo being equivalent to the degree of Bachelor of Arts. After this honor he was wont to sign his paintings Kōriu Hōkyo, or Kōriu-ga. Of all the hashirakake published by the artists of the Ukiyo-Ye school, those perhaps from the brush of Kōriusai, were, on the whole, the most elegant and decorative.

One of the prominent men of the school who formulated a style peculiarly his own, and who exerted great influence over the future destinies of the art, was Katsukawa Shunshō. He was the foremost pupil of Miyagawa Shunsui, who early became famous for his remarkable delineation and vigorous drawings of the popular actors of the time, and appreciating the demand for this style of prints, he issued a variety known as Hosoi-Ye or narrow pictures, the size of which was usually about 10 by 14 inches.

To the modern collector it must ever remain a source of regret that so able an artist as Shunshō, should have devoted so much of his talent to the painting of the grotesque and in many cases hideous subjects which he selected, —remarkable character sketches, it is true, and vigorous to a degree, but the faces of his models are anything but pleasing to the eye.

Yet some of his work was superb. Take for example the two specimens here given, "Oiran" and "The Love-Letter," on pages 338 and 339, both subjects treated in a manner of great reserve, yet displaying great strength of draw-

Hashirakake by Kōriusai (1780)

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THE VISIT OF THE PRINCE

By Hosoda Eishi (1785)

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THE IRIS GARDEN PARTY

By Shokosai Eisho (1780)

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ing, and very graceful. Prints of this size by Shunshō were few, and consequently are rare.

Of Shunshō's life very few details are available. In the early part of his career he was very poor and previous to the era of Meiwa his work commanded no attention. His best prints were published between 1764 and 1780 and from the great variety of his designs he must have been an untiring worker. Shunshō died on the eighth day of the twelfth month of the fourth year of Kansei (1792). His prints were often stamped with a small seal shaped like a jar, hence the nickname, Tsubo, (the Japanese equivalent for jar).

Of all the followers of Shunshō, though not one of his pupils, the work of Ippitsusai Bunchō ranks above that of all other artists in point of beauty of design and exquisite coloring,—in fact, his prints have the aesthetic touch of Harunobu. Bunchō though born a samurai was a thorough Bohemian and a popular beau of the quarter in which he resided. The few prints from his brush that are in existence, show that he devoted his time to wine, women and song, rather than of his art. A great pity, too, as his pictures have a grace and distinction about them acquired by no other artist of the actor prints, the illustration, "Scene from a Drama" on page 349, being a fine example of his style. The most versatile of the remaining pupils of Shunshō were Shunkō, Shunyei and the great Hokusai. Shunchō, although a pupil of Shunshō, worked more in the style of the Torii artists.

Passing from the Shunshō line, we come upon the able successor of the Tōrii school, Tōrii Kiyonaga who so successfully carried out the tradition of his distinguished predecessors, indeed he soon surpassed his masters and created a style of his own which wrought a complete change in the status of the school from that time on. Kiyonaga was born about 1745. His personal name was Ichibei. His best prints were issued between 1770 and 1785. His work displayed a distinct in-

TWO LOVERS UNDER AN UMBRELLA
Hashirakake by Torii Kiyonaga (1780)

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THE BOATING PARTY

By Hosoda Eishi (1785)

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dividuality, his brush strokes being applied with a decided swing and dash quite new to the school. Kiyonaga's women were tall and robust, their faces remarkably strong, not the timid little types affected by his contemporaries, and in many instances they were of a decided foreign cast. With perhaps the one exception of Yeishi, there is more expression in the faces of Kiyonaga's models, than in those of any other artist of the school. His work, full of strength and dignity, displaying a decided mastery over the subject in hand, stands out in marked contrast to the exquisite paintings from the brush of the aesthetic Harunobu. Kiyonaga is acknowledged by all students of the art to be one of the greatest artists of the school. He exerted a tremendous power over the younger artists of his time; they one and all worshiped at his shrine, and to paint in his style was their great ambition. Shunchō, Yeishi, the famous Utamaro and Toyokuni all show decided traces of the Kiyonaga influence in their drawings. The first remark from a Japanese lover of Ukiyo-Ye when admiring a print of one of these men is apt to be "O! How much like Kiyonaga." He was great in all things, the majority of his drawings, the superb compositions of line and grouping of the figures, and the sweeping curves of his draperies are unsurpassed. The frontispiece to this article is one of his great masterpieces, known to all collectors of Ukiyo-Ye, the "Ferry Boat on the Sumida." This print is a very early impression and in perfect condition, the colors wonderfully preserved. People who are apt to be over-critical in their opinion of

CUTTING THE CHRYSANTHEMUMS
By Suzuki Harunobu (1770)

Ukiyo-Ye cannot complain of the want of perspective in this example. The Japanese consider this specimen to be one of the greatest prints in existence. Kiyonaga died in the year 1815. Perhaps the man who shows the most pronounced Kiyonaga style is Shunchō, who, as already stated, was a pupil of Shunshō. Though the equal of Kiyonaga in grace and beauty of design, his work lacks the majesty and strength of the master's hand. It must be admitted, however, that some of the most beautiful specimens of the school were from the brush of Shunchō. In "Picnic Among the Hills" on page 336 the Kiyonaga type of face may readily be observed.

Shunchō published some superb triptychs, but it is very difficult to find them complete; one or two of the sheets are often found, but

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rarely the third. This is one of the great obstacles in the path of the collector. There is no question but triptychs are the most coveted of all prints, incidentally the hardest to be found in their complete state. It is a great pity that so few good specimens of Shunchō's work are to be found.

The greatest variety of triptychs published and those of the most elegant design were no doubt from the brush of Hosoda Yeishi, the compeer and rival of Utamaro. He was a samurai by birth and being of an artistic temperament entered the atelier of Kanō Eisen, but fascinated by the Ukiyo-Ye then in vogue, abandoned the Kanō for that of the popular school. Yeishi's work was at all times superb, and in its delicacy and refinement of treatment in many instances is suggestive of the early Italian masters, particularly that of Botticelli: take for example the elegance and grace of the women in "The Visit of the Prince," page 341, and the reader will admit the comparison to be a just one. Certainly it would seem as if Yeishi had surpassed himself in this print, the beauty of which beggars description; the coloring a wonderful composition of mauve, yellow, olive and black, and such an extraordinary black, having the solidity and depth of the richest velvet. How beautiful, too, is the grouping of the figures, particularly the women at the right of the picture, and the lady seated at the koto (Japanese harp),—her pose is so full of grace and dignity. At first Yeishi worked much in the manner of Kiyonaga, eventually developing a style of his own. The illustration "Viewing the Cherry Blossoms," page 335, displays something of the Kiyonaga influence. Yeishi also used the name Chōbunsai. He finally abandoned designing for colour prints and devoted his time to the painting of kakemono.

GIRLS READING
Broad Sheet by Kiriusai (1780

The most prominent pupils of Yeishi are Eiri, Esui and Eisho; nothing, however, is known of the life of any of these men, although some of the specimens of their work compare very favorably with those of the master. "The Love Story of Murasame and Matsukaze," page 348, is a print of great beauty. Yukihira, a court favorite and brother of Narihira the great poet of his time, while in exile at the beach of Suma, fell in love with two sisters, daughters of a fisherman whom he used to meet on his daily walk along the beach, named "Murasame," (Miss Sudden Shower),

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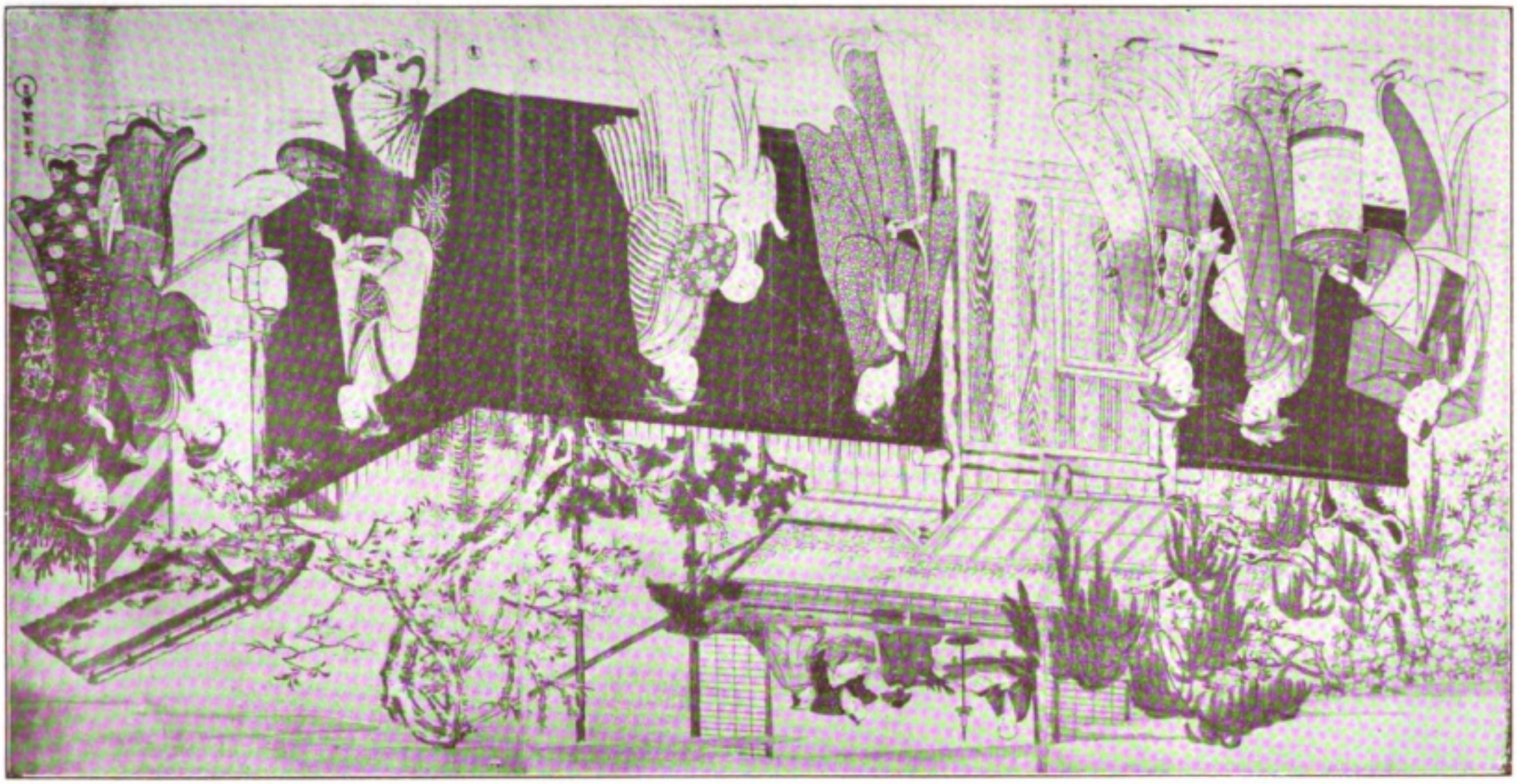
THE SPRING NIGHT

Triptych by Kubo Shunman (1800)



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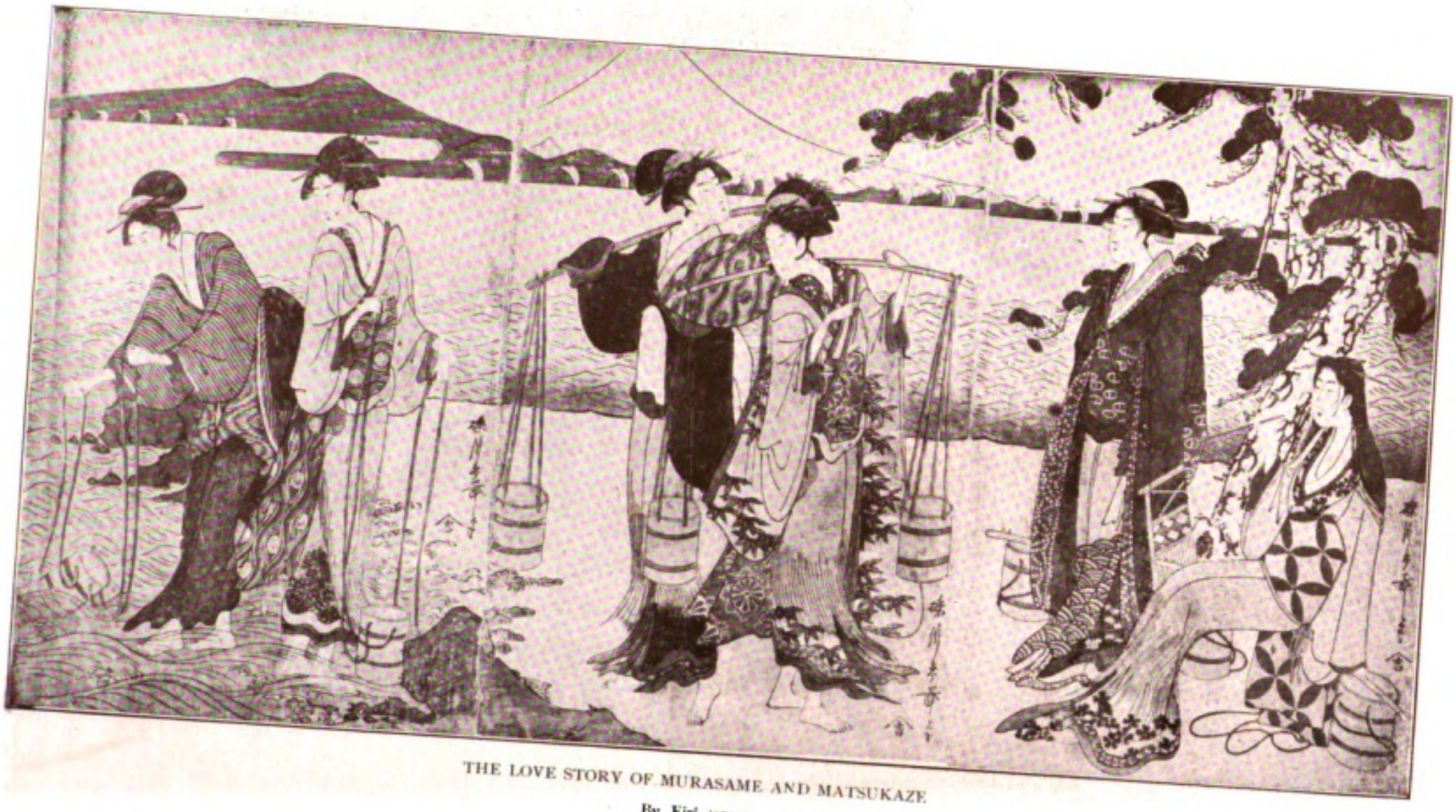

THE LOVE STORY OF MURASAME AND MATSUKAZE

By Eiri (1790)

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SCENE FROM A DRAMA
By Ippitsusai Buncho 1780

and "Matsukaze," (Miss Pine Tree Wind.) Upon his recall to court Yukihira left some of his robes of rich brocade hanging on one of the branches of the pine trees for the two sisters to wear. In the illustration they may be seen, the tall figure in the center group and the girl sitting at the extreme right, displaying their finery, although they prefer the simple garb of the peasant girl and his presence to that of the richest royal raiment with his absence. This story has always been a favorite theme of the poets of Japan.

Eisho was also capable of some clever drawing, while lacking the vigor and dignity of the master, and many of his prints have a decided grace and charm. "The Iris Garden Party" is a fine specimen of Eisho's style. He worked principally in hashirakake, some of which are very beautiful, though at times a trifle too extreme in the tallness of his women and the fantastic type of head-dress.

Very little is known of the life of Kubo Shunman

He was an author of considerable ability and it is believed devoted most of his time to the publication of comic poems. That he was an artist of rare distinction and charm cannot be denied. He worked in a manner displaying more individual style than any other artist of the school. His color schemes were remarkably beautiful and while his types of women show traces of the Kiyonaga influence they have an elegance and refinement about them which is lacking in the models of the great Torii

THE SECRET
Urushi E by Okumura Masanobu (1720)

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**Hashirakake**
**by Koriusai**

master. It must ever remain a source of regret that so few specimens of this splendid artist's work are left to us. Of all the subjects published by the Ukiyo-Ye school, Shunman's "Spring Night," is perhaps the most famous, incidentally most coveted by print collectors. The illustration given (page 347), is considered by Japanese to be the finest specimen of this print ever discovered: it is of perfect register and in proof condition.

Much of the beauty lies, of course, in the color scheme. The scene is night, with pedestrians passing the gates of a house in the upper story of which a party is sitting by the light of a candle, the effect of night being obtained by the heavy massing of black on the fence in the background, the greys and blacks of the kimono,—the necessary touches of color to relieve the severity of the monotone being obtained by the rays of the lantern light, reflecting as it does the natural color of the object on which the shadow is cast. This is not alone a beautiful print but perhaps the most interesting in the collection.

**Hashirakake**
**by Suzuki Harunobu**
(1775)

*(To be continued.)*

## SOLITUDE

Whom shall I seek
To talk and sing of Auld Lang Syne?
On Takasago's heights of fame,
Not even with the ancient pine
Can I an old acquaintance claim.

*Translated by*
*H. SAITO.*

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# Religious Reform in Japan

By

TETSUJIRŌ INOUYE

NO one can devote careful attention to the present condition of religion in Japan without coming to the conclusion that a complete religious reformation is needful. A religion which is incapable of reform, cannot fail to become corrupt and so lose its usefulness: wise reform imparts new life to a senescent faith, and gives hope of a useful future. The outward form and shape of a religion that has life in it will constantly be changing as the indwelling spirit inspires it to adapt itself to the changing circumstances of the times. And it is this continual renewal of a living faith that gives the promise of future growth and strength.

Individuals constantly change: some come, others go; but the world goes on with its progress. It is the same with religion, sects rise and fall, organizations grow and decay, creeds are framed and forgotten, but religion itself goes on, and keeps pace with advancing civilization. It is a foolish and dangerous thing to cling to the corpse of a dead religion, and the danger is a real one, because religion itself is apt to make a man conservative. It behooves us, therefore, to be constantly on the watch and to seize every opportunity for renewing the religious spirit with fresh vigour and life.

In Japan, the two greatest religions of the world, Christianity and Buddhism are brought face to face. Shintō and Confucianism are religions in appearance only, and there is no doubt that the two just mentioned are the greatest of all human creeds. The fact of these two religions touching one another in this country gives hope of a higher creed, growing out of them both. If they continue as competing rivals they are a menace to the internal harmony of the nation. Unity of race, of language, of customs, manners, laws are essential for the greatness of a nation; and diversity in any of these may bring about a disruption of the patriotic sentiment: in Japan, with her wonderful unity of race and history, the menace to her internal harmony lies in religion. There is also this general difference between Japan and the States of Europe In the latter there is practically but one religion, the Christian: in Japan, there are several creeds competing for national favour, and the Government has pledged itself not to intervene. Religious reform, therefore, must come from the people, and the sooner it comes the better. A reform of religion will be good for Japan, it will be better for religion itself, and it may have a great influence on the world at large.

But before proceeding any further let us ask what is meant by reformation, and where should the reformation commence.

We will begin with Buddhism. This religion had practically converted Japan about a thousand years before Christianity appeared in the country, and has become practically the religion of the nation. At the present day, while everything else in Japan has felt the renovating influence of the Meiji Restoration, Buddhism has remained practically unchanged—possibly because our people have not known where to begin the work of religious reform, or possibly because, knowing what was wanted, they have lacked the courage to set their hands to the work. Even the "Neo-Buddhists" seems to be still somewhat in the dark as to what course to follow.

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The old and the unreformed still casts its baleful shadow over them.

There are five points, in my opinion, in which a reform in Buddhism is required.

First, a reform in the character of the priesthood. Buddhism in the old days produced many great men, such as Kōbō, Hōnen, Shinran, Nichiren, and Shōtoku Taishi. There are no such men to be seen in the present day. Buddhist priests, in spite of a few notable and brilliant exceptions, which however only serve to make the general darkness more visible, are behind the rest of the world in education, character, morals, and influence; and though Christian rivalry has stirred some of them to emulation in educational and charitable enterprises of recent years, these works of charity have been far from vigorous.

In the second place, idols should be done away with. These may have had their use in the days of darkness that are past, but the nation has outgrown them. One might tolerate a statue here and there of some distinguished person, such as Shakamuni, or Shōtoku, but there is no reason for retaining the rest. An idol, at the best, is but a means of arriving at the invisible divinity behind it; and as to any sanctity inherent in the idol itself, there would not be so many idols for sale in the curio shops if the priests themselves believed in the sanctity they claim for the things they are so ready to part with for the sake of a few dollars.

Connected with this subject is the plea advanced in the "Neo-Buddhist," I think by Mr. Shimizu Tomojiro, for the abolition of the practice of reading and chanting the Sutras in a language which, practically, neither the priests nor the congregation understand. It is a most important plea, but, as a matter of fact, the Sutras in an unknown tongue affect the laity only at funerals, the idols (and we might add the amulets) affect them constantly. The idols should, therefore, be abolished, first of all; for they are the mere corpses of religion. Shakamuni used none, at any rate, in his earlier ministry, and got on very well without them. Christianity has demonstrated that they are not necessary. Our Buddhism should aim to clear itself of them also.

The pessimism of India, which is of the essence of Japanese Buddhism, is not suited to our needs. Pessimism is the creed of a decaying nationality in the hour of adversity, when this world looks dark and life has no hope to offer us. Then, in despair, we turn from this miserable world, and seek comfort in the hope of something better after death. In ancient India pessimism was perhaps natural, but pessimism can never raise a nation to a higher life, and what Japan, with its new hopes and aspirations, requires is a religion of hope, full of noble ideals and aspirations. Buddhism must shed its pessimism or lose its hold on the people. It has become fashionable of late to celebrate marriages with religious rites at the Daijingū in Hibiya Park in Tokyo. That is a Shinto shrine. Who would think of taking a happy bride and bridegroom to be blessed in a Buddhist temple? It would be most ill-omened.

There are countless superstitions in Buddhism, practices and doctrines which the ignorant accept blindly and the educated laugh at. We will take but one instance, that of Shumisen (Mount Sumeru), the fabulous mountain which Buddhist cosmology places at the centre of the world. We might mention others, transmigration, the six spheres of sentient existence, Paradise, Hades, the innumerable Buddhas and Bodhisattvas. The world has progressed since the days of Shakamuni, still more so perhaps since the days when the Mahayana Sutras were written. Can we of the Meiji period, with our modern education in the principles of science, be expected to accept these antiquated superstitions?

If the education of the clergy and their teaching requires to be raised, I think the

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same may be said of their system of ethics. It is true that the priest has *Kairitsu* (the rules of the Vinaya discipline) and that he observes them with considerable strictness. But the *Kairitsu* are rules made for an order of monks established two thousand years ago, and the men who live by them unfit themselves to become the ethical teachers of a modern, commercial, and industrial generation of men. Japan wants a system of religious morals, but it must be one suited to her present needs. Buddhists may yet be the moral teachers of this nation, if they will bring their ethical system into harmony with present day needs.

To sum up, then, I advocate a reform of Buddhism, through, first a better priesthood, secondly, the abolition of idols and of the use of an unknown tongue in worship, and thirdly, the discarding of pessimism; in the fourth place the sweeping away of superstitions, and finally the modernization of the ethical system.

I will now turn to Christianity.

Christianity is a comparatively recent arrival in Japan, but it has the backing of European civilization, and has consequently been able to compete successfully against Buddhism. Its emissaries have made a point of learning Japanese, while but few of the Buddhist clergy have troubled themselves to learn English or any other European language This is a second advantage possessed by Christian missionaries.

Like Buddhism, Christianity is a very ancient religion, and it must be remembered that the world has changed very considerably during the nineteen centuries that have elapsed since the time of Christ. The points in which a reform of Christianity seem to be desirable are, to my mind, the following:

The Biblical cosmogony (*sekaikan*) should be abandoned. It cannot be taught consistently with tne conclusions of modern science, and should now be frankly abandoned. Christianity would be all the stronger for this abandonment.

The European characteristics of Christianity should be abandoned. For instance, a few years ago, a question which agitated the Christian missionaries in this country was that of the Divinity of Christ,—a debate than which nothing can be imagined more foolish. Christ should be accepted as a man; if he is a god, then Confucius and Shakamuni have equal claims to deification. The Christian conception of God needs to be enlarged and raised, for Christian preachers often speak about Him in a most childish manner, and we Japanese are no children that we should thus be treated.

Again I do not believe that it will ever be possible for Buddhism and Christianity to agree on one God. For the Christian believes in a God who is outside and beyond man, so that man can never, try as he will, become God himself, whereas Buddhism knows of no God except such a one as man can and has become by the attainment to Buddhahood. Religion in the future will be based not on the Christian idea of a God outside who made the world, who guides and governs it, who interferes in its concerns and can be swayed by the prayers of man. It will be based on the Buddhist idea of God as the Primal Substance, attainable by all men, by virtue of the attainment of perfection. The religion of the future will therefore be a pantheistic one. At some future time I hope to elaborate this thought more fully.

But though from the point of view of cosmogony, it is impossible for us to postulate a single personal Deity, yet in the moral system we must postulate ideal personality. This ideal personality may be different in different countries. In Brahmanism, for instance, it is Brahma, the Personal Deity, in Buddhism it is Amida; in Christianity it is the idealized Christ. Behind Brahma there is the abolute Brahma, behind Amida the absolute Shinnyojisho. The neuter Brahman and the absolute Shinnyojisho are one and the same thing, and in this identity we find

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the hope of a fusion of Brahmanism with Buddhism. When Christianity can do the same thing, recognize Christ as an ideal personality, subjectively conceived, and standing to the unconditional Absolute in the same relations as Brahma and Amida, Christianity will have advanced one step and be in a position to take its place in the reconstructed religion of the Future.

In trying to defend their position Christian ministers confine their studies, apparently, to old and conservative books, to the neglect of that true spiritualism which is to be found in the realms of true science, with the advanced departments of which they are often not very well acquainted Deeper studies along this line would save them from many inconveniences. They would not be at the mercy of attacks from materialistic thinkers, nor would they have such belated ideas about the omnipresence of God, or the efficacy of prayer, etc.

Another point which may be urged against Christianity is the injury it does to the national spirit. Japan is not Judea, and the history of the Japanese, who have been kept as a peculiar people, apart from the rest of the world, with a history and spirit of their own, is something quite different from the broad views of a people who, for centuries, have had no country of their own. Jewish cosmopolitanism ought really never to be brought into this country. It would be the greatest possible mistake for a Japanese to look on Japan as a modern Jew looks upon the country of his residence. It is also a very great error to put religion above the State. Religion and State go together. Religion cannot exist outside the State. Religion is a matter of the universal brotherhood only through the State. It is a matter of national spirit above all things, and he that does his duty to his country does his duty by religion. It is a great pity to see Buddhist priests apeing Christianity and talking about a Universal Religion. There is no such thing, at least not for a Japanese, and a Christianity which preaches such a doctrine will remain for ever without influence. I would conclude by saying that neither Buddhism nor Christianity will have a right to be considered religions in the strictest sense of the term until they have abandoned all false views about God, about the world, about life, and content themselves with cultivating a morality sufficient to rule the spirit of man. This is the true spirit of religion.

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# A Daughter of the Samurai

By

CLAY MAC CAULEY

MASUDA MAMPEI with triumphant satisfaction received Sato O Haru as his bride. But that day O Haru's heart was heavy; and there was sadness in the home from which she had been sent.

Months before, during the flowering of the cherries, the festival of the spring had drawn multitudes of devotees to a temple of the old war-god, Hachiman, near Tokyo. The death-dealing deity was no longer tenant of his shrine. Not votaries of war, but home-folk, on pleasure bent, had resorted to the abandoned sanctuary. Many kindred and friends made glad holiday there under the overshadowing cryptomeria. The silence of the place was intruded upon by the joyous shouts of children romping at their games; its sombreness was brightened by the flitting of their many-hued kimono and scarlet skirts among the gray-brown columns of the trees. The festal parties of the elders added yet more cheer to the scene.

Deep in the wood, not far beyond the old, red lacquered shrine, O Haru and her parents, with the family of her cousin Stejirō, were gathered. Care-free and gay these kindred sat around dark-crimson rugs, outspread on the earth cushioned with fallen leaves. With jest, laughter and song they shared their luncheon. It even happened that Stejirō's father as good as promised O Haru's father, over their cups, that his son might, in the next year, enter the Sato home as O Haru's husband and as heir to her name and the family estate.

On that same day, at a famous temple near by, there was the year's *matsuri*, or high festival. From among the thousands of visitors who crowded the blossom-arched avenue leading into the temple court, many wandered over to the Hachiman grove to enjoy its refreshing shelter and comparative quiet. The shadows and coolness of the trees were inviting. The long, sun flecked vistas were delightful; wonderful the towering, solemn trees, and grandly impressive the deserted and decaying shrine centered there. One of these strollers was Masuda Mampei.

Just as O Haru was preparing to entertain her kindred with one of her much praised dances the elderly merchant happened to appear, idly sauntering around the broad porchway of the temple. Recognizing acquaintances in this gathering, he came near and was invited to a place in the merry-making circle, and to a share in the feasting. He knew the Takata family well. With Sato San he had been acquainted for some years. O Haru and her mother, he had never seen before.

At any time O Haru would have been attractive. She was possessed of rare beauty,

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early matured, and of a spontaneous winsomeness; but to-day her beauty and charm were radiant and compelling. She was perfectly happy, and she wished to please. Willingly she continued as she had started; her aunt reciting for her the ancient legend that she sought to interpret.

The merchant saw the dance to its ending and long delayed his parting obeisances.

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The beatific vision, disclosed in Japan under the magic of the spring, soon faded. Spring disappeared from before the fast coming summer. The summer advanced far, bringing to fruit the seed of the spring's sowing. In O Haru's little home on Aoyama's slope, contentment and hope filled the lapsing days. The young girl, with gladdened thoughts, often sang the serene hours through and cherished dreams of a beautiful time to come for her, of which she had received almost definite promise.

But, with the entering of the ninth month, a thing of portent was wrought for the house of Sato. Much had come to pass and had matured for the merchant Masuda At the festival in the Hachiman grove, under the spell of the flowers, music and wine, and of the maiden's dancing, desire for her had started in him. It rapidly took possession of him. At length it became a passion, insistent and inexorable. Masuda was able only poorly and in small part to appreciate O Haru's highly-dowered nature. To him she was above all else a fascinating woman; an embodiment of voluptuous beauty. At last, he determined to make her his own. But how? He felt sure that Sato San, though much straitened financially and at his mercy too, could not be compelled to compliance with any demand he might make. Certainly, he could not be forced to a sacrifice that meant dishonor. Though the times had changed much, he knew that pride of class still strongly held Sato the samurai, and those dear to him. However, as things had become in these new times, there was nothing insurmountable in the way to his marriage with a samurai's daughter. He decided, therefore, to ask Sato San to give O Haru to him as wife. That decision it was that wrought portent for the serene house of Sato.

It came to pass, that in early September Masuda San sent, from his mansion in Teramachi-cho, a messenger to O Haru's father bearing a request for the privilege of receiving the daughter into his home by marriage. The middle-man soon returned. The answer he brought was polite but curt. Sato San had declined the proffered honor.

After a few days of foreboding suspense Sato San was compelled to receive again the merchant's messenger. This time the middleman's visit brought almost dismay with it. The proposal had now become almost a demand. Husband and wife knew that giving their daughter in this marriage meant the destruction of their most treasured hope. Their dearest wish was that she should receive into their own home a husband of their choice, and preserve their name and house. Moreover, as samurai born, they shrank from bestowing their child even as wife upon a trader and a son of traders. Still, striving to defeat the attempted invasion of his house, Sato San sent the middle-man back to Masuda San bearing the reply that he was profoundly thankful for the proposed honor but was compelled with regret to decline it.

The middle-man came a third time to Aoyama; and came only the more urgent in his request. He accompanied his demands with warnings which soon became threats. Sato San's resolution at length weakened. Financially he was in the power of the merchant who was money-broker as well as trader. The preservation of his home had been put into the balance against the maintenance of his antagonism to the merchant's suit. The end of the struggle was that the pride of the samurai gave way. The *nakōdo* went back from Aoyama to Teramachi-cho for the third

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time. This time, as bearer of glad news. Masuda San re-rejoiced,—exultant over victory won at last

As for Sato San, though conquered, he also knew that he had obtained long sought freedom But at what a price! The costliest price he could have given. He remembered, as he thought it over, that there had been a time when he would have rather perished with all his house than do this or any like thing. But that time was a lamented yesterday; a yesterday gone beyond recall. The warrior-knights,—he and his kind,—had disappeared from the social order established by the laws of the revolutionized empire; and he must not foolishly persist in deserted ways. Besides, after all that might be said, his daughter, so he began to argue with himself, would not be aring altogether ill. She would be given to a son of a trader,—true,—but she would be a wife; and she would be clothed with wealth and ease. There was consolation in that, at least. As for the perpetuation of the house of Sato, "*Shikata ga nai.*" "There is not other way." And then, whatever else was fact, the future had in a manner become filled with a welcome prospect. He would finish his years free from financial care. His home would again become his own without dispute.

TOLD THE CHILD AS SHE KNELT BEFORE HIM.

The next day Sato San called O Haru to him. He sat upon the veranda at the front of a little writing room which opened upon a miniature garden. Never looked this dainty enclosure so precious as then. There the father told the child, as she knelt before him, that Masuda San has asked for her, to become his wife. As he spoke, it was evident that he had given his assent to the merchant's wish.

To O Haru the announcement was utterly unexpected. A blow from her father could not have hurt her more. The young girl instinctively recoiled from his decision. Her whole being arose in protest against it.

But she met the message with silence. For some time with drooped head,—the shadows of a camellia tree trembling across her shining

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hair,—she remained motionless. Her mother had come into the room; and, having taken a place behind the father, knelt there waiting. For the moment the daughter felt that rather than be thus wedded she would die. Yet, taught as she had been, she knew that she must not shrink from her duty. As her father had willed, so must she obey. But why,—the question rushed almost into speech,—why had it not been Stejirō? She had not been formally pledged to him, but she had had every reason to expect the speedy making of such pledge. And she had so long and dearly dreamed of him as her husband to be. Ever since the spring-time she had looked to the future for the dawning of a blessed day to the end of which he and she would pass together. Why must she now turn away from it all?

At length her father spoke again. He answered her unspoken question. As she heard, her mood changed; the marriage so revolting gradually took shape as a sacrificial duty. She gradually clothed herself with resignation, and accepted her fate without protest. She must yield herself as the price that had been asked for the home that would shelter her father and mother in their old age. For their sake she would go to the merchant and be true and dutiful to him as long as it might be his will.

This is why it came to pass that on one moon-lighted evening in mid-September, jinrikisha, bearing Sato O Haru and some of the Sato kindred, turned into the roadway under an arch of spreading *ichō* trees and sped to the broad, flat stone that paved the entrance to the Masuda mansion. As the rattling of the jinrikisha and the swinging lantern-lights of their pullers announced the coming of the bridal party, the latticed porch was thrown wide open. In a blaze of light shining upon the polished portal-floor, gaily-attired servants were gathered, bowing and shouting welcoming greetings. The bride with her kindred alighting entered the merchant's many-roomed mansion, and O Haru, in the care of the *nakōdo's* wife, was guided into the interior of the house. Her relatives, introduced to the other guests, assembled in the great drawing-room that opened towards the garden, which was aglow with hundreds of lanterns festooned among the trees and trellises.

Within the house, in a small inner room, by the ancient rite of the three fold-nine-times pledge in saké, O Haru, the daughter of a samurai, was wedded as the wife of the merchant Masuda.

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Teramachi-cho lies well within the Japanese capital city. The Masuda *yashiki* and grounds almost cover a plateau that crowns a hill central in the ward. The garden is wide-famed; Masuda San having secured it from the general wreckage of fortunes that followed the fall of Japanese feudalism. He was always on the alert to profit through the misfortunes of others. Also ambitious of distinction among his fellows, he was always ready to spend money freely for any accessories of social notoriety. He had made this garden the source of much personal gratification. He had enjoyed the results of the skill of his gardener, but much more he took pleasure in the social attention his grounds obtained for himself. He did not possess the good will of his neighbors, yet he knew that whenever he chose, he could bring flattering crowds to him, by opening his garden's gates.

Not long after the wedding the young bride found herself possessed of much leisure, and the continuing warm, clear weather made the extensive garden expecially inviting. There was much welcome diversion in familiarizing herself with its many paths and its varied landscape art. She had seen this garden often, years before, through the hedge separating it from her uncle Takata's estate. Wonderful to her child-eyes were its trees, bushes, mounds, rocks, vines and flowers. Now, how strange it all was! she had become its

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mistress. She could look down from it into the places where as a little girl she had played with her boy-cousins. How far away those days! Stejirō, no longer lived at home. For years he had been in business in distant Ōsaka. Of course, the scene of her childhood brought him much to mind. But now, the way that had seemed to open towards an enchanted land in which he would be master-magician, she knew had become closed forever. Another path had been appointed for her; and, born and reared as she had been, unswerving loyalty to her present duty was the only loyalty she could know.

With curious and pleased interest O Haru Sama day by day explored this marvellous garden. Its multiplying autumnal changes were especially congenial to her in her pensive mood. It had many pathways, and much pleased was she when she discovered that they all led, whatever her wanderings, to a small wistaria covered building,—an exquisite structure erected in a far past for the celebration of the "tea ceremony." The arbor stood at the apex of the garden's paths. It almost filled an angle formed by the wall that rose along a deep-cut lane, descending the hill-side into a noisy-street and the border of a bluff, along whose slope a dense hedge of *kashinoki* inclined upward, marking a boundary line with the adjoining grounds. The house and garden were well secluded from the gaze of outsiders; but from the tea-arbor and for some distance along the margin of the bluff fronting it, much of the busy city and farther spaces were visible.

Seated inside the screening shelter of the arbor during the early, uneventful days of her new life, O Haru spent many hours reading, sometimes painting and plying the needle; often, in reverie, and often overlooking the varied scene. Outspread before her was a long valley, crowded with thousands of gray-black, thatched and tiled roofs of low-storied dwellings and ware-houses, bordering a narrow, curving, boat-filled stream. Not far distant, projecting from among the roofs, she could see the fantastic ridges of her husband's ware-houses, flanked by a massive copper *torii* marking the approach to a small temple. At a turning of the course of the valley and its stream farther eastward, her look reached the wooded crest of Shiba Park, outlined against the sky: and south of that, away beyond, often in shimmering light, she saw the silvered surface of Yedo Bay extending even to the low borders that define the bay and disclose the ocean's horizon. Especially touching O Haru's fancy and memory in the landscape was the pagoda whose pinnacle and upper stories overtop the dark grove covering the southern slope of the park. She was born almost under the shadow of that scarlet tower. Some of the happiest hours of her childhood had been spent in play about the hill on whose summit the pagoda stands. How well she remembered the long avenues and the many wearying stone-steps that lead upwards to the little shrines and memorial temples back of Maruyama; also the hundreds of huge memorial lamps massed together in the solemn courts fronting the gorgeous mortuary temples of the shōguns! And then, there was the round, stone-rimmed lotus pond, with its lazy red and black carp which she used to feed with rice-cracknel from the crooked bridge that crosses to the islet on which the beautiful goddess Benten Sama has a shrine. And the *mokusei* trees, whose delicious odor on quiet autumn evenings sweetened the air as far as to her own house. At the extreme left she saw the brown-and-white balconied buildings of the Koyokwan, famous for food, song and wonderful dances. Some of these dances she had been taught, but she took no pleasure now in remembering them, for one of them had brought her to the life she henceforth must bear.

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Towards the end of October Masuda San made preparations for his annual garden festival. His chrysanthemum flowers had

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been famous for a decade. He had been accustomed to gratify himself each year by displaying their beauty to the public. This year, fortunately, he could use the display for the additional satisfaction of signalizing to the world his new marriage.

It was a warm-aired, golden-lighted day when guests from near and far thronged in the Teramachi-cho mansion and the spacious grounds about it, to congratulate Masuda San and his bride. Along the borders of some of the main paths booths had been built, in which the season's flowers had honored exhibit. They received ample and justified praise. But there was much besides the wonderful array of floral beauties that the visitors had come to enjoy. Over the avenue approach to the house front, the great *ichō* trees had made a golden-leaved archway. Within the garden's confines, groups of mixed shrubbery, clusters of bamboo and clumps of dwarfed pines divided and concealed open spaces of mound, pond and lawn. Fronting the opened drawing-room where now bride-groom and bride formally welcomed their guests, was a broad grass-plot, in which a score of small maple trees stood as a miniature grove, each aglow with a crimson like that it had received at its leafing in the spring and had lost with the summer's coming. Around the fantastic rock-work, rising just beyond the pond central in the garden, were thickly clustered rose-trees, bearing but little less a burden of red, white and yellow buds and flowers than they had carried five and six months earlier. Near the bamboo thicket by the tea-arbor, a company of jugglers displayed their skill. Fantastic day fire-works, sent skyward at short intervals near the pond, attracted attention from afar. And, to crown the day, all the guests were served with a prodigal banquet under a canopy spread at the rear of the house, while close by, behind a high screen of red and white barred cloth, a band of musicians accompanied the feasting. Altogether it was a festival memorable in the pleasures of friends and of all the guests who had been bidden to it.

It was a festival memorable, too, for O Haru Sama and for Masuda San.

For the young bride, much that was gratifying had happened; but nothing had been so pleasing to her as to receive among the guests her cousin Stejirō returned that day from Ōsaka. She was delighted at his unlooked for coming; she frankly showed her pleasure. And in the evening, after all the guests but the members of the related families had departed, and the low-burning lights of the lanterns festooned about the garden gave token of the close of the celebration, she had had the privilege of walking side by side with him in the group which went to the tea-arbor to see the belated moon rising over the distant park.

But for Masuda San there had been little pleasure in the day. Especially was he much displeased at having seen his wife's brightened face when with her cousin. Indeed, from the moment Stejirō, who, though invited, had unexpectedly appeared among the guests, nothing that passed between them had escaped the husband. The close of his wedding-feast left him ill at ease and with much unwelcome food for thought.

Indeed, it was true that already the merchant had ceased to feel the satisfaction in his marriage he had at first imagined he should hold. At first he had been exhilarated with the possession of the beautiful woman with whom he had been infatuated. His craving had secured its spoil. As far as was possible for him, he had loved and he had obtained. But it was not long before he was compelled to understand that his possession was neither complete nor could be made wholly satisfying. He had obtained a wife, promptly obedient and dutiful; submissive to him in all things; a household-mistress ready in every way possible for her, to serve his needs and wishes. She was a companion always cheerful, too: and she was his comrade, so far as she could give

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comradeship to one so unlike herself. Yet, back of her willing mind, he soon discovered, was a mood that kept her really unmated with him. His passion, consequently, spent its force against a natural barrier. Had his marriage been one of the prudent convenience with which wedlock among his country-people is customarily entered, his dissatisfaction and what followed it would not have come to pass. Or, could he have accepted the inexorable fact when he discovered that his infatuation had led him to make a conquest empty of the prize he fancied it held, his relationship with his wife might have fared measurably well. But neither good fortune befell him. The passing of the days dulled the intensity of his passion, and this change only gave place to a brooding discontent. It may be that, even then, if the disappointed husband had been left to the ministry of time, his ineffective desires would have lapsed into indifference. In this way an after life of peace and comparative satisfaction would have come to him from O Haru's faithful service; and for her, a serene and affectionate gratitude under the husband's sheltering care might have arisen.

But,—as it had happened,—only the day before the festival celebrating his marriage, Masuda, in a conversation he chanced to have with the *nakōdo* spoke of his disappointment and dissatisfaction. And then he received the astounding intimation that, probably his marriage had been an obstacle to a more welcome union; in fact, that his wife might have married the younger son of their immediate neighbor.

NOTHING THAT PASSED BETWEEN THEM ESCAPED THE HUSBAND.

To the merchant's fading passion, this suggestion was like fuel to a dying flame. His chagrin returned. With that came jealous suspicion.

At the wedding festival, consequently, O Haru's husband was in no mood to welcome Stejirō. There was anything but pleasure for him in observing the evident gratification with which his wife welcomed her cousin. He saw the woman he had made his wife smile for another man as he had never seen her smile for himself. He heard happy tones in her voice that had never been sounded for him. Here, then,—he was tempted to confirm fully the *nakōdo's* hint—was the real reason for the baffling of the desire that had impelled him to her. But for that, he was sure, she might have become all his own, just as he had wished.

However, Masuda San, to the end of the festival, remained, outwardly to every one, the agreeable host and the gratified husband. He had a cheerful farewell greeting for each of the departing guests, not the least cordial of which was his "good-bye!" to the son of his neighbor, Takata.

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That night, O Haru's husband thought much, and his thoughts served not at all to a restoration of his peace of mind. He arose the next day restless and morose.

To the young wife the night brought

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nothing disturbing. She slept in peace and without waking until the dawn. The events of the festival had gladdened her. None but agreeable memories had been left with her. Among them there was not certainly—not consciously,—one forbidden or unworthy inclination or hope.

With perplexed surprise, consequently, the next morning the wife was made to feel an unpleasant change in her husband's mood. For the first time he expressed his wishes as impatient commands. He was strangely silent; he almost ignored her presence. The change was inexplicable.

And thereafter, he was often at home at unusual hours. On an afternoon, but two days after the festival, when O Haru was working at some embroidery in the arbor, he unexpectedly appeared. Making a seeming inspection of the trellis and its vines, he seated himself upon the narrow veranda. For a while he sat there, now and then making apparently aimless remarks. Once, somewhat to her wonderment, he asked her how long Stejirō expected to stay in Tokyo. She could only answer that she did not know, but that he had told her at the festival he would accompany some foreign friends to the Emperor's Birthday ball, to take place the next week. The conversation continued with nothing of special moment in it until, slipping his pipe into its case and thrusting it into his girdle, Masuda rose and startled her by saying, as he stepped through the little gate into the main path:

"It would be better for you to do your work in the house, not here."

The bidding was wholly irrelevant and unintelligible. What had she done to offend her husband? It was his first real interference in her way of life. Much disturbed, she soon folded her work, drew to and bolted the outer shutters of the arbor, and returned to the house.

From that day she went but seldom into the garden. Thenceforward too, Masuda San's interest in his house seemed to be much increased. He was often with the gardeners directing their work.

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The afternoon before the Emperor's Birthday was one of the most alluring of that autumn's many delightful days. Air, sky and the wide earth were serene. It was just the time Stejirō was glad to choose for showing his foreign friends the gorgeous coloring of the maples at Ōji. It was mid-afternoon when he and his party arrived at the little Fox-god temple there and strolled into the ancient grove. The atmosphere under the trees was luminous with a gold and scarlet glow shed from the massed foliage overhead. A crowd of visitors had already gathered in the refreshment booths overhanging the banks of the stream, and along the shores and over the near hillsides.

While Stejirō was amusing his friends by translating for them some of the many verses which admiring visitors had written and twisted about low-hanging branches of the maples, he happened to see, in one of the booths on the opposite bluff, his cousin in company with her old servant. Excusing himself, he left his guests and went across the bridge to pay his respects to her.

With his coming back, his friends were inquisitive about the beautiful creature.

"Only my cousin," he said. "That old fellow who came down from the tea house just before I left, is her husband. By the way, he has a wonderful garden next to my father's grounds. Perhaps he will let me show it to you, when you come up. Thursday afternoon, you know."

On their return from Ōji the excursionists saw a darkening, deeply-reddened sun obscured at its setting in a rapidly gathering bank of cloud Before the next morning a tempest had swept in upon the coast from the ocean.

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At Teramachi-cho that morning, O Haru sat looking through windows, inset in the

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*amado*, upon the rain-drenched garden. The air was thickly streaked with whirling water; myriad leaves were dashing about in the blasts of the tempest. The whole landscape, peaceful and full of beauty but yesterday, had been subjected to a baleful mastery. And, evidently the young wife was suffering from more than the raging of the storm. Her slender face was pale, and rigid and marked with deeply drawn lines. Her eyes were heavy and dulled.

On the way back from Ōji, her husband, sullen and silent had left her and O Kin before they reached Teramachi-cho. He did not appear at his house until after midnight.

What a home coming! O Haru hastened to the house entrance in answer to the jinrikisha-puller's call. Into the doorway, out of the rising storm, Masuda staggered, nearly falling upon her as he shook off his clogs. His greeting was a brutal command. O Haru was almost terror stricken. Yet, controlling herself, she followed him in silence to his room. She had carefully made it ready for him;—anxious to please. Patiently she awaited his will. Flinging his outer clothing towards her, he dropped beside a hibachi and called for drink. Then he ordered her before him, and, to her amazement, after some petulant and meaningless fault-finding, he flatly accused her of having planned her meeting with Stejirō that day. Her answer was only gentle denial. He coarsely insisted, however, that ever since her cousin's return she had been seeking to meet him. At last, as he sank into a drunken sleep, he forbade her carrying her design farther; he would not be trifled with.

The astonished wife passed that night utterly wretched under a sense of the injustice done her. In no way conscious of wrong-doing, even in thought, was she.

With the dawn, as usual, O Haru Sama left her bed. Having seen with O Kin to the starting of the day's work, she went to her room, separated from that of her husband only by a partition of sliding screens, and awaited his waking. When he arose she supplied his customary needs. She served him at his morning meal. Vainly she looked for some gracious recognition from him. No words but those of command did he deign to give her. When he entered his jinrikisha and was carried away through the wind and rain to his place of business, she bade him an unreturned farewell.

The day of storm wore on. It brought unspeakable heaviness of brain and heart to O Haru. During the desolate day, O Kin, the old servant, was with her often: tender in manner and seeking in various ways to divert and to comfort her.

Another night came. The tempest was at its height. The wife found yet no favor in the mood or words of her wedded master.

For a second day the storm held wild sway. Towards the evening, however, it had spent its violence. The western horizon cleared. A long, narrow rim of the sky brightened under an overhanging dome of cloud. Soon, a dazzling, though lurid, radiance shone from the sinking sun across the dreary landscape. Upon the cessation of the rain, O Haru summoned O Kin, and, accompanied by her, left the house for a walk in the garden.

What devastation! And how desolate it all was! The broad, gravelled walks had been guttered by the water. The chrysanthemum shelter booths were in ruins; their mat coverings, wrenched from the frames, were lying bedraggled among broken and fallen flower-stalks. Scores of the rose-trees, bent and prostrate under the beating of the wind and rain were entangled with one another, stripped of their bloom and almost bare of leaf. Near the tea-arbor the shafts of many of the bamboos were twisted and broken by the blasts of the tempest.

At a shrine, near the great stone snow-lantern which stands close to the hedge where it rises over the hill slope to the level of the garden, O Kin lingered for a moment to offer a prayer.

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SHE SAW THE SILVERED SURFACE OF YEDO BAY.

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O Haru Sama sauntered onward. She soon passed behind a low thicket that fills a wide curve of the path. Immediately upon turning there, she was startled by the sound of her name. Looking around, she saw near by on the other side of the hedge, her cousin Stejirō. He was on the short path leading from the lane on the hill-side to his father's house. Surprised and pleased at the unexpected meeting, the young man continued his greeting :—

"Good evening! What a terrible typhoon."

O Haru stepped quickly to the hedge, interrupting her cousin. She spoke rapidly and in a low voice :—

"Please! Stejirō San. I am so sorry, but you must not speak to me. I dare not see you any more. Please, don't talk to me! And please! don't ever come again to where I am."

"What!" exclaimed Stejirō,—"What do you mean?"

"Don't ask me," was the whispered reply. "Don't! Only go; and stay away from here."

"Well! Of course,—but,—that is all right. I am going back to Ōsaka to-morrow, you know and I am not coming again this winter."

"Please, don't stand there!" entreated O Haru turning back into the path. "I must go now. Do go! Good bye!"

Saying this, she had begun to walk hurriedly towards the house. At the same moment her husband appeared. He came from beyond the thicket, meeting her. Yet seemingly, he took not the slightest notice of her. Passing her he looked through the hedge, and saluted Stejirō, still standing where he had stopped to greet O Haru. Masuda, apparently with his ordinary courtesy, continued :—

"Good evening, Stejirō San. Looking over the damage done by the storm? I seem to have lost almost everything. The roses are ruined. All the chrysanthemums are destroyed. Ah! O Kin, where have you been? Go to the house with your mistress."

Making a few remarks further about the wide-spread destruction wrought by the storm, and his fear of a flood from the fast-rising river, Masuda left Stejirō and continued his walk.

To Stejirō, startled and confused over O Haru s pathetic pleading, a sudden intelligence came. He hurried, troubled, to his home.

The merchant did not go back to the house. He kept on walking until he came to the tea-arbor. There he stopped. Looking about hurriedly at the ruin wrought in the shrubbery and vines around the building, he shoved back some of the *amado* and sat down upon the narrow veranda.

How desolate and forbidding the scene! From the shattered trellis overhead, matted vines hung close by the seated and bowed figure and were dragging along the sides of the building. In the path at the front lay compacted masses of red and yellow leaves, crushed and soiled. Below and in the distance, was the narrow expanse of the Akabane valley and the broad, low mound of Shiba Park, dim under the fast advancing gloom. Within the man a tortured soul raged as though demon-possessed.

"She is a liar in every way," was its cry. "She sneaks off to meet him at her very first chance, though I have commanded her never to go near him. She will give through her sleeve will she? Well! Ah! What a fool I am! They laugh at me because I have married this girl. They think me silly as an old ape. Well! It may be so. But she!—Oh! I cannot bear it.—And if I send her back to her family I shall only open the way for her to get to that young scoundrel. No! She must obey me, or—take the consequences. She shall not have him though it cost her everything,—and me, too.

The deepening gloom had become night when Masuda re-entered his house.

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The serving-maid having removed the supper trays and made the room ready for the evening, O Haru placed her husband's tobacco box at his side: she bowed and awaited his further wishes.

Not until they were alone did he speak. Then:—

"Hereafter thou shalt stay within the house so long as thy cousin is at home," were his first words.

She bowed but made no further answer.

"I know now what thou art," he continued.

With these words her delicate body began to tremble. Then, with a sudden flush overspreading her face, she raised her eyes towards his. Before his angry look her features became pallid. Her eyes filled with apprehensive dread. She again bowed before him humbly, and in a low voice ventured to answer:—

"But"—

"Be silent!" was his interrupting command. "Say no more. I now know what that before me is."

Then, with an epithet which she heard as the uttermost degradation possible, he ordered her from his presence.

She obeyed at once. Very quietly she drew together the *fusuma* separating her room from his. With the closing of the screens, however, an expression of anguish appeared and became fixed in her face. She staggered. She fell upon her bed. There she lay powerless, in despair.

For a long time she was motionless. The faint shadowings of the open panelling over the partition, cast upon the ceiling by the lamp in her husband's room, only deepened the gloom of her chamber. She heard the often repeated sharp clicks upon the edge of the *hibachi*, of his pipe, as he emptied and filled it. Now and then, a muttered exclamation from him came to her ears. He called angrily for more drink. Once, he noisily opened a closet door, and after a while, more noisily closed it. But, the stricken wife was hardly more than conscious of these sounds. At last quiet came. He was overpowered by a drunken stupor.

O Kin, as soon as she dared, came to her mistress. She brought with her a bed-room lantern, and made pretence of arranging the chamber for the night. But her main purpose was to help, and to comfort, if that might be. She ventured to kneel at the bedside. She was impelled to take the suffering woman into her arms as though she were her own child. She sought by all means at command to console her. At last she begged her no longer to stay in this dreadful place, but to go back to her father's house. She even offered to help her.

O Haru Sama heard the comforting words passively, and in silence, until return to her father's home was proposed. Then she spoke:—

"No! That is impossible. Do you not know, O Kin that I am ruined? I must stay here. Here or no where. My husband believes me false to him."

"I understand," returned O Kin. "But then you do not know master as I do. What may he not do to you some time when he is angry. It is better now that you should go to your father."

"I cannot do that," was the forlorn reply. "My father sent me here. I must not go back. Who would honor me? You know I have done nothing at all wrong. But then,—well!" O Haru stopped speaking for a moment.—

"We must not talk about it any longer," she added. Again she became silent.

Somehow, then, O Kin felt it useless to speak further. For a while her mistress lay quietly as the old servant held her. Then she gently but resolutely withdrew herself from O Kin's arms. Suddenly she sat erect, with her hands firmly clasped together. Her manner was at once changed. With a commanding yet kindly voice she said to her servant:—

"Go! Take your rest now. To-morrow,

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so I think, it will be better. Leave me now. Take your rest."

Again alone, the young wife took new counsel with herself. Her pathetic weakness had disappeared. With eyes unclosed she lay gazing intently toward the ceiling, where the shadows of the *andon* waved and flickered. She thought, and thought again. Soon she arose, and changed her dress, and again lay down to her sleepless vigil.

* * *

The booming of the great bell of the Zōjōji temple in Shiba Park, as it throbbed over the sleeping city, sounded into the silent house of Masuda, foretoken of the coming of a new day. With the deep-toned tolling O Haru again arose. For a few moments she sat upon her bed, with bowed head resting upon her arms crossed upon her knees. She then took from her writing-box a roll of paper. The few words she wrote she placed under the *andon*. Quietly she opened one of the chests of drawers that had been among her bridal gifts, and took from it a small, cloth-wrapped package which she placed within her girdle. Sliding aside one of the *shōji* opening into a main passage-way, she left her room and walked quickly towards the kitchen. There, she slipped her feet into some sandals, and, clad as she was for the night, unbolted a door and went out.

A dense mist filled the air. Its chill struck through her thin kimono. She shuddered as she gathered up the skirt of her robe and moved with rapid steps down a path whose direction she knew even in the blackness of the night.

* * *

With the coming of the dawn the merchant Masuda was aroused from his sleep by the rumble and clatter of the *amado* of the house, as they were shoved open by the housemaids. His return to full consciousness was slow. Gradually, a memory of the events of the night before arose. With that came a miserable depression. Some questionings were started, and, with them, even a sort of fretful regret. Indeed, not long after his waking he began to think of the night with a kind of shame. He remembered that after all it was he who had compelled the child to become his wife. He had acted under impulses which, he could now see, were mostly mistakes. Certainly, his main wishes had miscarried. Besides, was he perfectly sure his wife had played him false? He remembered how patient she had been, and how cheerful her service. At least, so he concluded, he must not do her wrong; he must not expect from her more than she could give. He was miserably depressed in his waking, but as the moments passed, kinder feelings had claimed him. In fact, in his mood then he had begun to entertain the thought that it might be better, all things considered, to return O Haru to the house from which he had taken her.

Masuda was fully awakened by the coming of a housemaid, who brought coals for his *hibachi* and the kettle for heating water for his morning tea.

"Has your mistress arisen, Yone?" he asked the girl after a few moments.

"I do not know."

"Call her, and tell her to come here."

He had not more than given this order when one of the *fusuma* at the opposite side of the room was pushed hastily aside, and he heard O Kin's startled voice, saying:—

"Master is mistress here?"

"What!" he exclaimed throwing aside the quilts and rising, "Is she not in there?"

"She is not. Where can she be? The kitchen door was unbolted."

"What is that?" he shouted.

Instantly his dismay gave way to an access of rage. The man sprang to his feet and dashed aside the *shōji* opening from his room towards the garden. For a moment only he stood there, looking out into the gray fog. Turning suddenly, he rushed to the closet; flung its door open; seized a sword from its rack, and started for the garden.

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O Kin threw herself on her knees in his way entreating him, "Master! Master, don't go."

Not heeding her cry, the maddened husband swerved by the pleading servant, drew the keen blade from its sheath. He leaped down into the path, and with unsandalled feet strode rapidly from the house. O Kin and the horror-stricken maid-servant followed him. He took the path to his left; the path towards the hedge and the Takata garden. O Kin, at the first turning of the way, instinctively ran towards the tea-arbor.

The enraged man, baffled at his first move, stood in his path, for the moment irresolute.

An agonized shriek!

On the instant he followed the cry. But, as he hurried on, he became appalled. Then a dastard's terror seized him. At the gate fronting the arbor, the sword dropped from his grasp.

There O Kin lay, fallen across the narrow veranda; beyond, within, prostrate and with fixed eyes turned full towards him, was his child-wife. But from the beautiful face the life had gone. The hilt of a dagger stood above her bared shoulder. The blade was deep in her throat.

* * *

As a daughter of the Samurai, Sato O Haru had lived: dishonored and put to shame, she had by means of her own hand found death.

AS A DAUGHTER OF THE SAMURAI.

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# Forestry of Japan

## By HOMI SHIRASAWA

DR. HOMI SHIRASAWA.

Dr. Homi Shirasawa, Director of the Forest Administration Bureau is one of the best versed men in forestry in this country. He was graduated from the course in dendrology of the Agricultural College of the Imperial University in Tokyo in the year 1894, receiving a post graduate degree the same year. He was then appointed technical expert in the Department of Agriculture and Commerce in September 1900. Later he was sent on an official mission to investigate forestry methods in Europe and the United States, particularly those practiced in Switzerland and Germany. Upon his return to Japan the degree of Doctor of Dendrology was conferred upon him, and he was appointed Director of the Forest Administration Bureau, a post which he has filled with much credit.

THE beauty of our natural landscape which has won the admiration of the world owes much to the forests which cover a large part of the Empire. These forests have undoubtedly had a great influence in moulding the national character of the people, and have helped to develop a sense of ardent patriotism, as well as artistic tastes.

From the most ancient times great attention has been paid to the protection and preservation of forests in Japan, as may be gathered from the Imperial Rescript issued regarding forests as early as the beginning of the ninth century in the reign of Emperor Saga. During the period of civil war but scant attention was given to the administration of forests. Three hundred years ago when the shōguns of the Tokugawa family inaugurated military government at Yedo, there were 260 chieftains or daimyō, whose clans were forced to adopt the practice of seclusion from each other. It was at this time that a great impetus was given to forestry, and rigid restrictions were made against deforestation. The clans acted independently of each other, yet most energetic steps were taken for the preservation of the forests, and as a result the forest area was considerably increased.

When the Restoration of the Emperor took place in 1868 these restrictions were taken away, and the people were given the right to fell the trees. The population of the cities grew rapidly and many new industries were established, in consequence of which there was a large demand for lumber. At the same time there was a great development in agriculture, and extensive forest lands were converted into cultivated fields.

In 1898 the forest law was promulgated providing for the protection of forests. And carrying out the work still further, a special fund was set apart in 1900 for carrying out a readjustment of forest and open lands under the control of the Department of Agriculture

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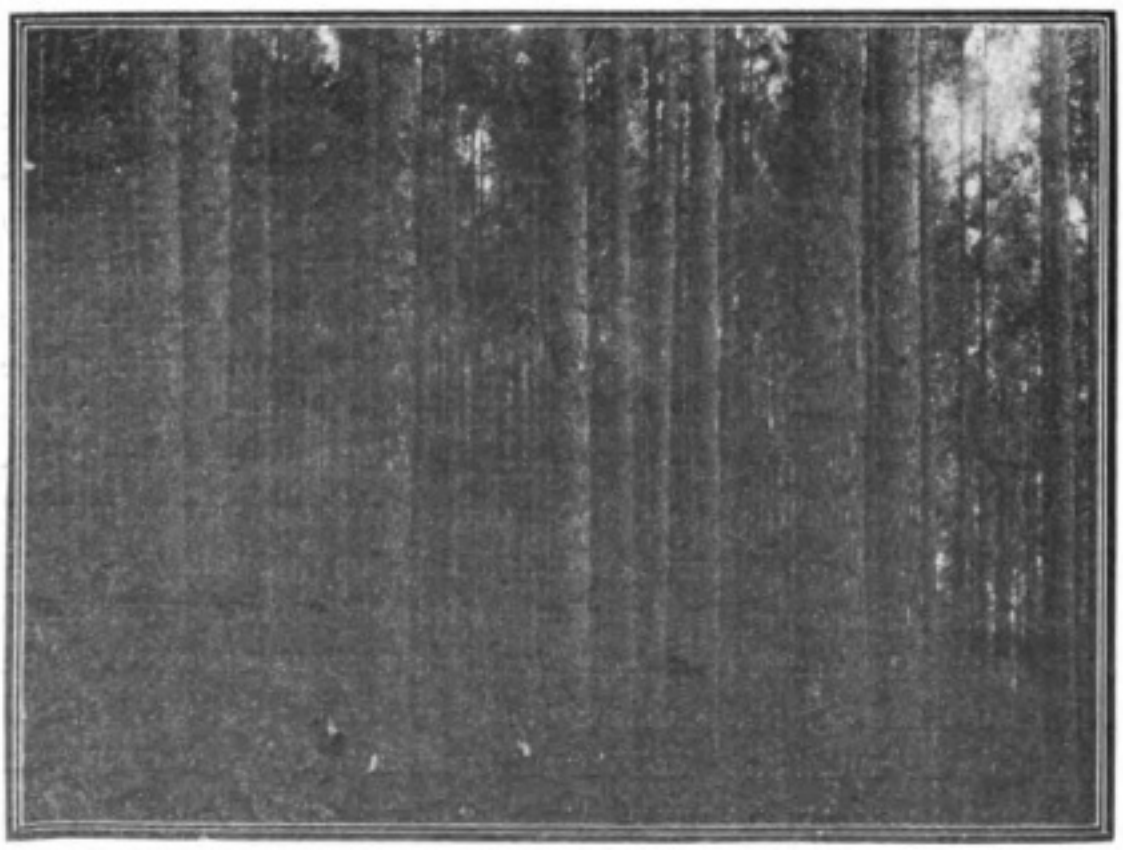
and Commerce, by means of which it was intended to accomplish this work within a period of sixteen years, the necessary funds to be expended being derived from the sale of such forest lands as the state did not need. It was estimated that in one century after the completion of this programme the yearly income to the nation from this source would amount to Yen 66,000,000. In forests under the control of the Department of the Interior much care has been taken in the administration, and private forests have been encouraged under government supervision, so that the future income from forests in Japan will be a large one. Practical knowledge of the subject has also been disseminated among the people, and officials are receiving training to fit them for forestry work.

The forest area of Japan is sixty-eight per cent of the surface of the entire Empire. These forests are divided into "reserved" and "consumed." The "reserved" forests are kept as a means of resource to the nation and to increase the welfare of the people; and the "consumed" forests, are those that are worked for economical purposes. With regard to their ownership, forests are classified as follows; state forests, Imperial estate forests, and forests which are communal. The communal forests are again subdivided into those owned by shrines and temples, by corporations, or by private individuals.

During the feudal days the different clans pursued different lines of forest policy, as a result of which the area of forests showed a great discrepancy in certain localities. In some parts of the country the forests were out of proportion to the cultivated land, as it was considered economical to curtail the forests and increase the cultivated land.

It was in 1874 that the government undertook to make a thorough investigation of State-owned forests, and established the distinction between the "reserved" forests, and those named "consumed," which latter might be sold to the public. This distinction was made, partly, for the convenience of forest administration, but partly also as a means of rectifying certain mistakes in the determination of ownership, made at the time of the Meiji Restoration, and since disputed either by the State or by individuals.

Forests are found everywhere in Japan from the island of Formosa in the extreme south to the island of Saghalien in the north. The distribution of forest lands differs according to the topographical nature of the locality, the height of the hills and mountains, and also the density of population. In the central mountain districts the forests are chiefly found, while on the alluvial plains there are comparatively



CRYPTOMERIA TREES, FORTY-SIX YEARS OLD. ARTIFICIAL FORMATION.

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EMBANKMENT OF YOUNG PINES.

few. Moreover, there are larger forests in the cold northern provinces than in the warm south.

In the island of Saghalien, which is the most northern portion of the Japanese Empire, the whole area is covered with forests, and the same may be said of the mountain ranges which cross the Island of Yezo. Almost all these extensive forests are State-owned, and their administration is indirectly controlled and supervised by the Department of Agriculture and Commerce.

And then look at the distribution of forests on the main island of the Empire. The principal range of mountains in the so-called "Kita Nippon" (Northern Japan) begins with Mount Hakkōda in Mutsu, and continues in a southerly direction to the mountains of Bandai and Nasu, terminating at the Nikkō range, with offshoots to Mount Tsukuba on the east and the Chichibu mountains on the south and west. Nearly all the forests throughout this district of almost continuous mountains are State-owned. Toward the northern portion of it these are practically virgin forests of Thujopois dorabrata and cryptomeria, while in the central and southern portions, the forests are mainly composed of deciduous, broad leaved trees, with conifers, such as picea, abies, tsuga, pinus, cryptomeria, chamaw, cypress etc. The last three species have been artificially introduced by planting, in some districts, in others, where they had not entirely died out, steps have been taken to foster and develop their growth.

On the level lands at the foot of these ranges will be found many small wood-lots of broad-leaved deciduous trees, cultivated under the "coppice" method, as also high woods of pine, cryptomeria, and chamaecyparis cultivated artificially.

From the Nikkō group of mountains the great dorsal range of Hondō continues to Sano, Fuji and Amagi. On the first of these mountain-groups there are extensive larch-wood forests of recent formation, while the Fuji ranges, as well as those of Mount Amagi (in the peninsula of Idzu) are covered with forests composed of several kinds of conifers and broad-leaved trees. The banks of the river Tenryu, to the west of Fuji, have been planted, through private enterprise, with extensive forests of cryptomeria. This brings us to the extreme limits of Kita Nippon: we

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now come to the Minami Nippon (Southern Japan) Province of forestry.

At the point of contact between north and south in the Alpine district of central Japan, is the famous Imperial forest of Kiso, densely covered throughout its wide extent with chamaecyparis obtus, the best Japanese timber trees. Southwest of Kiso, on the flat lands near Kyoto and Nara, are extensive bamboo plantations, carefully cultivated; while on the mountains in Minami Nippon, which surround the flat lands, there are many forests, both of cryptomeria and pine, some natural and some due to industry.

In this connection may be mentioned the famous cryptomeria forests in the district of Yoshino, near Nara. It is a forest of artificial formation, and is celebrated for its intensive management, especially in the matter of "thinning out." It is in private ownership. At the opposite end of the same district there are the extensive chamaecyparis forests at Owashi, in the Province of Kii, also of artificial formation. These woods are likewise in private ownership, and with the "private" forests, above mentioned, by the Tenryū river and in Yoshino, may be said to constitute the three famous artificial forests in Japan, in contradistinction to the three famous natural forests of Aomori, Akita and Kiso, of which the first two are in the hands of the Government, while the third belongs to the Crown.

The mountain system of the Empire now passes to the ranges of the Sanindō and Sanyōdō in the western portion of the main island, and across narrow straits to the mountainous islands of Kyūshū and Shikoku.

In Shikoku, encircling the high peak of Mount Ishizuchi, lies the large forests of Tosa. Kyūshū with Mount Aso as its centre, possesses a range of forests that extends as far as Kirishima in the south and produces in abundance broad-leaved and evergreen trees, with pine, cryptomeria, chamaecyparis, abies firima, etc. Of the pines, some woods are natural, some have been planted: the cryptomeria and chamaecyparis are generally propagated by slips planted directly in the open, though sometimes seedlings are used. Thus what is in Europe only an auxiliary method of propagation becomes in Kyūshū the principal and most commonly adopted method. In the south of the island at Yakushima near Satsuma, the cryptomeria has been artificially regenerated. These forests of South Nippon are for the most owned by the State; though in the Sanindō and Sanyōdō districts, and especially in the neighborhood of large towns such as Kyoto, Nagoya and Nara, forests in private ownership are more common.

Thus far it has been shown quite clearly, that in thickly populated localities and on flat lands with good means of communication privately owned forests are more frequent than those in the hands of the State: as the population becomes less dense, and as the means of communication become poorer and less frequent, the area of the State-owned forests increases,—it might be added, in the same ratio as the height above sea-level. In northern Japan are to be found governmental forests at Aomori (Thuja dolabrata), Akita, (cryptomeria), Miyagi (deciduous broad-leaved trees and pines), Nagano (alpine conifers and deciduous trees), in the south at Osaka and Hiroshima (conifers and evergreens). In Shikoku the Government owns a forest in the Prefecture of Kōchi: in Kyūshū, around Kagoshima and Kumamoto. These three forests contain, besides evergreen broad-leaved trees,—pine, cryptomeria, chamaecyparis, and abies firma. In the island of Formosa, thick forests (those of Musi, Ari, and Bandai) surround the high peak of Niitaka. These forests are under the indirect control of the Department of Agriculture and Commerce.

Different methods of forest work are employed in Japan. The forests in Government and Imperial Household hands abound in virgin trees, and the felling of trees within their limits has been so regulated as to

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CRYPTOMERIA AVENUE AT NIKKO

A poor daimyo who was unable to make a costly gift to the temple, planted an avenue of trees as his contribution, and with the years they have become the most valued offering.

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prolong the period of supply as much as possible. Thus the output per area is not so great as in the case of forests in private ownership, where commercial considerations are naturally more powerful. The principal forests of this class are the forests of conifers and cryptomeria in the districts of Tenryu, Owashi, and Yoshino. One of the results arising from the necessary difference in Government and private administration, is that, while it is almost impossible to expect any growth of large trees in private forests, the State and Imperial administrations are adopting more and more the policy of growing trees of the highest commercial value, and such as require many years to mature. Thus private forests and those in Government hands mutually supply each other's deficiencies. When forests are in mountain districts, special selection methods are used. Standard coppice methods are also frequently adopted, especially in the case of pine forests, and by private foresters. These methods are well suited for the supply of firewood and charcoal which are so essential to the daily life of the Japanese people.

The cultivation of bamboo forests is peculiar to our country, and forms a most profitable industry, the bamboo being used for making many useful articles of everyday life. The land, however, devoted to bamboo forests is comparatively small in extent.

Formerly the dimensions of lumber varied according to the established custom of cutting and difficulties for transportation in the localities, the size of the pieces being the sign that showed in what district they had been produced and the price was thereby affected. But at the present day, as a result of the innovation of saw mills, the size of a board is now uniform in all parts of the country.

With regard to the season best fitted for the felling of trees, much depends upon the means of transportation. The season generally lasts for five months, from spring to autumn. In such districts as the north of the main island and in Hokkaidō where snow covers the ground in the winter season, the felling of trees is commenced before snowfall, and logs are carried over the snow to river banks and transported down the river when the snow melts. In some cases the felling of trees is continued throughout the entire season, as the manufacture of charcoal demands a constant supply of wood.

Transportation is chiefly on rivers by means of rafts or single logs. This is because the forests of Japan are for the most part situated in mountainous regions, and as the hills are precipitous, it is almost impossible to carry by road. The markets, too, are situated close to river or sea. But in Japan the rivers are not navigable during the entire year, as the water is used for irrigation purposes in the cultivation of rice, and at certain seasons there are floods. Since the recent rapid development of the lumber industry, the demand requires that the supply be not limited to a certain season. In order, also, to avoid the loss and damage caused by water transportation, roads have been constructed and forest railways laid down.

In 1890, for the first time cities, towns, and villages became self-governing, and these corporations vied with each other in the appropriation of forest lands. Since the promulgation of the forest law in 1898, attempts have been made by the prefectural governments to encourage afforestation by establishing model nursery farms and furnishing grown-up seedlings, and also by granting subsidies to those who succeeded in obtaining the best results. These measures taken by the government were satisfactory, and the forest areas were thereby increased.

The modes of afforestation which are applied in Japan are natural regeneration, coppice methods, and artificial formation. Natural regeneration has been practiced in Japan for a thousand years, and more than half of the forests actually existing to-day have been the

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AN ARTIFICIAL FOREST.

result of this process. The development of economical methods, however, has made it necessary to employ artificial formation as the more reliable, and as not requiring so long a period of non-productiveness.

For the renewal of trees intended for firewood and charcoal the coppice method is applied. The age of felling ranges from seven to eight years at the earliest, and from seventeen to eighteen at the latest. The product thus obtained within a short space of time is considerable, and less expensive to manage, greater profits accruing. This method is used extensively in the neighborhood of cities, and is applied to trees planted on river banks etc. The trees in such cases are all cut at the height of six or seven feet from the ground, and the new sprouts allowed to grow, willow and alder being the most common trees grown in this way.

Artificial formation is the method most widely adopted, and many forests in Japan are renewed by this method. Seedlings two or three years old are planted in the open, the loss from withering amounting as a rule to from ten to twenty per cent of the whole.

Sand prevention is used in places where ordinary forestry can not be applied. An embankment is constructed and strong varieties of trees that will not wither and have a quick growth with luxuriant foliage are planted, to keep the earth from being washed away. The rows of young pine trees on river banks often seen from the windows of railway carriages are afforestation by this method.

The forest zones of Japan are divided into tropical, sub-tropical, temperate and sub-arctic, and there are many varieties of trees to be found in them, 600 species being known throughout the Empire, many of them useful in the economy of the forest. The tropical zone includes Formosa, the southern half of the Loo Choo Islands, and the archipelagoes of Yayeyama and Ogasawara. In this zone the camphor tree and bamboo flourish abundantly. The most northern part of the Loo Choo Islands, Shikoku, Kyūshū and the southern part of the main island constitutes the sub-tropical zone. A large variety of trees flourish here, chiefly evergreen. Among the most useful species are the camphor tree which is used for ship building, fine cabinet work and for the manufacture of champhor. The boxwood (tsuge) also grows here and

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BAMBOO FOREST.

serves for the manufacture of many articles and for carving. Another common tree is the chestnut. The oak forms one of the most important materials for firewood, and grows here as well as in all parts of Japan. Other trees are the red pine, and the black pine. The bamboo which is very abundant, is useful for articles of daily use in the household, for ornamental purposes and the shoots serve as a vegetable, and wares made from it are largely exported.

In the temperate zone many useful varieties of trees are found—the cypress, cryptomeria, walnut, chestnut, fir, pine, oak, beech, cherry, elm and maple etc. The sub-arctic forests cover the northern half of Hokkaidō and the whole of the Kurile islands and Saghalien, and here stands the forest primeval that has never been trodden by the foot of man.

That Japan presents the appearance of a garden from one end to the other is due to the fact that the people have been for generations respectors of trees, and where the land has been denuded of trees, they have renewed them by artificial means. The ancient trees surrounding the temples and shrines, the wide-spreading shade trees around the country homes, or the groupings of graceful clumps by stream or lake, all attest to the appreciation of the tree in this country, which by careful guarding has come to be a most important item in the national wealth as well as in the beauty of the landscape.

VIRGIN FOREST IN HOKKAIDO.

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# Makers of Modern Japan

## As Seen by the Late Shuntei Toyabe

By

WALTER DENING

### CHAPTER III.

IN Japan's world of thought Dr. Katō Hiroyuki is certainly a very striking figure. He is the only Japanese whose system of philosophy has been seriously discussed by the Germans. Though for over forty years Dr. Katō has been an earnest student of the views advocated by various German schools of philosophy, he can not be said to have adopted any one set of opinions. He has to a considerable extent played the part of an eclectic. His views have been moulded as much by his Oriental surroundings and studies as by his investigation of occidental thought. The result is that Dr. Katō is in many respects a new and original type of philosopher and as such forms an interesting subject of study. He is one of the few deep thinkers whose books are read with interest by learned men belonging to rival schools of thought His two great works are the *Dōtoku, Hōritsu Shinkwa no Ri* (The Principle of the Evolution of Morality and Law), published in 1900, and the *Shizenkai no Mujun to Shinkwa* (Evolution and Contradictions in Nature), the first edition of which appeared in December, 1906. Within thirty days all the copies of this work were bought up, and in January, 1907, it was found necessary to print a second edition. That book completed his system of synthetic philosophy. As he has now reached the age of seventy-three and is by no means strong, it is probable that this great work is the last that he will give to the world. His views cannot be discussed here. Suffice it to say that, like Ernest Haeckel, to whose writings he acknowledges his enormous indebtedness, he has no taste for or sympathy with the old metaphysical philosophy. He is the Japanese apostle of a philosophy of nature, a philosophy that aims at showing that in ethics, politics, and social life, the great laws of the universe are inviolable. The keynote of his last great work is given in the quotation from Goethe which he prints on its first page:

"By eternal laws
"Of iron ruled,
"Must all fulfil
"The cycle of
"Their destiny."

Dr. Katō is a consistent monist: that is, he recognizes one sole substance in the universe, which is at once body and spirit, matter and energy. The dualism that breaks up the universe into two entirely distinct substances—the material world and an immaterial God, who is represented to be its creator, sustainer and ruler—Dr. Katō denounces as one of the many delusions into which man has been betrayed by his imperfect knowledge of the universe and its laws. Like all true philosophers, Dr. Katō refrains from dogmatism. Though he fully believes in the soundness of the doctrines he preaches and believes in their ultimate victory, he is perfectly well aware that the system of thought he has given to the world is lacking in completeness. But still he has done much to extricate several important

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truths from misleading associations. From the jumble of conflicting opinion he has managed to select material for the construction of an intelligible and plausible philosophical system. Though Dr. Katō knows full well that he addresses a very small audience, this does not discourage him. The tone of his writing is highly optimistic. He believes that thought is progressing and that truth is ever gaining ground in the battle with prejudice, superstition and error. He writes like one who believes he has a mission among mankind. In addition to publishing numerous books, for many years he figured as a leading writer of magazine articles. He has spent his whole life in teaching, and is rightly regarded as a venerable personage by the students and younger teachers of Japan; and the big outside world, not without reason, considers him to be one of the most forward spirits of this forward and enlightened age.

I will, after this short introduction, now proceed to extract from Toyabe's *Jidai Jimbutsu Gettan* certain passages bearing on Dr. Katō's career. Among the veteran educationists of the Meiji era Dr. Katō will long be remembered as a man of character, purpose and learning. The list of such educationists includes the names of Tsuji, Izawa, Kubota, Hamao, Kikuchi, and Yamakawa, but Dr. Katō is in many respects a more remarkable man than any of these. At least so thinks the Japanese public. In 1877 he became President of the Tōkyō Kaisei Gakkō, which he developed into a university, its name being changed to the Tōkyō Daigaku, and he was appointed its first President. In 1886 this leading institution of the country underwent further development, and in accordance with Japanese custom, had a new title conferred on it: the Imperial University. The Itō Cabinet, which was in power at the time, appointed Mr. Watanabe Hiromoto to be President, a decided rise for this gentleman, whose name was at that time little known. Though Dr. Katō was then created a member of the Senate,* in 1890 he was again appointed President of the University, which post he occupied till 1893, when Doctors Hamao, Toyama and Kikuchi filled the position in succession for very short periods prior to giving place to Mr. Yamakawa Kenjirō. None of these Presidents did as much for the University as Dr. Katō, whose name will go down to posterity as the chief founder of this great seat of learning.

As a scholar Dr. Katō has been made the subject of much adverse criticism. There are those who represent him to be a perverter of learning, a panderer to vulgar tastes and the representative of official learned clannism of an objectionable type. Among certain classes there has been manifested a strong dislike for both his character and his learned theories. But whether there is an adequate cause for his unpopularity we very much doubt.

Dr. Katō has in many cases alienated sympathy from himself by the unreserved manner in which he has published his views from time to time even when they were by no means mature. At the beginning of the Meiji era he appeared before the world as the author of what was then regarded as an extremely radical political treatise called, "The Leading Principles of True Government." This work maintained the theory so ably advocated by Hobbes that man has natural political rights. Dr. Katō was of opinion that European governments rest on this principle, and so he decided that those alone are the true forms of government and that the Japanese system was improper. He went as far as to say that no monarch can justly ignore the rights of his subjects and that hence the Japanese Emperor should always allow his mind to be swayed by the wishes of the people. At that time Dr. Katō was one of the members of a committee

* Considered equivalent to placing a man on the shelf, which idea is directy expressed by Mr. Toyabe in the one word *mo* thus:—*Kore wa Daigaku yori Genrōin gikwan ni tennin ni serareta rishi mo, ni-jū zen nen, etc.*

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DR. KATŌ HIROYUKI.

appointed to inquire into forms of government and laws. His adoption of democratic principles was regarded as rendering him unfit to act on such a committee. But it was not long before he was convinced by a study of Darwin's theories that man's political rights are not inherent, but the result of the progress of society, which in its advanced stage confers those rights on him. He then brought out a new work called *Jinken Shinsetsu* (A New Theory of Man's Rights). His former works had in the meantime given much offence to the Court as well as to a section of the public, and it was decided by the Home Office authorities that their circulation could not be allowed to go on. On being notified of this, Dr. Katō at once withdrew the three books which upheld the theory of man's inherent political rights. It being widely known that these books had been suppressed by the Government, their author became the butt of much ridicule. His change of front was very adversely criticized at the time by an undiscerning public, but the fact was that Dr. Katō was in search of political truth, and he is to be admired for having the courage to withdraw writings which no longer represented his real convictions.

Dr. Katō cannot be called a thorough philosopher as he has elaborated no distinct system of philosophy.* But he is an investigator and a thinker of a high type. The opposition he has stirred up in the country is one proof of his ability. In many things he has been ahead of the times and has often figured in a grand manner as an *Athanasius contra mundum*. In his early political investigations he does not appear to have kept pace with the progress of thought in England, or he would never have adopted Hobbe's theories so readily. He laboured under the disadvantage of studying English thought by means of German books; for he is no English scholar even to-day.

Taking European languages in the order in which they were studied in this country, Dutch came first, then English, then French, then German. Under the Tokugawa regime there existed an institution for the study of foreign languages called *Bansho Tori-shirabe-sho* (A Place for the Examination of Barbarian

* The Germans take an opposite view, and have written a good deal on Katō's system of philosophy

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Literature). In his earlier years Dr. Katō was connected with this institution. He added German to the three languages studied and he himself obtained sufficient knowledge of that tongue to enable him to translate a noted work on German law. Thus did he become the pioneer of German study in Japan. In the early years of the Meiji era the study of foreign languages was greatly promoted by three earnest-minded men. Fukuzawa Yūkichi was the father of English study; Mitsukuri Rinshō of French, and Katō of German Each of these pushed the study of one language only in the institution over which he presided; Fukuzawa at the Keiōgijuku, Mitsukuri at the Shihōshō Hōgakkō and Katō at the Imperial University. Mitsukuri's school was subsequently abolished, and so practically only English and German were left to compete for patronage. It was owing to the way Katō pushed German study at the University that this language gained the position of eminence in learned circles that it now holds. It may be said that as far as education is concerned the Japanese world for many years was dominated by two leading spirits, Katō and Fukuzawa.

In a biographical dictionary published in Berlin, Dr. Katō and his writings are honourably mentioned, and he is said to be one of the great leaders of thought in modern Japan. Though much credit is due to Dr. Katō for the way in which he encouraged the study of German, it must not be forgotten that on him lies the responsibility of introducing certain objectionable German official ways and usages; one of which is the turning of the University into an official-factory. For the prevailing notion that one of the chief objects of the education received at the Imperial University is to qualify men for holding office under the Government, Dr. Katō's teaching and influence are to a large extent answerable; though of course, had not the Government seen that it was to its interest to educate its officers in a fixed way Dr. Katō could never have effected what he did. It is now felt by all broad-minded people that the turning of the University into an official-factory was rendered comparatively easy by the preference shown by Dr. Katō for German methods. But it is an ill wind that blows nobody any good, and so this degradation of the chief educational institution of the land considerably helped the establishment of two rival universities, the Keiōgijuku and the Waseda Semmon Gakkō, both of which are staunch champions of the principle of the independence of learning.

Comparing the influence of Fukuzawa and Katō as educationists, though Katō's scholarship is as much beyond that of Fukuzawa as the Teikoku Daigakkō is beyond the Keiōgijuku, when we come to measure the two men by the amount of influence each exercised on national progress, we perceive at once that modern national development owes infinitely more to Fukuzawa than to Katō; and the reason for this is that while Katō was tied to German semi-despotism and bureaucracy, Fukuzawa was permeated with English and American democratic principles. Then, Fukuzawa's principles and ideas were all of a practical kind, such as the masses of the people could understand and appreciate; whereas Katō is chiefly a preacher of evolution and natural selection, and a propounder of many abstruse philosophical theories. Hence as an educationist the great Doctor of Literature and Law was surpassed by the unsophisticated, indefatigable "Sage of Mita."*

* * *

The following is an epitome of Toyabe's remarks on the late Dr. Taguchi Ukichi,

* It is perhaps true to say that Dr. Katō has grown more conservative in his old age. His defence in the pages of the *Taiyō* of the suicide of the troops on a certain transport in 1905 and his more recent attack on Christianity show this. The soldiers who were praised by Dr. Katō for dying by the hundred in the grand old samurai way did not commit that folly. They were taken to Russia as prisoners of war.

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THE LATE DR. TAGUCHI UKICHI.

which appeared in the *Taiyō* for May, 1904.

Among the remarks made at the funeral of Dr. Taguchi by Mr. Shimada Shōnan occur the following words: "Dr. Taguchi was a gentleman who possessed great self-confidence. His instincts were sincere, his views wide, his thoughts original, his habits simple. Towards others he showed great consideration. His manner was genial. While holding to his own opinions resolutely, he ever had an open ear for the objections of opponents. In self-discipline and self-control he was a model to other men. Ah! we have lost a gentleman of rare type!" Such were the impressions left on the mind of an intimate friend after long intercourse with Dr. Taguchi; but it is with his public life that we propose now to deal. What strikes us most forcibly when considering his career is his wonderful activity and the persistency with which he pursued his various aims. Alongside of his extensive reading and deep reflection, we find the most varied forms of activity. As a rule men of studious habits object to spending a large amount of time in the transaction of public business. The life of a mere scholar may have depth, but in breadth and versatility it is often wanting. But Dr. Taguchi seems to have been able to combine a life of contemplation with a life of action. All the business enterprises in which he was engaged were no impediment to study and deep thought. As to his being a student by nature, the fact that without graduating at the Imperial University he obtained a Doctor's degree is perhaps sufficient proof.

If we are to speak without reserve, then we are bound to confess that to us Dr. Taguchi seems to have been in no sense an original thinker. He has been regarded by some as a great economist, but he was no more than a transmitter of the views of the Manchester school of free-traders, just as they are expounded in English books. He studied history a good deal, but the conclusions to which he comes are often arbitrary and lack the array of facts as a basis to which up-to-date modern historians attach so much value, and his methods of study are not such as would meet with the approval of specialists. There is then a little uncertainty as to the position to be assigned to him as a student and a thinker. But as to the extent to which he spread himself out in various directions, as to the skill with which he practically applied the theories, principles and truths with which his

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LATE MR. OBATA TOKUJIRŌ.

studies had rendered him familiar, there can be no question. He was the life and soul of the *Keizai Zasshi* (The Economist). He was the founder and the chief supporter of the Economic Society, proposing subjects to the Society for elucidation, and discussing them exhaustively himself. But discussion only did not satisfy him. He took office in various bodies. He sat at district council boards, at town council boards, (Shikai) at city council boards, (Fukai); he became a member of the Imperial Diet and was created an honorary member of a number of learned societies. But the multifariousness of his duties was not allowed to interfere with the efficient discharge of each of them in turn. What he did he did thoroughly. Though without the gift of eloquence, he carried on a good deal of public speaking. Though not an ardent partizan by any means, he took interest in party politics, joining and leaving parties and fighting for the principles in which he believed. Though not much of a traveller, in 1900 he went to China to collect facts relating to the Boxer disturbances, which were subsequently published, and in 1904 he visited Korea and Manchuria. Even when busily engaged in preparing books, he never neglected his public duties. He was the originator and joint compiler of many useful works, among which are the following: the *Nihon Jimmei Jisho*, the *Nihon Shakai Ji-i*, the *Kokushitaikei*, the *Gunsho Ruijū*, and the *Seiji Ruiten*; while numbers of books on Political Economy were published at his suggestion. For twenty-seven years he edited the Economist. He wrote verses both in the old style and in the new. This unbounded activity is something that no one can forget and it makes us all regret that while his powers were at their height such a man should have crossed the bourne from which there is no return.

* * *

On the death of the late Mr. Obata Tokujirō in 1905, Toyabe wrote:—In connection with the founding and development of the Keiōgijuku University, the names of Fukuzawa and Obata will ever be linked together. Fukuzawa was the originator of the ideas embodied in the institution; Obata was the man who carried them out. The one educationist was a complement of the other. Fukuzawa's ideas unmodified would have proved hazardous at times; but they were skilfully adapted to existing circumstances by

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Obata. Born in 1842 in the family of a a samurai of Nakatsu, Obata was brought up to Tōkyō by Fukuzawa and taught English by him. He became head of the school as early as 1866; so that for some forty years he watched over its fortunes. His loss will be felt very keenly in the Keiōgijuku. Mr. Obata was essentially a teacher. He read much and was a member of the Academy of Learning. Though he took an interest in many subjects, he will be chiefly remembered for the moral influence he wielded as a schoolmaster. His life may be described as useful rather than brilliant.

* * *

In sketching the life of the diplomat, Mr. Hayashi Gonsuke, in the *Taiyō* of October 1904, Toyabe reviewed the history of Japan's diplomatic relations with Korea up to that time. He said that during twenty-five years there had been no less than fourteen different Japanese Ministers in Korea. A Japanese Legation was opened in Seoul in 1880, says Toyabe but only one of the fourteen men who have represented Japan in that country has proved a success. Three possible reasons for this suggest themselves: (1) The men sent may not have been the right kind of men. (2) The difficulties in Korea may have been so great that no minister, however great his talents, could cope with them. (3) Or the fault may lie with the Home Government whose instructions may have been wanting in explicitness and who may be without any definite policy in regard to that country; this may have paralysed even the most capable of the men who have undertaken the guardianship of Japan's interests in the peninsula.*

The first appointment made was that of Mr. Hanabusa Gishitsu, in April, 1880. He was recalled in September, 1882, and succeeded by Mr. Takezue Shinichirō in November of the same year, who occupied the post till June, 1885. The next man selected was Mr. Kondō Shinjo, who took up his duties in Seoul in August, 1887, remaining at his post about two years. Next came Mr. Kawagita Shunsuke, who joined the Legation in December, 1891, and died in harness three months after. Most of the ministers who had occupied the post up to the time of Mr. Hayashi's appointment

BARON HAYASHI GONSUKE

* This view was held by Count Ōkuma and other statesmen at the time.

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remained in Seoul less than a year. Messrs. Kajiyama, Ōishi and Ōtori having been given a trial, a man higher up in the official world than any of them, Count Inouye, was sent. At first it seemed as though his ability and strong personality were going to work miracles in the Korean Court. But it all ended in mere paper reform, and after a year the Count returned to Japan without having effected anything lasting. (*Sono shoku ni aru koto wazuka ni ichinen, munashiku shi-jō no kaikaku wo nokoshite Seoul wo saritariki*). Viscount Miura was the next man to be appointed. He occupied the post only three months, dating from August, 1894, with disastrous results. Mr. Hara Kei was the next official sent, entering on his duties in June, 1898, and remaining in office till February of the following year, when he was succeeded by Mr. Katō Masuo.

Prior to Mr. Hayashi's appointment, the longest tenure of office was under three years, and the shortest about three months. Mr. Hayashi has now occupied the post continuously for five years. In a review of the past history of our diplomacy in Korea can any other reason be assigned for Mr. Hayashi's long tenure of office than the fact that he has proved himself to be the best fitted of all the men who have been tried for furthering Japanese interests in that ill-governed country? Mr. Hayashi and Mr. Uchida, our Minister in Peking, both graduated in politics at the Imperial University in 1887. They joined the Foreign Office about the same time, and in the race for preferment and promotion ran neck and neck for many years . . . . It is an interesting fact that at this critical time Japan's interests in China should be guarded by two men who were classmates and fellow-graduates at the University seventeen years ago . . . . Mr. Hayashi has in him the makings of an excellent diplomat; but one thing is essential to his success, and that is wise guidance by superior officers. He has strength of purpose, backbone and many good qualities. But his character is such that if badly handled he will certainly turn out to be a big failure.

If Mr. Katō Masuo, who went to Korea at a very critical time, when the part played by Viscount Miura in connection with the murder of the Queen had created such universal distrust and suspicion in the minds of leading Korean officials, was too yielding a diplomat, Mr. Hayashi is certainly too arbitrary. He seems to think that unpopularity is rather to be coveted by a diplomat, as it shows that he has a mind of his own. But a diplomat who excites hostility owing to want of tact is certainly not furthering his country's highest interests. It is possible to combine the *suaviter in modo* with the *fortiter in re* . . . . When Mr. Hayashi was in London under Mr. Katō Takaaki, he was put in charge of all the Legation accounts. Mr. Katō began life as a business man and he holds that a knowledge of business habits and accounts is the foundation of efficiency in the diplomatic service. Mr. Hayashi acquitted himself well as an accountant and won the esteem of his chief thereby. There are people who fancy that the two men are in the same camp politically, but this is not the case. Like Baron Komura, Mr. Hayashi is a man who keeps aloof from political cliques of all kinds. He almost stands alone both as a diplomat and a politician.

(*To be continued.*)

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REBUS SIGN-BOARD

# The Rebus and its Kin in Japan

By FREDERICK STARR

PROFESSOR OF ANTHROPOLOGY IN THE UNIVERSITY OF CHICAGO.

A rebus is a word, name, sentence, poem or other literary composition, written by means of pictures instead of ordinary phonetic characters. In it the pictures represent sounds, not ideas. The pun or double *entendre* is its essence. So far as the Western world is concerned, the rebus dates back to classical times; word-plays admirably adapted to picture-sound representation were common in Greece and actual pictured rebuses were in use in Rome. Throughout Europe there was a notable development of rebus writing in the fifteenth and sixteenth centuries and literary men generally delighted in their production. So far indeed was the fad carried that more than one writer felt called upon to inveigh against it. Personal names were written in rebus; heraldry was full of picture puns and in coats-of-arms of individuals, of towns and of states they were freely employed; authors, artists and printers used them as marks; they were seen on sign-boards; love-letters, poems, even serious literary compositions were pictorially written.

Having recently gone though the literature of European rebuses, it was natural for us to seek examples of this curious phase of literary art among the Japanese. They were certain to be found in abundance among a people so fond of word plays and so imbued with artistic impulses. The search has brought to light quantities, not only of rebuses but also of other forms of picture puzzles. To all of them the name of *ehanji* or *hanjiye* is usually given, although this word is probably not to be found in the dictionaries. The word *hanjimono* is a good dictionary word and includes rebuses; it however includes also many riddles and conundrums which do not involve the use of pictures. On the whole then, for all these forms of picture puzzles, the term *ehanji*, which means "picture-guessing" seems best. We shall consider a variety of *ehanji*.

True rebuses are abundant enough in Japan. As with us, they are most frequently printed in papers and magazines intended for young readers. In the common forms they give simple words—especially names, sentences, epistles, poems, or advertising announcements. As an example we present a recent rebus by Mr. Ōtake, printed in the *Shojosekai*. It is typical and illustrates various devices employed in the art. The arrangement is of course Japanese so the reading begins with the upper right hand and proceeds downward by columns to the left. The picture represents leaves (arranged from the character tsu) „ procession, swollen face, tub, flax, cargo dustpan, ring, rice field, back, teeth, sugar, sack, field, smoke, weed, eye, drawing, (ra)-four seasons, *kana*. Replaced by sounds we have *ha*, *tsu*, *miyaki*, *hare*, *taru*, *asa*, *ni*, *mi*, *wa*, *ta*, *se*, *ha*, *sato*, *no*, *kemuri*, *mo*, *me*, *dzu*,

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*ra*, *shiki*, *kana*. Some of these call for a later word of comment. Properly combined these give a poem: *Hatsu miyuki haretaru asa ni miwataseba sato no kemurimo medzura shikikana.*

Examination of this rebus shows several of the devices employed in Japan. As with us, the rebus-writer is frequently driven to use an ordinary written character instead of a picture to convey a desired sound; one such instance occurs in the use of the character *ra*. Such an introduction of ordinary phonetic characters into what should be done entirely by pictures is bad—though necessary. Still unfortunate, though ingenious, is the arrangements of leaves at the beginning of the rebus in the form of the character *tsu*, the sound of which is needed. A common device in Japanese riddles is the use of certain common printer's marks; three such are much used,—one to indicate modification, one to show repetition, one to suggest a change of arrangement or order; the first of these is here illustrated by the picture of teeth; this has the mark indicating modification and the picture is not to be read *ha*, but *ba*. Another device is to draw the picture as to show that only a part of its phonetic value is to be used; this can be done either by leaving out a part of the picture entirely or by putting it in a dotted line; the part omitted or in dotted line suggests the part of the word which is to be dropped. Thus, the sugar-sack pictured at the top of the third column gives only the *first* part of the word *satō*.

Other devices, not illustrated by the examples, are employed. That only a part of a word is to be taken may be algebraically shown; thus, fan-ring x; fan is *uchiwa*, ring is *wa*, hence the whole expression is *uchi*. Reversal is not uncommon; thus, a mouth (kuchi) drawn upside down is *chiku*, and a measure (masu) turned bottom up becomes *suma*. A sound is often inserted into the midst of a word by drawing a character or picture within another; thus, upon the picture of a sickle (*kama*) the character *shi* is written to give *Kashima*, the name of a famous shrine. If the sound *ware* (split) is desired one may split the picture; thus, a ring (*ki*) split would give *kiware*. This leads up to a series of bold suggestions to fill unpictured gaps. Perhaps the most far-fetched and difficult American rebus ever printed appeared thirty or more years ago; it gave the title of a famous book and the pen name of its author by a capital letter A, so narrow and high as to attract attention and the Roman numeral for two. Only an ingenious puzzler would make out its meaning "Innocents Abroad; Mark Twain." (In no sense A-broad.) Ah well! similiar ellipses to be filled in by ingenious thinking are rather common in Japanese rebuses. Thus, the name of a famous mountain may be given by the simple character *fu*; the word for character is *ji*, and the apparent gap to make *Fuji* may be filled in by thought.

A rebus appeared sometime ago (one of Ōtake's) in which the pictures were drawn as if upon two sides of a sheet of paper; unless the reader inserts the word "turning this page"—*urami*—after what appears upon the first side there will be a gap in the sense. With its devices of sound pictures, *iroha* characters, printer's marks (modify, repeat, re-arrange), partial representation, reversal, insertion, splitting, mental filling in, the Japanese rebus is quite the equal of any other.

How far back the rebus goes in Japan we cannot say. We have seen some about one hundred and fifty years old, but they probably occurred long before that. Rohan Kōda reproduces the advertisement of a tobacco-sack maker of the Tenmei Period (1781-1789) and a rebus-letter from the famous artist Hokusai to a friend. The signature from the latter is here reproduced; it represents sails, a man holding his nose (bad smell) and a fly. The sounds are *ho*, *kusai*, *hai*. "Hokusai hai" is much the same as "Yours truly, Hokusai." As old perhaps as these is a series

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A TYPICAL REBUS

of curious rebuses and rebus-like plays in the undated book, *Naniwa Miyage*. Among them is a rebus map of Japan with all the governmental divisions named in rebus; it is cleverly done, although coarse at places; the portion of this map devoted to Shikoku is here reproduced. Readers can puzzle over the names.

One of the commonest uses of the rebus in Europe was on sign-boards for inns, drinking-places, shops, etc. What is merely pictorial in these must be carefully distinguished from what is truly rebus; there must be clear double-meaning or pun before we have a right to call a sign-board-picture a rebus. If a tavern is named "*The White Swan*," a picture of a white swan on its sign-board is only questionably a rebus; if, however, a tavern is named, *The Swan House* from the fact that a man named Swan owns it, such a picture would clearly be a rebus. Undoubtedly there are plenty of rebus sign-boards in Japan, though we have secured but a few examples. Among these is the sign-board of a shop belonging to a Mr. Mimasu; upon it are painted three (mi) measures (masu) for his name.

In Europe the rebus was turned to use for the religious instruction of the illiterate. Prayers, doctrine and parts of the Gospels

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were written in rebus and printed. At the time of the Conquest of Mexico by Spain, the Aztecs and some neighboring tribes had just reached the stage of rebus writing; it is a stage which necessarily occurs in the evolution of any writing from pictures into a phonetic system. It is the crucial point in the development. No alphabet or syllabary of phonetic character can ever be devised without the help of the rebus idea. The Spanish missionaries found it convenient in Mexico to take advantage of the conditions found and used the rebus in writing the Pater Noster and the Christian Doctrine for Aztec, Otomi and Maya use. What happened in Europe and Central America happened also in Japan. The author of the *To zei yuki*, a well known journal of travel, printed more than one hundred years ago, gives a curious rebus *sutra* which he found in use in the far north, in Ōshu.

So much for the true rebus: but the word *chanji* includes far more and some of the other types of Japanese "picture-guessing" deserve notice. In *Naniwa Miyage* is a page of what we may call approximate rebuses. Two examples will suffice. In them the pictures do not give the exact sound but some thing sufficiently near to serve as a hint or clue to the words to be guessed. Here these are province names. In one case we have a mat (*i*) and a mat (*goza*) which would give *igoza* in a true rebus; one guesses *Iyo* and *Goza*. *So* bottle (miki) and geisha (*toshima*) are near enough to *Iki* and *Tsushima* to be suggestive.

Picture-guessings may give written characters instead of sounds. Such an one suggesting Chinese characters by means of pictures is here reproduced. Write Japanese characters for the pictures and combine them as indicated and Chinese characters result. Thus, the character for sun and born give star; those for insect and worker give rainbow; those for rain and rice-field give thunder; those for rain and path give dew; those for mountain and wind give storm; those for rain and carry-cloth give hail.

More difficult and complicated are some *shihanji* (character guessings) if we may coin the word, given in the *Naniwa Miyage*. In these a character is badly made, or reversed. Below is a picture in some relation to it, which properly interpreted gives a clue, while along side is a hint in the text. Thus, there is a picture of a temple with an incomplete character above it; such a temple of course needs a *juji* or chief priest; *ju* means ten and *ji* means a character; if now we add a character ten to the incomplete character it becomes the complete and proper character for temple. So, also, there is a picture of a man, who is terrified at finding himself in a wrong house: the character above is that for gate, but it is badly made; it needs correction to prevent mistakes in future. In another example there is a piece of neglected ground grown to weeds, with an incomplete character above it; if to the imperfect character, that for hand is added it becomes a garden; what it lacked to become a garden was a hand.

So far away from any phonetic idea as to be not at all rebuses are those *chanji*, which simply call up associated ideas. Such are in constant use in Japan, where symbolism permeates everything. They differ from true symbols in that they are a momentary play of fancy intended for guessing. Any number might be cited but one will suffice. They usually demand a considerable acquaintance with national history or tradition. Given the picture of a fan and waves; what hero's name? *Nasu no Yoichi*. The picture calls up an incident of the Battle of Yashima. The Heike had placed a fan at their masthead. Yoshitsune appointed Nasu no Yoichi to shoot at it; his arrow struck the pin and sent the fan fluttering down upon the waves. The picture immediately recalls the hero to the well read Japanese. In this class of *chanji* we not only touch symbols, but also the field of family crests or *mon*, many of

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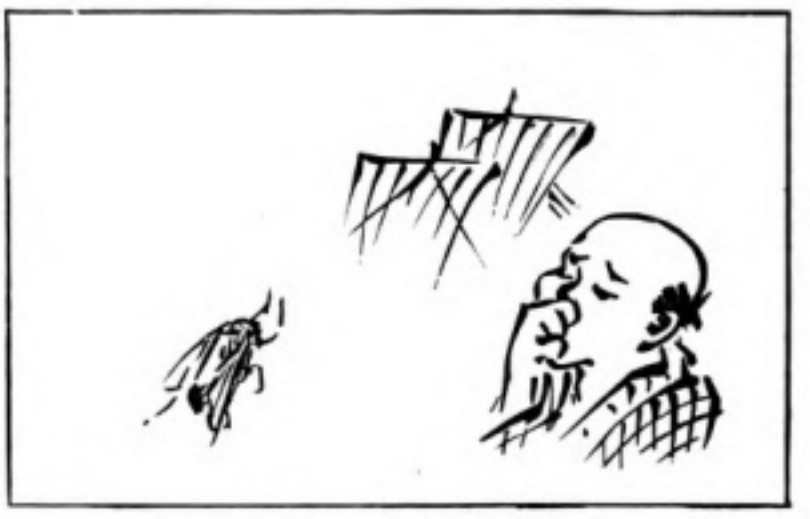
REBUS SUTRA

ASSOCIATIONAL EHANJI

CHARACTER EHANJI

APPROXIMATE REBUS

REBUS-MAP OF SHIKOKU



HOKUSAI'S SIGNATURE IN REBUS

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CHARACTER EHANJI

which are significant through association of ideas.

As wedding presents symbolical objects are often artistically arranged upon a pendent board. These objects are significant through association of ideas and each arrangement in its entirety calls up a theatrical passage or a dramatic story or poem. These *ehanji* if we may call them so, would belong to the preceding group if the symbolical objects were drawn instead of being materially represented. As calling to memory connected literary passages of some length, they suggest true rebuses; they are, however, absolutely ideographic, not phonetic.

But objects may be used to represent sounds as well as ideas. There is such a thing as a materialized pun. The soldiers going to the Chinese War in 1894 fastened up wooden rice-ladles upon the columns of Hideyoshi's famous "hall of one thousand mats" at Miyajima; they were indulging in objective punning; to conquer (*meshi toru*) China was their purpose, as stir rice (*meshi toru*) was the purpose of the ladles. Such punning by objects is constant in Japan. At school exhibitions it is not uncommon for tables to be spread with articles the names of which when pronounced are to give the words or phrases to be guessed. We have now gone step by step so far away from rebuses that we again really encounter them in these curious puzzle compositions, which may properly be called materialized rebuses.

Rebuses, approximate rebuses, character *ehanji*, associational pictures, assiociational object puns or materialized rubuses form then a circle of related expressions of Japanese wit, fancy, and art, which well deserves attention.

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# Practical Teaching of Patriotism

By

YEIKICHIRO MOTONO

MOST of the countries of Europe, notably Germany and France, make it part of their educational policy to indoctrinate the young with the principles of patriotism. In Germany, there is a tendency to say little in school readers about the political conditions of the country. France, on the other hand, is very earnest about disseminating political information among the students in all her schools. The special circumstances of Japan, the peculiar position of respect and reverence held by the Sovereign in the eyes of his people, the remarkable unity of the people which makes the nation like one great family, the importance in the national life of the newly established organs of representative government, and the new place of prestige which the nation holds since the conclusion of the war with Russia,—all combine to make the practical teaching of patriotism a matter of prime importance in this country.

Mr. Takegoshi Yosaburō may be said to have been the pioneer of this movement, and his Citizen Reader for some time had the field to itself. But Japan may now be congratulated on having gained a new worker in this most interesting and useful line. No less a personage than Count Ōkuma himself, the veteran leader of all that is solidly progressive and liberal in the country, has successfully accomplished the compliation of a new National Reader for Japan,—a work which will commend itself to the unreserved approbation of the Japanese people. As an example of Japanese mentality, the book may not be uninteresting to foreign readers also.

Every chapter in the book is headed with one of Their Majesties' poems, and the contents of the various chapters are of such a nature as to be almost commentaries on the poems which head them. This is really a most significant feature of the book. His Sacred Majesty, whom the nation reveres with such peculiar loyalty, not only on account of the high place he holds by virtue of his birth and lineage, but also for his sterling worth as the tried friend and father of his people, is in this book made to become himself, through the instrumentality of his poems, the personal teacher of his subjects. The circumstances of his exalted rank compel him to dwell apart, in the privacy of his palace, and it is but few of his subjects that can have personal access to their Sovereign. But here, thanks to Count Ōkuma's tactful compilation, the Imperial mind touches the mind of the humblest subject in the realm, and touches it in the best manner possible, speaking as the kindly father, whose wide experience, stretched over a long series of years, has taught him much that it is good for men to know. For, indeed, His Majesty is a man of ripe experience, and experience breeds sympathy, and sympathy begets love.

The following charming little poems, which are quoted from the headings of some of the chapters, are admirable texts for discourses on loyalty, such, as cannot fail to touch the hearts of the readers with love for the deep sympathy of the true man which they reveal.

Omoho ezu
Yo wo fukashikeri
Kuni no tame
Taureshi hito no
Monogatari shite.

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"Oft, till the dead of night,
I've sat and listened to the stirring tales
Of men that died in fight for Fatherland,
Nor marked the rapid flight of fleeting hours."

or again,—

Yama no oku
Shima no hate made
Tadzune mimu
Yo ni shirarezaru
Hito mo ariyato.

"Deep in the lone recesses of the hills
And in the distant islets of the seas
Far from the world's loud din,—there will I seek
For men of simple worth, whom yet the world
Knows not. Such virtue has its own sweet charm."

The poem which stands at the head of the chapter dealing with penitentiary institutions is as follows;

Ten wo urami
Hito wo togamuru
Koto mo araji,
Waga ayamachi wo
Omoi kaesaba.

"Could we but dare to think upon the faults
Ourselves are guilty of, and, thinking, learn
Our own unworthiness, we should not find
Complaints or taunts to fling at Heaven or men."

The lessons inculcated in the chapters of this book will be learned all the better from the fact that the sermons are preached from texts supplied by Their Majesties.

Another point that should certainly be touched upon is this:—

Count Ōkuma not only knows the constitution and working of the modern governmental machine, but is intimately acquainted likewise with the ancient history and spirit of the country for which he is writing. In moulding the young this is most essential, and especially so, in moulding the youth of Japan who need warmth of literary treatment and must have it. A Reader of this kind, compiled by a man saturated with Western learning only might be exact, accurate, informing, but it could not warm the heart, nor consequently influence the character. Certainly it might not prove such a strong stimulus to patriotism. Count Ōkuma possesses both qualifications. He has imbibed Western learning, but not lost his Japanese heart: he understands the new bottles of the institutional life of Meiji Japan, he is a connoisseur and judge of the old wine which Japan preserves in her new bottles. No one could possibly be more suitable for the compilation of a National Reader than Count Ōkuma.

Coming to details, the first chapter of the book is devoted to a discourse on the foundation of the state, and the virtues which ought to form the basis of the national character. These may all be summed up in the word *shihei*, "extreme sincerity," a term which comprises in itself what may be called the subsidiary virtues of loyalty, patriotism, filial piety, fraternal love, and friendship. Count Ōkuma has done well to lay his emphasis on sincerity. What has been termed the subsidiary virtues, are the characteristic virtues of the Japanese people, exhibited constantly and under all manner of circumstances throughout their long and varied history. Sincerity is a necessary ingredient in them all. Loyalty and patriotism without *shihei* would be but lip service, filial piety and brotherly love would be but hypocrisy without it, and its absence makes friendship a sham. That the Count should have laid such stress on this cardinal virtue shows how thoroughly he has understood, not only human nature, but the nature of his countrymen. No one will smile at our exaggerated notions, as they are pleased to call them sometimes, touching loyalty, patriotism, filial piety, and the rest, so long as they are convinced of the underlying sincerity. When the sincerity is open to doubt, the patriotism also falls under suspicion. By all means the

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young people should be taught to practise sincerity.

The second chapter is historical. It deals with the development of the nation, and the various struggles between conflicting parties aspiring for power that our history has witnessed. Through all these struggles, whether those of the Minamoto and Taira, or those which ended in the Tokugawa Shogunate,—to mention only two of the most striking instances,—he shows us the Imperial House, rising constantly above the din of conflict, and pursuing the even tenor of its way with power unimpaired and dignity unscathed. Count Ōkuma has evidently devoted great care to the working out of the propositions here advanced. They are of a very important nature.

Feudalism is a phenomenon which appears in the history of every nation. It is a phase through which the development of every civilized community must pass. Feudalism, both in the East and West, has been the mother of chivalry. The chivalry of the West has left its traces behind it in the respect paid to women in all Western countries, that of the East still lives in the Bushido, which has formed the fighting man of modern Japan, the admiration of the world.

The third chapter is devoted to the Restoration of the Imperial Power, and is one which every Japanese should read with the greatest care. But the actual Restoration was but the first act of a long drama with a complicated plot, culminating in the noble grant to the people of a constitution emanating from the pure will of the Emperor. This gives Count Ōkuma the opportunity to write in detail about the administrative organization of the country, in sections abounding with information of a most valuable and useful character. It is most important for our people, and especially for those who possess the electoral franchise, that they should know how the country is governed and what are the duties of the citizen. How many a foolish election would have been saved, how many an incompetent candidate would have been rejected at the ballot-box, had the electors only had in their hands a manual of sound wisdom such as Count Ōkuma has given them!

Chapter four treats of the ideal of a great nation, and in particular of that ideal as it affects Japan. Other nations, China, Great Britain, France, Germany, the United States, are amalgams. They once consisted of independent states, which have been fused together by the chances of history, if history has any chances. In some of these the fusion is more complete than in others, but in none have the constituent elements so completely been fused as to be lost in one another, or rather in the new nationality which has emerged from them. Japan's peculiarity is that she is a family, all the members of which are closely tied together. The welfare of the large family, the State, depends on that of the small families which compose it. Loyalty, patriotism, and family feeling are more closely connected in Japan than anywhere else.

Although it is not possible to review all the chapters in this article, one more subject must be mentioned.

The tenth chapter is devoted to thrift and and the utilization of wealth. Wealth not utilized, is like gold embedded in the rock: of no good to any one and scarcely distinguishable from rubbish. The sentiment is an expression of Count Ōkuma's own indomitable personality. During a long and active lifetime, he has consistently preached to his fellow countrymen the paramount duty, at this and at all times, of making the fullest possible use of personal talents and national resources.

One small point remains to be noticed. In treating of ancient times, Count Ōkuma adopts an archaic style of writing: in dealing with the things of to-day he adopts a style adapted to them. This is not only artistic, it is also practical. The ancient history of

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our country should be treated with reverence, for that archaic language is most fitting. The modern conditions should be clearly understood, because they deal with our everyday life. There is probably no language so well adapted for changes of style as ours.

It was thought that it would be of some interest to the readers of *The Japan Magazine* to have an insight into one of the most recent school-books in Japan. It is to be desired that the foreigner should see us in the best light, as we really are. And where are we to be more genuinely ourselves than in the education of the rising generation, seeing that failure in the discharge of this sacred duty would bring calamity upon our nation and land? Count Ōkuma is to be congratulated on his performance, and especially on the fact that throughout his book he has shown *shisei*, his cardinal virtue of extreme sincerity.

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## A HERO OF THE SEAS

**"Haste! close the sluice! brave comrades, we are lost!**
**Great God! We sink too low, the iron chain is broke!**
**Men! Stop the rushing air at any cost:**
**Stop it—I say! or vanished life and hope!"**
**'Twas thus the hero cried!**

**Doomed the destroyer—doomed the lives of all.**
**The submarine reeks with the poisoned air.**
**With panting breath—he watched his brave men fall;—**
**"My fault—not their's. For pardon is my prayer."**
**He wrote before he died.**

**"My sailors gave their lives, they can no more.**
**In time of crisis, brave they are and calm.**
**Ah! choose them thus! (List! to the water's roar!)**
**Their loved ones,--Emperor! protect from harm."**
**Dying, these prayers he penned.**

**"Unworthy though I am, one word from me**
**To all superiors—dear friends on shore;**
**(I suffocate—I die!)--Ah! willingly—**
**(The pen it falls!—Farewell. I write no more)--**
**Should brave men face the end.**

: : : : : : : :

Thy life is given,—gallant Sakuma!
Thy glorious life; but far o'er sea and land,
Like one great dazzling, steady, brilliant Star
Thine act and that of all thy noble band
Will shed its lustrous light!

Thou hast not died in vain—brave faithful Soul!
Ah! not in vain thy grand heroic deed.
Others like thee, will strive to reach the goal,
Learning the lesson of thy splendid creed—
Duty! Endurance!—Might!

*E. Mary d'Anethan.*

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# Submarine Number 6

THE title of this article might be called "de profundis," but at first sight it would be a misleading one, as it is often used to denote a song or strain of sorrow or affliction mingled with a looking upwards to some power higher than ourselves which alone can save us from the misery in which we find ourselves. The "de profundis" of this article is somewhat different. It is indeed a voice "out of the deeps," for it was written in the conning tower of Submarine Number 6 after the accident which sent her to the bottom of the ocean, by the feeble light which reached the depths of the sea from the sunlight overhead, and the writer was Lieutenant Sakuma, her commander, at the moment of writing sole survivor of the whole ship's company, and himself awaiting a death by asphyxiation which he knew to be inevitable.

LIEUTENANT SAKUMA

Nothing could exhibit more strikingly the essential bravery of the Japanese officer, as the result of long training and discipline in bravery during many generations. The Bushido which inspires its followers to face death with so much composure, and with so unflinching a hold of the handle bars of duty is surely a way that is worth following.

"Words of apology fail me," says this remarkable document, which may be described as Lieutenant Sakuma's last will and testament, "for having lost His Majesty's Submarine Number 6, under my command. All those under me have been killed through an unfortunate accident, the blame for which I take entirely upon myself. But I am thankful to be able to report that, to a man, officers and crew —they discharged their duties as sailors should, to the very last moment, and that they all met death with bravery and courage.

"Our lives we offer on the altar of duty, dying readily in the service of the country. I have but one cause of anxiety, which is, lest the disaster which has befallen us should be misunderstood, and the proper development of submarine vessels in our Navy be thereby hindered. I trust that no one will allow himself to be discouraged by the accident which has befallen us, but that all will continue to devote their entire energy and study to the development of the submarine

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vessel. In that case, we shall die without regret.

### "Cause of the disaster.

"While we were making a gasoline dive, the vessel sank lower than we intended, and as we were trying to close the sluice the chain broke and the sluice remained open. We then tried with our hands to stop the inrush of water from the stern, but our efforts came too late. The boat sank at an angle of 25 degrees.

### "Condition after sinking.

"When we touched the bottom our angle was 13 degrees. The inrushing water submerged the electric generator and extinguished the lights, and the electric wires caught fire and were burnt. A few minutes later, obnoxious gases began to be generated and we found it very difficult to breathe. This happened at 10 a.m. on the fifteenth instant. (April)

"The crew at once set themselves to work at pumping out the water in spite of the poisonous gases which were being generated all round them. They commenced work on the main tank, and I believe, (though the extinguishing of the electric light had made it impossible to see the water-gauge), that they have succeeded in pumping the main tank dry. The hand-pump is our only hope, since, the electric current being destroyed, we cannot hope to generate any more chlorine gas. (The whole vessel is in darkness, and I am making these notes by the faint light which reaches the conning tower. It is now 11.45 a.m.)

"The crew are wet through, and it is extremely cold. It is my opinion that the men who serve on submarines should be specially endowed with coolness and strong nerves, and have the faculty of taking great pains over their work. They should also have proper courage and daring in the handling of their boat. The public may ridicule this advice, coming as it does from one who has just made a great failure, but what I say is nevertheless true.

"It is now twelve o'clock. We have worked hard to pump out the water, but the ship does not move. We are lying about ten fathoms down.

"Only the very bravest of men should be picked for a submarine. None but men of courage and coolness are of any use in a crisis such as that in which we find ourselves at this present moment. My men are doing their very best. I have always been accustomed to prepare for death before leaving home. My will has therefore been made and will be found in the locker of the Karasaki. (It relates only to my private affairs, and I hope Messrs Taguchi and Asami will send it to my father.)

### "Public Testament.

"I reverentially send a word to His Majesty. It is my humble but earnest desire that your Majesty will take the poor families of my men under your protection, and provide for their wants. This is my only petition, and I pray that it may be granted me.

"I send my respects and best wishes to the following gentlemen.....names not in order† .....Admiral Saito, Minister of the Navy; Vice-Admiral Shimamura, Vice-Admiral Fujii; Rear-Admiral Nawa, Rear Admiral Yamashita, Rear Admiral Narita.....(The compressed air is such that I feel as if the drums of my ears would break).....Captain Oguri, Captain Ide; Commander Matsumura Junichi, Captain Matsumura Tatsuo; Lieutenant Commander Matsumura Kikuo.....He is my elder brother‡.....Captain Funakoshi..... My honoured preceptor, Kotarō Narita,—My honoured preceptor Kokinji Ikuta.....It is

† In mentioning the names of his superiors and friends, Lieutenant Sakuma did not write them in the order of their rank, therefore, his words "names not in order" was an apology for the oversight.

‡ Elder brother does not refer to a real brother, but to his dearest friend.

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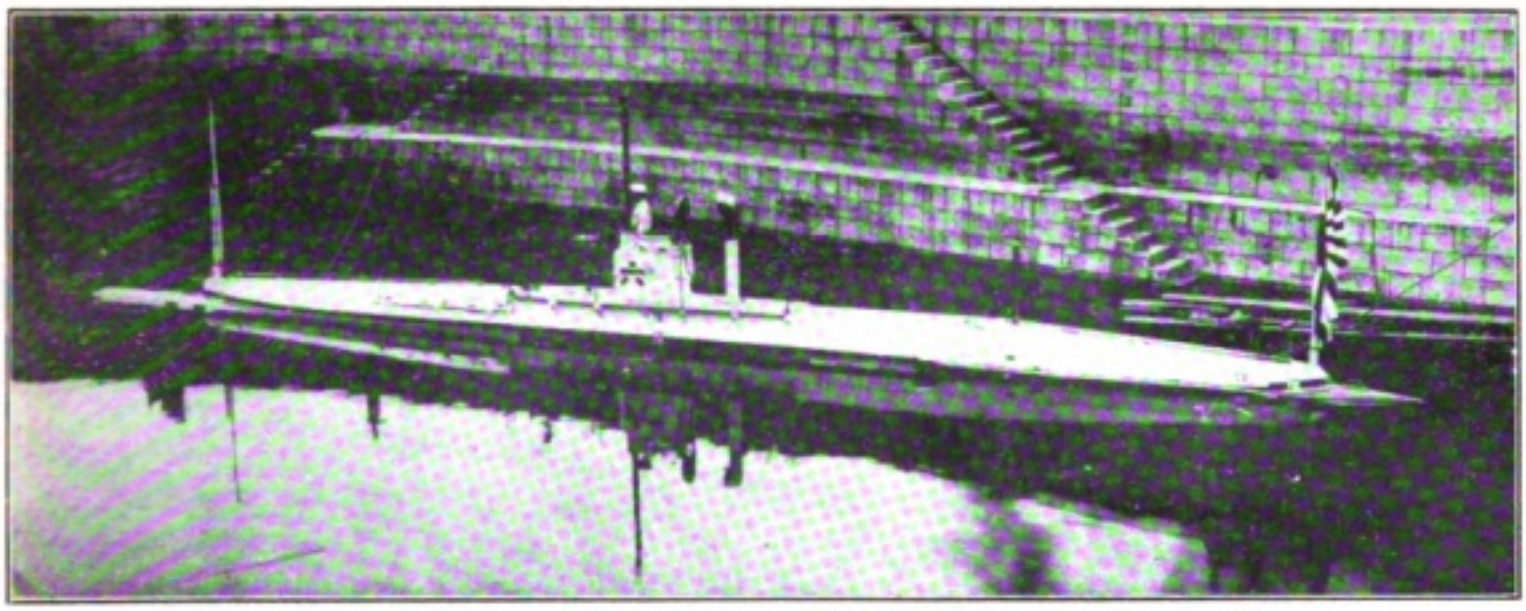

THE VESSEL IN WHICH SAKUMA AND HIS CREW WENT DOWN

now 12.30 p.m. Breathing is very difficult and painful. I thought I could get rid of the gasoline, but it is intoxicating me..... Captain Nakano.....It is now 12.40 p.m."

So died this quiet hero, who calmly waited in his conning tower for the slowly approaching death that he knew to be inevitable. He must have known as he penned the lines of which the above is a translation that he would have the posthumous gratitude of his Sovereign and the applause of his countrymen. Such a knowledge, while it makes no difference to the way in which a brave man discharges his duty, must be a wonderful comfort and strength in a case like that of Submarine Number 6, in which the supreme contest with danger and death had no spectators to applaud.

He did not die alone. His crew died with him, and though some of the commander's words almost seem to imply that there was a momentary panic and confusion at the breaking of the chain, and the refusal of the valve to close itself, it is equally certain that the panic was but momentary, that the spirit of discipline soon reasserted itself, and that all died, like their commander, at their posts and about their duties.

Nor have these men died for themselves alone. There will be grief in some houses, a grief which the most generous of subscriptions, very generous in this case, can do nothing to assuage. There is sympathy in the hearts of many, a sympathy aroused by the tragic loss of many brave men, displayed in the liberality of the donations from all classes of the people. Every such outburst of genuine sympathy is a benefit to the people in whose hearts it is evoked.

A book has recently been published in England giving a daily chronicle of brave deeds done by Englishmen and Englishwomen on every day of the year. It was a good, patriotic thought to compile such a book. When a similar work is published for Japan, there will surely be in it a niche for Lieutenant Sakuma and the crew of Submarine Number 6.

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A BEAUTIFUL PALACE WITH LONG SLOPING ROOFS.

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# The Tears of Same-bito

*(Translated from the Japanese)*

By MADAME Y. OZAKI

LONG, long ago in Japan there lived in the province of Ōmi on the shore of beautiful Lake Biwa a man named Tawaraya Totarō. He was nearly thirty years of age but strange to say still unmarried, for in Japan it is the rule that all men marry young. But Totarō's ambition was to marry a very beautiful woman and being very hard to please he had so far found no woman who came up to his cherished ideal. So to all the matches which his parents and relatives and busybody friends had proposed for him he simply shook his head and said: "Please excuse me. I have no intention of marrying yet!" At last everyone saw that it was no use to bother him about marrying and they left him alone.

Totarō was not a rich man but he was well enough off not to be troubled by care and except for his one unsatisfied wish he was a fairly happy man.

One day when he sallied forth for a walk and was crossing the famous bridge of Seta, to his astonishment lying across the bridge in his path was a strange creature the like of which he had never seen in his life, though he had often heard tales of such curious beings.

The creature had the beard of a dragon and its body was as black as ink like a demon, while its eyes which gazed at him inquiringly were as green as the leaves of a pine-tree: Totarō stood gazing at the weird thing wondering whether he should turn back or go on with his walk. At last he determined to address the creature and going straight up to it, he said:

"Who are you and what are you doing here?"

"I am a Same-bito, a Shark-man of the Sea, and till the other day I was an officer in the Sea Realm serving the Eight Great Dragon Kings. But alas! a little while ago for a small offence which I committed I was dismissed from the Dragon King's service and exiled to the earth. Since then, a few days ago, I have been wandering about, not knowing what to do or where to go. I feel like a lost creature. I beseech you to take pity on me, a homeless wanderer. If only for to-night give me food and shelter, for I am starving!"

With these words the Same-bito bowed to the ground and lifted up his hands in a very pitiful and humble way. Totarō felt compassion for the poor Shark-man of the Sea and said:

"I will take you home with me now. There is a pond in my garden which I will allot to you for your dwelling place!" and then and there Totarō turned homeward followed by his strange companion.

As soon as they reached Totarō's house he

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led the Shark-man to the pond and the sea-creature at once plunged into the water and made his home there, being fed and cared for by Totarō. Every day he came up to the house of his benefactor to make obeisances and to seek an opportunity of waiting upon Totarō by way of showing his gratitude.

Not far away from Totarō's house, there was a large, beautiful temple famous in history as the Miidera Temple. In July of the same year a festival was celebrated at this shrine, and women from all the neighbouring provinces came there to worship, for it was a female pilgrimage. Totarō went to see the sight which only came once in a certain number of years, probably in pursuit of his quest of a beautiful bride.

Now among the women pilgrims who thronged to the temple that day Totarō caught sight of a young girl about sixteen years of age, and as soon as his eyes rested on her bewitching beauty he knew that he had found what he had sought for so many long years.

She was of surpassing loveliness: her skin was white as snow with cheeks like the cherry-blossom, while her voice when she opened her peach-bud lips sounded as sweet and liquid as the notes of the nightingale singing in the spring twilight. Totarō fell deeply in love with her at first sight. His heart beat fast as he watched her every movement and he thrilled from head to foot. He shadowed her everywhere that day, keeping always at a respectful distance, so as not to alarm her or her friends and when she turned homeward he followed her to the village of Yabase. Here he found that she lived with her mother. He questioned a neighbour who lived near by and was told that the girl's name was Tamana. She was still unmarried though so beautiful, for her parents were very hard to please in the choice of a husband for her, and they moreover demanded as a betrothal gift ten thousand jewels.

This news was a great blow to Totarō for he knew that even if he sold all his property the sum he would realise thus would still be insufficient to buy so many gems:—no ordinary man possessed such a fortune, only a millionaire or a prince could therefore become Tamana's bridegroom. Totarō returned home in utter dejection, telling himself that he could never marry the beautiful girl who had so completely charmed him.

Longing and disappointment soon made Totarō ill and in a few days he took to his bed. Sleeping or waking he never forgot the vision of Tamana, and his heart cried out night and day for her. So great was the yearning to see her that consumed him he could take no food and he grew so thin and ill that at last he could no longer rise from his bed. His retainers now thoroughly alarmed sent for the doctor.

When the physician arrived he examined Totarō carefully and after asking him several questions he looked very grave and then said:

"You are suffering from love-sickness which cannot be cured by medicines. Alas! the sickness of love is quite different from all other illnesses. I am afraid there is not much hope for you. In ancient times there was a man named Royamo Hakuyo, who died of this illness. There is nothing for you to do but await the coming of death also!"

And with these dismal words the doctor prescribed no medicine for the patient and shortly took his leave.

When the Same-bito heard of his benefactor's illness he expressed great concern, and leaving the pond he came to the house and took up his post by the sick man's bedside, waiting upon him with great care and diligence. Totarō was touched by the affectionate gratitude and devotion of his queer protegé and said to him one day:

"It is a strange fate that has brought us together and that has given you into my care for so long. It must be the result of some

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affinity in a former life! Alas! my illness is growing worse every day and there is no hope of my recovery now. You have trusted to me as the morning-glory clings to the prop round which it twines. When I am gone from this world who will take care of you, poor thing! I fear you will miss even the little that I have been able to do for you. What will you do? I feel sorry to leave you thus!"

When the Shark-man heard these words he gave a loud cry and began to weep, and, lo! a strange thing happened. As the big tears welled up from his eyes and fell, they changed into great round drops of crimson blood, which having fallen to the ground crystalised into rubies, and there they lay with the sunlight striking them—like jewels of fire.

At first Totarō was too astonished to move or speak when he saw what had happened, but at last, as if unable to believe what he saw, he put out his hand and touched one of the jewels which were accumulating as fast as the tears rained down the Same-bito's cheeks. They were changed into wondrous gems as if by a magician's wand. As Totarō took one up in his right hand there was no longer room for doubt and in an ecstasy of joy he jumped up from his bed tossing aside the quilts which covered him. Counting the jewels one after the other with a feverish eagerness he shouted:

HE KNEW HE HAD FOUND WHAT HE HAD SOUGHT. . .

"I am now healed! I shall live after all and it is you, O Same-bito! who has saved me!"

The Shark-man in his amazement at his master's strange behaviour ceased to weep and asked him the meaning of his sudden joy and cure.

Then Totarō calmed himself and sat down on the mats and told him of the beautiful girl he had seen at the Temple of Miidera and of his great wish to marry her, and of the costly wedding-gift which her parents demanded of the bridegroom.

"But continued Totarō," as I could not possibly obtain ten thousand valuable jewels, I despaired of ever marrying Tamana and that was the reason of my illness. Now beyond my happiest dream, and beyond my most ardent hopes, this marvellous thing has happened, and your tears have become jewels such as I need. I see my great desire within my grasp. But the pity of it is that there are not yet enough jewels. Please weep again so that I may attain my longed-for bride."

But the Shark-man looking at Totarō woefully only shook his head at these words:

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HASTENED WITH JOY TO PICK UP THE GREAT RUBIES.

"Alas what you ask is impossible" said he. "Have you not read the ancient books? If you read them you will learn that the tears of the Same-bito always change into jewels, but we cannot cry when we will, for we are not hypocrites but true men. It is only when we feel real sorrow that we can shed tears. I wept from grief at the sad news that you would die and the thought that I was about to lose my kind friend. Now that you are cured how can I weep for my heart is full of gladness. To shed tears now would indeed be false. I cannot!"

"But," said Totarō sadly, "I cannot marry the girl I love, unless I have ten thousand jewels! What shall I do?"

After thinking a short time Same-bito answered:

"I cannot weep any more to-day, but as these tear-jewels will be the go-betweens at your marriage I will do what I can for you. To-morrow let us go together to the Long Brid e of Seta where I had the good fortune to meet you. Let us take with us refreshments of wine and fish. And while we are drinking the wine and eating the fish I will look out to the sea in the direction of the Dragon's Realm. It may be that by thinking of the happy past when I was a citizen of that beautiful land, where death and sickness never come and where youth and joy go forever hand in hand, that I shall feel homesick, and as the sadness of separation from all I love overcomes me, I shall be able to really weep, and then my tears will fall and become the jewels for which you so ardently long."

Totarō joyfully agreed to this plan.

So the next morning having made preparations for the eventful picnic they set out with wine and fish and cakes such as all Japanese love. Arrived at the bridge of Seta their attendants spread a mat in the middle of the bridge and set out the feast which they had brought, and Totarō and Same-bito sitting opposite each other began to lift the wine-cups to their lips and to look towards the sea.

And under the softening influence of the wine a great flood of homesickness overtook the heart of Same-bito,—happy memories of the past filled his mind, and the yearning to return to his native country became so

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great that sighs broke from his breast and lifting his wine-cup in the direction of the sea, he cried aloud :

" There is my home—oh ! how sad to be an exile from that wonderful land ! When shall I ever be able to return there. Each day that I am separated from my country seems like a thousand years ! "

And the Shark-man wept with grief the tears falling down like drops of blood, and as they fell they changed to great rubies—jewels of inestimable value.

Totarō saw that his hope was realised, and and hastened with joy to pick up the great rubies. As he gathered them he counted the priceless gems till he had, with those of the day before, the number of ten thousand in all.

Then far away over the sea there rose in the offing a mist, and as they both looked, a beautiful palace with long, sloping roofs took shape before their eyes suffused with golden glory. Totarō gazed in wonder at the beautiful edifice built as of rosy cloud, thinking that he must be in a dream, and heard floating over the water the most enchanting music.

Then the Shark-man jumped up to the parapet of the bridge and danced and shouted for joy.

" In the Sea King's Realm an amnesty has been declared on account of some auspicious event. I am pardoned and may now return to Ryu Gu. How thankful I am that I have been able to make some return for all your kindness to me before I go ! Farewell kind friend ! Think of me as happy now ! Again farewell ! "

And with these words Same-bito leapt from the bridge into the waters beneath and was gone never to be seen again. At the same moment the beautiful vision of the Dragon Palace faded from the horizon like a rainbow and Totarō realised that he was alone on the bridge. At first he thought that all he had seen must be a dream, that it was too wonderful to be true, but the great round rubies at his feet proved the reality of these strange incidents.

Totarō returned home and within a few days, after the preliminary negotiations were accomplished, presented the ten thousand jewels to Tamana and obtained her in marriage.

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FIRST THE GROOM AND THEN THE BRIDE TAKE THREE MOUTHFULS OF RICE.

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# A Wedding in Loo Choo

By HENRY B. SCHWARTZ

THE difference between the East and West is nowhere more marked than in the matter of marriage, which the Orient everywhere regards not so much as a question of sentiment as a matter of duty. China, Japan, Korea, and the little country whose customs I am now to describe, agree in thus regarding it. In none of these countries is it determined by the choice of the people most concerned, or perhaps, we should say that they agree in thinking that the parents rather than the young people are the persons most vitally interested in considering the honor and advantage of the family before the fancy of the young people.

In all these countries, too, direct negotiations, a courtship as Western countries know it, are thought improper and a disinterested third party, a go-between, is employed to arrange the match. In these broad general outlines all the Orient agrees. From this point the local differences begin to manifest themselves.

The marriage customs of the three largest countries have often been described, but I have never seen a description of a proper Loo Chooan wedding. Professor Chamberlain and others who have written upon Loo Chooan matters have all described as Loo Chooan, the wedding customs of the port, Naha. This is natural, since it is in Naha that most casual visitors to Loo Choo stay, and as the principal Japanese settlement in the island is Naha. Japanese writers, naturally enough, take the customs of Naha for the customs of all the islands, just as the foreign resident of Yokohama or Kobe judge all Japan by what they see in those cities.

I, myself, had known Loo Choo for years before I became aware of the great difference in manners, customs and language between Naha and the old capital, Shuri, only three miles away. It was not until later still that I had an opportunity of learning how a wedding was conducted in a high class Shuri family.

In one or two respects the Shuri customs do not differ from those of Naha. Weddings in both places are no exception to the rule that most Loo Chooan business matters are in the hands of women. The go-between is always a woman and never a man *and a woman* as is usual in Japan. The influential position occupied by the Loo Chooan woman also prevents the total breaking of relationship with her family on the part of a woman after her marriage, which to a Westerner seems a cruel feature of marriage in Japan and China. The intimacy between mother and daughter continues after the marriage far more in Loo Choo than in either of these countries. The Loo Chooan bride does not go out of the back gate,† nor does she wear mourning when she leaves her home.

Formerly, very early marriages were the invariable rule. Girls of fourteen or fifteen, and young men seventeen or eighteen were thought of marriageable age, but the demands of education have now modified this, and few girls are married under eighteen or twenty or men under twenty-one or twenty-two.

When all the preliminary negotiations have been completed an auspicious day for the wedding is chosen, and the hour is generally set at eight o'clock in the evening. This is really merely nominal as the actual ceremony seldom begins until much later while the guests usually assemble at the house of the groom about four or five in the afternoon. When all the arrangements have been completed at the groom's house, the women of

† As corpses do, to signify that she is dead to her father's home.

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the family and the female guests, with servants carrying a *norimono* or palanquin, and four lantern bearers, set out to bring home the bride. The go-between has already gone to the bride's house to see that she is in readiness for the ceremony. But even if the finishing touches have not been given to the bride's toilet when the procession arrives at her house, there will still be time, for all must be welcomed and suitably refreshed before their return.

When the refreshing process is finished; the bride, closely veiled, is put into the palanquin, the go-between walks by her side and the procession, now augmented by four additional lantern bearers, and the sisters and female friends of the bride, sets out for the groom's house. As in Japan, it is not considered proper or necessary for the bride's parents to be present. With the bride also go bearers carrying her outfit in two large, red lacquer boxes, and two smaller boxes containing her sewing and toilet articles.

THE GO-BETWEEN
Who is Always a Woman.

When this procession reaches the house of the groom, the go-between having delivered the bride to her future family, is considered to have discharged her duties, and takes her place with the other female guests while the bride, attended by a maid of honor from her own home is shown into one of the rooms at the back of the house. Here the finishing touches to her toilet are added, her veil is adjusted and she is ready for the ceremony which will take place in the principal room of the house. When she is seated she is joined by the groom and the room is filled by the guests. If possible, the bridal couple should be seated facing the east, the groom on the left,† the bride on the right.

At a Western wedding, what a bride will wear depends largely on the fair one's own taste. Convention and fashion prescribe in a general way, but the details are left to her own sweet will. Not so in Loo Choo, here rigid convention has settled every detail of this, as of most other questions; so that when the wedding dress making may take weeks or even months, none of this time will be spent in studying the fashion plates, for the latest fashions were settled generations ago. After a careful study of a bridal trousseau which I happen to possess, I may safely attempt to describe in detail our bride's outfit, for every Loo Chooan bride of the higher classes will wear just such garments.

The singular feature of the Loo Choo bride's wedding costume is, that she is married in what is properly only her underclothing. Shocking as this sounds, however, the bride does not seem to be at all embarrassed by it. Fashion's decrees make any absurd custom right, but aside from this, the Loo Choo bride is probably saved embarrassment in thus appearing in her undergarments by the unusual number of them required.

Ordinarily, her entire costume consists of but three, or at most four garments, but on

† In the Orient the left is the place of honor.

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BRIDE WEARING HER VEIL.

MISTRESS OF CEREMONIES.

this momentous occasion she wears twice that number. First of all, to take them in the order in which her costume is assumed, she wears a white silk garment, a pair of loose drawers, which she calls a *hakama*. Over this she wears three shirts or petticoats. The first of these is of white cotton crepe. The next, which is made of a kind of linen woven from the fibre of the banana, is curiously pleated like the once popular accordion pleating. Over this she wears a third skirt of black grass cloth, slightly shorter than the pleated one. Her two upper garments are very similiar in shape to the Japanese woman's *jiban*. The first of these is of plain white silk, while the upper is of fine crepe beautifully dyed in a large pattern. Over all this she wears her veil, which is nothing but a man's outer *kimono* of very fine banana linen. This garment is made in the bride's home and after the wedding becomes her present to her husband.

When the bride, thus attired, has taken her place, she allows her veil to fall to her shoulders and the groom seats himself by her side. Then one of the groom's sisters, or if he has no sister, his mother or grandmother, or some other female relative, throws around the pair another man's garment similar to the one used as a veil. This singular custom suggests the ancient Jewish custom alluded to by Ruth when she asked Boaz "to spread thy skirt over thine handmaid," and the later Jewish custom of throwing a scarf over the bridal pair, and probably points to a time, as these customs do, when this consumation of the marriage was the only marriage ceremony.

Having placed the bride and groom under this wedding canopy, the same woman now becomes the mistress of ceremonies, and brings in a tray containing a lacquer bowl and two water bottles made in the shape of a pair of mandarin ducks.†

† The mandarin duck is supposed never to leave its mate and always to be found in pairs, hence it is regarded as an appropriate symbol of congugal felicity. One wonders whether "duck" and "duckie" as terms of endearment, had their origin in any western perception of such qualities in that fowl.

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These are often made of earthern-ware but of those illustrated here the body of the duck is made from the shell of a cocoanut while the head and feet are very skilfully carved out of some hard wood and ingeniously mortised into the body.

The tray thus prepared, is placed on the mats in front of the bridal couple. The mistress of ceremonies pours a little water from each of the bottles into the bowl which she then takes in her left hand and still kneeling dips her right hand into the water and with her wet hand strokes the man's forehead three times and in like manner the forehead of the bride.

This purification ceremony finished, the ducks are removed and the domestic priestess brings in a circular tray or stand about a foot high and two feet in diameter. Upon this are arranged ten small lacquer bowls filled with salt. Upon the top of which are placed boiled rice. The tray is provided with chop-sticks about two feet in length, which should be made of the branches of plum or willow. The ceremonial meal thus provided is placed before the young couple and first the groom and then the bride take three mouthfuls of rice and then the representative of the family who has been acting as mistress of ceremonies also takes rice three times, and with this family communion the wedding ceremony proper ends.

The bride now retires and presently returns fully robed having laid aside her veil and put on her proper outer garments. One of these is a *kaiki* silk kimono with large pattern and striking colors. It is worn as Loo Choo women always wear their dresses without a belt or sash, simply held in place by being skillfully tucked into the waist band of the underskirt. A flowing robe of yellow silk, lined with red, is worn over this and completes the bridal costume.

By this stage in the proceedings the night is well advanced but the wedding feast now really begins; all the eating and drinking, which has proceeded this, has been merely preliminary. The feast proper, generally lasts the night out. Early the next morning the bride returns to her father's house in the same palanquin in which she came, accompanied by her brides-maid and some of the women of her new family. Here another great feast has been prepared and eating and drinking and receiving guests are the order of the day. As part of the preparation for this feast the bride brings back with her a present of *mochi*, steamed rice cakes.

Later in the day, about three or four in the afternoon, the groom visits the bride's house and a feast is served to him and his attendants. On his return to his home messengers are sent for the bride and when she has been escorted to her future home the wedding is ended.

In one respect at least every Loo Chooan wedding resembles many Western weddings,—the sense of relief all the parties feel when it is over.

THE CEREMONIAL MEAL.

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# Through Japanese Eyes

(From the Japanese of Kotarō Sugimura, of the Asahi Shimbun.)

BY

## ARTHUR LLOYD

### Chapter VI.

I LEFT King's Cross Station by the 8 o'clock morning express, and after a long run northwards at full speed, without a single stop, for a little over two hours, the slip carriage in which I was riding was left behind at Huntingdon Station, while the main body of the train sped on to the distant north.

On the platform I found a Japanese man accompanied by a child, awaiting my arrival. He looked to be about fifty years of age. As soon as he caught a glimpse of me he hastened up to the carriage, seized my portmanteau, grasped me warmly and almost reverentially by the hand, and assisted me to alight.

"*Anata wa Seiyama San desu ka?* I asked.

"He tried to formulate an answer, which seemed to have some difficulty in working its way out of his mouth. At last he gave up the attempt and answered me in plain English.

"Mr. Sugiyama, I think."

"It seemed impossible for him to do otherwise. We shook hands once more cordially, and he pointed to the boy he had brought with him.

"This," he said, once more in English, "This is my son."

"Well, well!" I thought, "things have come to a pretty pass!"

After the publication of my articles in the *Mail* I was for a short time overwhelmed with letters. Among them were two which I could not quite understand. The one was from Leamington from an old gentleman, of whom I shall hereafter have occasion to speak again, asking me to come and stay two or three days at his house. The other came from Huntington, from a certain Seiyama, also asking me to come and stay. I call the writer "a certain Seiyama," but I mean no disrespect by that. The fact is that the letter was written in English and I could not quite make out the signature.

From the letter I gathered that the writer had been brought to England some thirty years ago by a certain Captain Barnard, of whose house he became an inmate. When the captain died he continued to serve the widow, and was still a domestic in her employment. I might think, he continued, that it was presumption in a man of his position to send me a letter of invitation, but still, he should feel it a great honour if I would go down and spend one day with him.

The letter was couched in very polite language, and I could see that he was very anxious to have me come. So with some

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difficulty, I managed to get half a day off, and here I was at Huntington. Mr. Seiyama had completely forgotten his mother tongue during the thirty years of his residence in England, and there was no means of conversing with him except through English.

So I was obliged to make the best of a bad job and talk to him in the only language he understood. I felt very foolish and awkward about it at first, and Japanese words and phrases would keep coming to the tip of my tongue, but by the time (it was a little before two) that we got to Mrs. Barnard's house after having done all the sights of the town, the Municipal Hospital, the brewery, the carriage factory, the school at which Oliver Cromwell had received the rudiments of education, and the church in which he was baptized, I had grown used to the novel situation in which I found myself, and was quite at home, conversing in English with my Japanese fellow-countryman. Mrs. Barnard herself was very much amused to see us. And, indeed, though I have done many strange things since coming to England (for have I not given a lesson in the art of holding a samisen?) I do not think that I have ever yet taken part in such a topsy-turvy proceeding as conversing for the whole of a livelong day, with a fellow Japanese in English.

The house in which Mrs. Barnard resides is that in which Cromwell was born, and it still goes by the name of Cromwell House. As a rule, she has only a younger sister living with her, but a third sister had come over to-day, partly for the purpose of seeing me. Her son, a lawyer in London, was also to have come, but, for some reason or other, he had been hindered. The house was full of Japanese swords and other curios brought from Japan, and Mrs. Barnard took great pleasure in telling me where she had bought this article, and who had given her the other. It is perhaps unnecessary to add that the lady was a great lover of Japan. Mr. Seiyama, likewise showed me his sword, which, as the son of a samurai, he highly prized.

While we were thus engaged, Mrs. Barnard asked us to speak a few words in Japanese. So I pointed to Seiyama's sword, and said,—"*Kore wa kimi no desu ka?* "(Is this yours?"); but the word *kimi* was out of his knowledge. Then I remembered that *kimi* was a comparatively new word which may not have been in common use thirty years ago. So I changed my sentence a little "*Kore wa anata no desu ka?*" I asked, and I think he must have understood it, for he nodded his head.

Seiyama told me that he was a member of the old Morioka clan, and that his brother still lives in that district as an apple grower. He himself had come to England in his fifteenth or sixteenth year, and had in course of time married an English wife by whom he had three children, two girls and a boy. He had become naturalized and was now a British subject. He tried from time to time to correspond with his family, but the great difficulty was their inability to read English. So he sent his letters to a relative who lived at the Chūgakkō at Marugama. This gentleman understood English and acted as an intermediary and interpreter between him and his brother.

Huntingdon is a comparatively small town, and Seiyama has lived in it for thirty years or more, and every body knows him.

When we went to look at Lord Sandwich's place, the gate-keeper was away, so we went in by ourselves and had a good look at every thing. As we were coming out, we heard some one shouting behind us, and the strange thing was that the man was shouting in Japanese, "Kora, Kora!" "We're not thieves," said Seiyama to the gigantic keeper, who was hastening after us. "Of course you're not," laughed the keeper, "do you think I cannot recognize a man I've known these twenty years?"

Mrs. Barnard entertained us royally at lunch. After lunch, Seiyama's daughters

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took me to see some more sights, and that evening I left for Leamington.

## Chapter VII.

There is one hint I would like to give my Japanese readers. Hitherto very few of the Japanese who have gone abroad have done so at their own expense. They have generally been travelling students, officials sent by the Government, members of business firms travelling on business—, and they have mostly gone at the expense of other people. Naturally, they have been a little free with their money.

I was told in Paris, by a hotel-keeper, that Japanese travellers, as a rule, bore a very good reputation among the fraternity. They were liberal in the matter of gratuities, and they never haggled over their accounts. Such a reputation is all very well in its own way, but when a man is travelling at the expense of some one else who can afford to let him be open-handed with his money, it makes things rather difficult for those who come after them, who travel at their own charges, it may be, and have to keep a sharp eye on their expenses.

A difference is gradually coming over us in this matter. It is evident that hereafter more Japanese will travel, and that they will travel, whether for business or for pleasure, at their own cost. It is well for the country that this should be so, but their predecessors have really made things extremely difficult for them, and it would be a thousand pities if the free-handedness of the early visitors to Europe should prevent others from facing the possible expenses of such a journey.

Let us take an illustration from the early days in modern Japan. The first foreigners that came to this country for trade found everything marvellously cheap, so much so that the very cheapness betrayed them into adopting a style of living very much above what was really necessary. The lower class of tradespeople took advantage of this extravagance, and charged them prices higher than the normal rates; indeed, it has come to be considered quite a proper thing that the foreigner should pay higher prices for everything than the native. We cannot altogether blame the native dealer for this sort of thing: the fault lay partly with the foreigner who chose to live in a lordly style, and was willing to pay fifty sen for a jinrikisha ride of a few blocks.

Since that time prices have gone up for us Japanese as well. But that has not alleviated the lot of the foreigner. The prices he is called upon to pay have gone up at a far greater rate than have ours, and now the foreigner is much troubled by exorbitant prices, and Japan is getting the unenviable reputation of being a very expensive country for foreigners to live in. Let us beware lest a similar heedlessness on our part make Europe a very expensive place for foreigners to live in. When I was in Würzburg I noticed that the postmen invariably touched their caps to me. I thought it strange, and asked for the reason. I was told that it was the custom among the Japanese students in that city to give a gratuity to the postman each time he brought them a registered letter from home. The gross amount of these gratuities was probably very trifling, but if everything should be done on this scale, a very heavy burden will be laid on the shoulders of them that come after.

[THE END.]

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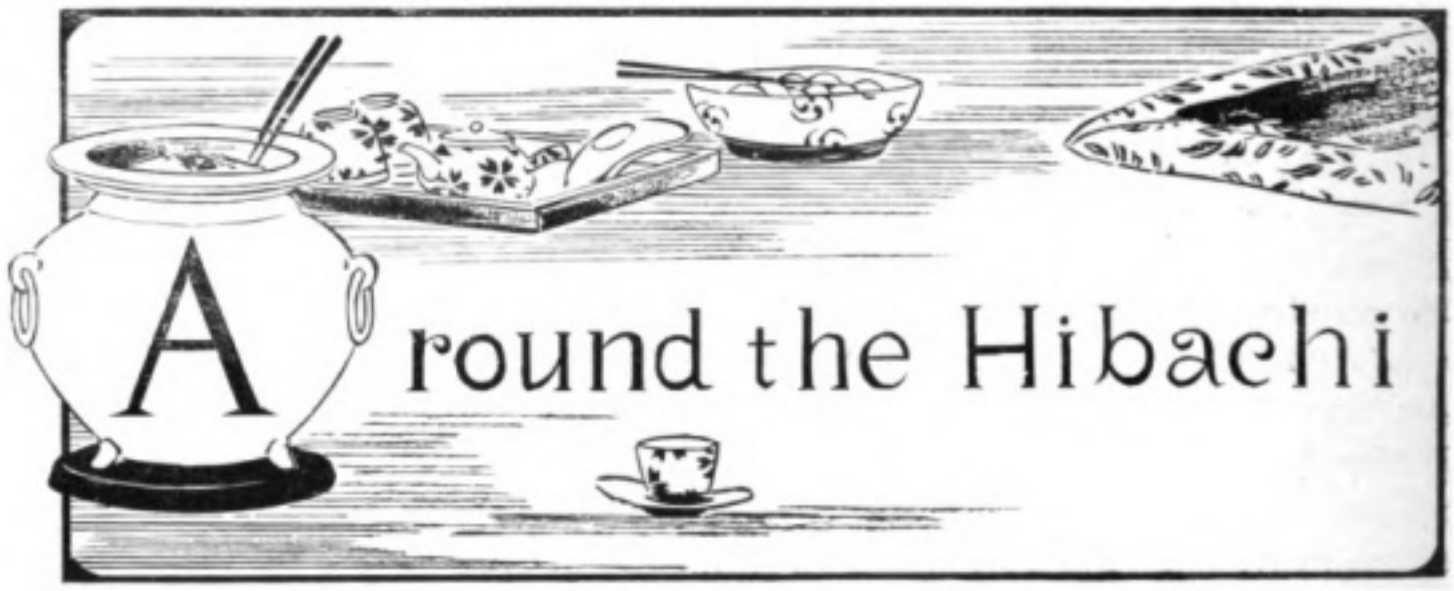


## Kesa-Gozen

THE beautiful maiden, Kesa-Gozen, lived with her mother in Kyōto when it was the capital. Though born in the Province of Mutsu she was early taken, on account of her exceeding beauty, to be a handmaid to the Empress Joseimonin. As time went on, many indeed became the suitors for her hand, but when she was at last wedded to a worthy samurai, Wataru by name, the interest in her somewhat subsided. Kesa was only fourteen at the time; and the girl-wife lived happily with her husband for some two years, the passage of time but adding to her beauty. In her presence men stood enthralled; but most of them were noble, and esteemed her honour and her right. Whether it was always to be so is the burden of this tale to relate.

One day there was great excitement in the city, drawing even the most retiring from seclusion: and Kesa went with the others to witness the opening ceremony of the new Watanabe bridge. People turned to look at her as she passed; the children ran in front of her and innocently gazed up at her beautiful features. It was noticed in the crowd that a certain young samurai, named Moritō Endō, could not release his eyes from the grasp in which this woman unconsciously held them. Everywhere Kesa went this man followed her. As she had been brought up in the circle of the court he did not recognize who she was, but so enamoured was he, that he kept her in sight and finally followed her to her home that he might be sure where she dwelt. When he discovered that she was the wife of Wataru and a distant cousin of his own, he made up his mind that the game was easy.

Going to the house of Koromogawa, the mother of Kesa, he informed her of his determination to have Kesa as his own. Koromogawa was given to understand that neither the life of herself nor that of her daughter would be worth a candle, if any obstructions were placed in his way. Should Kesa refuse to fall in with his fell design she must prepare to meet death.

When Koromogawa called her daughter to her side and revealed to her the circumstances, the young wife offered no protest. That a Japanese woman must be ready to preserve her honour even unto death, she well knew; and she expressed herself as willing to die at the hand of Endō, if it must be so. From that time Kesa, unknown to her husband, began to make the necessary preparations.

One day when departing from the house of her mother she left behind her a note advising the old lady of a plan that had gradually matured in her mind. Upon reading the contents of the message Koromogawa fell prone upon the floor where she lay half-conscious for some time. As soon as she was able to rise, she despatched a courier to Kesa, in-

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forming her of the mental condition into which she had fallen; and the dutiful daughter at once hastened to her mother's side. To her surprise and relief the old lady appeared in no way afflicted with ill-health. That she was in an unusual mood, however, was evident; for she was cast down and speechless. Kesa inquired solicitously but Koromogawa maintained an inexplicible silence. She did not offer her daughter even the accustomed greeting and salutation demanded by propriety. Could it be that the old lady had gone mad?

Suddenly assuming an erect and dignified attitude, the old lady thrust the handle of a keen-edged dagger into the hand of Kesa and besought her daughter to release her of life.

"What can you mean, my mother?" gasped Kesa. "I do not understand you!"

"Probably not," responded the old lady, with great self-control. "But hear what I have to say! You know that Endō is an impetuous creature, and he will be here in a little while to make arrangements with us for the execution of his villianous plans. If he suspects that you may reject him, as in honour you are bound to do, he will at once slay me. If I am to die, let it be at the hand of one I love; let it be at your hand my daughter, rather than at the hand of a ruffian and a beast!"

"Put away the little sword, and cease your anxiety," pleaded Kesa. "Leave the responsibility to me. I have brought this calamity upon you, and I claim the right to bear it all."

As Kesa said this her heart was filled with unutterable sorrow, but on her features there shone an inexpressible beauty.

Even as they spoke there was a noise without; abruptly the *shōji* flew back, and there was Endō, the two-sworded man. As he boldly entered, Kesa unconsciously arose, at the sight of the man she detested. Thinking she was about to escape, he caught her by the sleeve and warned both the women not to move. In his free hand he flourished a bright blade.

Kesa beamed upon him fearlessly, and with one of those sweet fascinating smiles that even he could not resist, she assured him that there was no need to be so anxious and excited. "If I have grieved you, forgive me; but it was only to test the sincerity of your love for me."

Reseating herself, and now released, Kesa continued: "I have, as you know, been married to Wataru for some time; but I am ready at any moment to leave him, if it must be. The only thing that grieves me is the

THERE WAS ENDŌ, THE TWO-SWORDED MAN.

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thought of my mother. But if you love me with the passion you profess, spare her all annoyance, and I shall be glad to go with you. You are aware, however, that such a thing cannot pass without infamy while Wataru lives. It lies with you to end the life of Wataru."

At this unexpected turn of affairs Endō was overjoyed. "The time unto his end shall be brief,-"he assured her." I will forthwith depart and bring his head unto my beloved."

He arose at once and was about to start on his bloody mission when Kesa touched his sleeve and said: "Be not so rash! There is no need to hurry thus! You know that Wataru is a samurai, like yourself, a man of no mean skill in self-defence. Rather than risk your life in open combat, take my advice! To-night Wataru will eat with me his last feast, and will take more than the usual quantity of saké. Then I will wash his hair, as is my custom. Come into the sleeping room at midnight, and sever the head you find wet."

The couple parted. Endō went his way and Kesa to her husband. As she conversed with Wataru, it seemed to her that she loved him more deeply than ever; but as she realized it was their last evening together, she burst into tears. Wataru was greatly concerned about her, caressed her and tried to soothe her, but he could not make out the cause of her apparent hysteria; for she as suddenly burst into smiles and sweetly contagious laughter. It was her effort to hide her real feelings, which she succeeded in doing when he accepted the proposal to have a little feast with her.

"O it's nothing, dearest," she answered Wataru. "To-day I had word of the uncertain condition of my mother, and I have allowed myself to brood too much upon it; that is all."

As the feast proceeded Kesa helped her husband plentifully to the delicious rice-wine. Before the repast was over, he lay asleep on the tatami. Kesa at once made preparations for the fatal shampoo. . . .

The hour was getting late, and the beautiful wife hurried into the sleeping room, lest Endō should arrive . . . . In the dim light of the andon she could see a crouched figure creeping slowly towards the bed. The man felt carefully and cautiously along the ends of the futons for the wet hair hanging over the *makura*. His hand touched the wet locks but a moment; and they were very wet. Then drawing his sword, he seized firmly the hair, and with one prolonged stroke, severed the head from the body. Still grasping the gruesome trophy he ran out of the house.

The bright moon had just cleared the tops of the ancient pines around the mansion, and there was silence everywhere. Endō felt the warm blood as it now and then dripped on his bare feet; but he was too much wrought up to look at it. At last he noticed that the wisp of hair in his hand had the feeling of being newly cropped. Holding the head up to the moon-light he gazed in terror upon the pale motionless features. It was the face of Kesa, still beautiful even in death . . . . When Endō realized that she had, and at his hands, thus sacrificed her life to preserve her honour unsullied, he fell in a faint and cried for the gods to crush him and the curse of the ancestors to follow him.

Struck with remorse verging upon insanity, Endō gave way to his better self and bravely bore the head of the beautiful wife to her husband. He found the bereaved man girding himself and preparing to avenge the murder of his wife. Humiliated and repentant Endo fell down before Wataru, confessed everything, relating the story from beginning to end, and implored the wronged husband to despatch him without delay. But when Wataru heard the confession of Endo, he sheathed his own sword and handed the proffered weapon back to the murderer. Endō refused to take it, still stretching out his bared neck as for the executioner; but the stricken

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husband refused to wield the fatal stroke.

"What good is there in slaying you, you poor, wretched creature," he at last began. "There is now no happiness left for me but to devote the rest of my days to my Lord Buddha, and to live in hope that one day Heaven will bring me to her again."

So saying, with one dramatic sweep of the sword he severed the knot of hair from his head.

Endō immediately did likewise; and he also became a priest, being the famous Bungaku of Japanese history.

ONZAN.

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## The Divinator

AFTER a long journey, a traveller came to a small town, and began to search for an inn where he could spend the night. As the night was wearing on and he was foot-sore and weary, he asked admittance at the first house he happened to pass. This house was very large and wore a dilapidated air, and what was his astonishment to find that the only inmate was a young woman. She appeared not in the least surprised to see the stranger, and acted as though she had expected him.

So he took a nights lodging there, and the next morning, after he had finished his breakfast and paid his bill, he was about to start once more on his journey, when the lady of the house stepped up to him, and said abruptly:

"You must not depart until you pay me the one thousand *ryō* which you owe me."

The traveller was somewhat taken back by this extraordinary conduct of the young woman, but after a moment's reflection, he nodded wisely to himself, and retired into an inner room. Alone and unattended he produced from his kimono several sticks of bamboo, and became suddenly deeply absorbed in the science of divination. Some time passed and at last he called the young woman to him.

"Was your father a fortune-teller?

"Yes, he was."

"What are your reasons for thinking that I owe you such a large sum of money?"

The young women then answered:

"When my father lay on his death-bed he revealed to me my future and told me that on this day of the month in ten years to come a traveller would stay the night here. This man was to pay me one thousand *ryō* which he owed me. If I became short of funds I was to sell the household effects one

THE GOLD PIECES FELL OUT UPON THE FLOOR.

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by one to pay for my daily rice.

"Well have I remembered my father's words, and I have dragged out a precarious existence by disposing of my worldly goods. Since the beginning of this month everything in the house has been disposed of, and I was on the verge of starvation. So I was waiting impatiently for the coming of the day named by my father. You came and sought a night's lodging, just as my father foretold, and now I want the money."

The traveller did not answer, but led the young woman in front of a large wooden pillar in the corner of the room, and pointing to it said:

"There is hidden within the recess of this pillar the gold of which you are in quest."

The young woman appeared to doubt his words, and he went on;

"Your father was a divinator and when he saw that his end was near, he looked into the future and saw that if he left the money in your possession you would soon spend it all and become very poor, and in order to prevent this he hid it in the pillar. He also foresaw that in ten years a brother divinator would be able to tell you the secret."

Thus saying, he struck the pillar which resounded with a hollow sound, and at the same time the gold pieces fell out upon the floor.

Hastily the traveller departed on his journey leaving the astonished young woman to gather up the golden hoard, with which she was able to obtain peace and comfort for the rest of her days.

F. YAMAZAKI.

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## A Famous Steed

JAPAN is a country where every semblance of courage and valour, whether in man or beast is highly respected. Even a horse that leaves his mark on local or national history will have a monument erected to his memory. In the old feudal days, just as a noble was known as one who owned a province and lived in a castle, so a samurai was a man of the horse and spear; and the samurai that could not afford these essentials of equipment, was regarded as below rank. To be counted a gentleman of old Japan, the soldier had not only to excel in archery, jujitsu, and the use of the sword, but also in horsemanship; and the matter of improving the breed of horses came to be of great importance. This was carried to a high degree of excellence, and some of the famous chargers of feudal days have left in history a name as undying as the fame of their master.

Among the ten most noteworthy steeds of old Japan none are regarded with more veneration than *Okage*, the brave charger ridden by Akechi Samanosuke, the trusted lieutenant of Mitsuhide, a general of the great Ota Nobunaga. The story of Mitsuhide's rebellion against, and defeat of, his master, whose position of shōgun he usurped after murdering him, is familiar to students of Japanese history. But though the usurper had forced the assent of the Imperial Court at Kyōto and seemed settled in the shōgunate, his career was destined to come to a sudden termination; for as soon as Hideyoshi, the greatest soldier of the murdered Nobunaga, heard of his lord's violent decease at the hand of a colleague, he immediately returned from the front of battle in the Province of Bingo, to crush the usurper and avenge the vile deed.

At Kaganonawate in the Province of Yamato on the 2nd of June, in the 16th year of Tensho, the decisive struggle closed with the complete rout of Mitsushide's forces and the barest escape, with a few followers, of the leader himself. To-day as one passes the little railway station of Yamasaki between Osaka and Kyōto, one cannot well fancy the awful scenes of carnage that took place near there on the occasion of the fierce conflict named. By a secluded road that led through the Yamato mountains the worn-out fugitives

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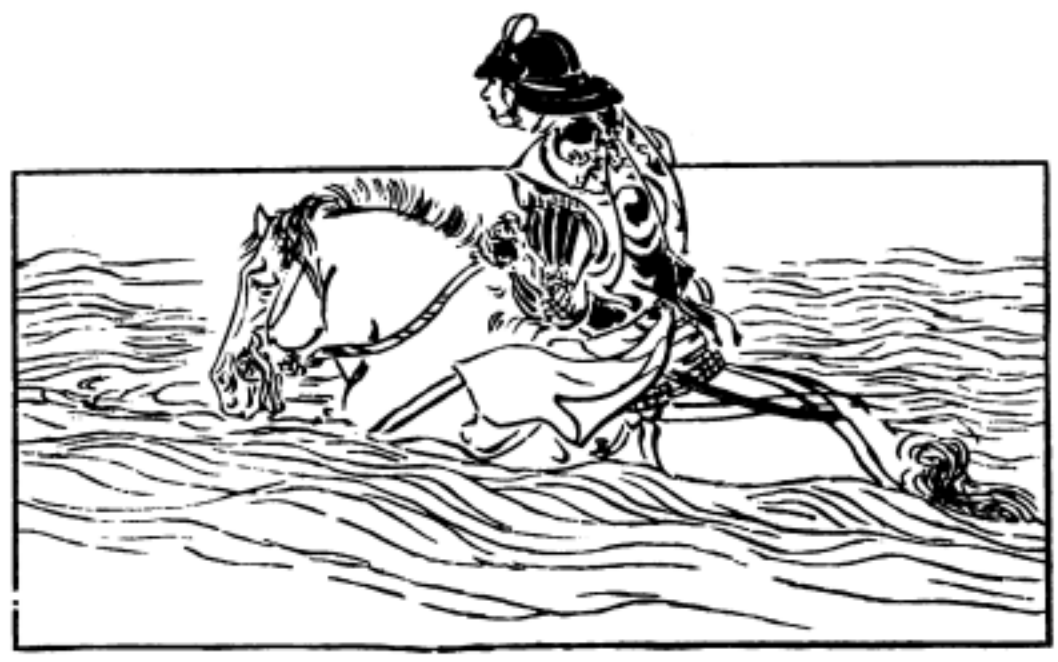
at last reached a place of rest in a Buddhist temple, Ruishoji, in Nishi-no-go, where they found a few other survivors that had preceded them. To emphasize the hopelessness of such a disastrous defeat, came the still more crushing news of the fall of Mitsuhide's castle, left in charge of his son, which gave the death blow to the rebel cause. "It is all over with me," cried Mitsuhide; and he was preparing to commit hara-kiri, when a faithful retainer suggested to him the wiser plan of flying to his uncle in the castle of Sakamoto, from which point of vantage he might try his fortunes anew.

Divesting himself of the conspicuous armour of a generalissimo, which he deemed it advisable to do on the entreaty of his retainer, Miyake, so that he might have some chance of escape in case of detection, Mitsuhide set out dressed as a plain soldier with a party of thirteen other fugitives, across the mountain path to Sakamoto. Weakened by long privation and unceasing anxiety they were persuaded to seek rest at the hut of a relative of one of the party in the tiny village of Ogurusu. A son of this villager, who chanced to follow the fortunes of highway robbery, on finding out who the strangers were, determined to attack the party and win the reward sure to come from sending the head of the traitor to Hideyoshi.

Knowing that every member of the party was a tried soldier, the young criminal feared to attack the party *en masse;* so he persuaded his father, who had consented to the plan, to induce the guests to start on their journey separately, so as to avoid suspicion and be the more likely to escape capture by the pursuers sent out by Hideyoshi. To be able to distinguish Mitsuhide from the others, the father and son slyly inveigled him into wearing a straw rain-coat over his head, which they assured him would prove an effective disguise; and then the son went ahead to waylay the victim.

After due expression of gratitude for hospitality received, Mitsuhide and his party set out individually along the mountain road, the great man leading some distance ahead. Just as Mitsuhide was descending a decilvity leading to the valley of the Ogurusu, the young highwayman stepped out stealthily from the bamboo thicket behind the traveller, and



PLUNGED WITH HIS MASTER INTO THE LAKE.

thrust him through with a spear. Fearing capture, the young man hurried away leaving the corpse of Mitsuhide on the road. When the rest of the party came up they were, of course, filled with dismay at the sight of their dead chieftain; but as they knew the pursuers were hard on their track, they must drag on at all possible speed to the castle of Sakamoto, taking only sufficient time to inter the body of their dead master in the bamboo forest.

Now it was just at this juncture that Akechi Samanosuke, master of the famous horse,

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*Okage*, enraged at the defeat of Mitsuhide at the battle of Yamasaki, had left his castle of Adzuchi to render what assistance he might to the lord of the castle of Sakamoto. Arriving with his forces near the village of Otsu on Lake Biwa, he encountered the enemy's lines in command of Hori Kintaro, a celebrated general of Hideyoshi, and there suffered bloody defeat, the waters of the beautiful lake being encrimsoned with the blood of the slain.

But Akechi Samanosuke, riding on his famous charger, had from a distant hill, been watching the progress of the battle. Seeing the discomfiture of his forces, he at once rode to the battlefield, and called on his soldiers to follow him to death. "Behold the exploits of Akechi Samanosuke," he cried, as, covered with a grand array of armour, he spurred his brave horse to the charge, and plunged with the fighting remnant of his army among the ranks of the enemy. On his head was the famous Minotani helmet. His back was decorated with the terrible dragon arms, painted by the celebrated artist, Yeitoku. The battered and broken few gathered faithfully and bravely around their leader and the battle began anew, but though they fought with great valour, the odds were too much against them; and only when their heroic leader saw them cut down to a man, did he ride out from the scene of blood. Reaching the water's edge the valliant horse plunged with his master into the depths of the lake. Across a distance of some seven miles the brave beast swam to the castle of Sakamoto. On the shore behind stood the astonished enemy, gazing as though they could not believe their eyes. They too had horses; but none dared to follow; none ventured to pursue.

The escaped warrior touched shore safely, landing under the pine tree of Karasaki. Samanosuke dismounted and wiped his dripping brow. The pine tree that shaded him still stands and is one of the historic sights of Lake Biwa. Knowing that his pursuers were approaching by land, Akechi Samanosuke rode to the castle of Sakamoto, where he tied his horse to a window lattice and took out his *yatate* to write a last message to Hideyoshi: "The brave horse, *Okage*, that bore me safely over the lake, I present to you." This, together with the famous fan on which was painted a red orb, he affixed to the saddle of *Okage*, and then made his way in a dignified manner into the castle. The fortress after a brave defence, yielded to the forces of Hideyoshi; the remnant of the defenders put themselves to the sword, and the brave charger of Akechi Samanosuke came into the possession of the Taiko-Sama, Hideyoshi.

## THE HILLS OF KAMAKURA

### By Ariel

O hills, soft surging, lost in haze,
Where dust-strewn generations lie,
The patriot gives you pensive days,
And ponders on the time gone by.

Again the Empire's silent city
Wakes its million-peopled streets;
Again up flares the ancient glory
Of the phalanxes and fleets.

The vision breaks, and soon between,
Appear, by touch of strange device,
The spirit-moulded hills serene,
The far green leagues of ripening rice.

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# Current Japanese Thought

**Physical Degeneracy**

That the intermarriage of near kin long persisted in ends in the physical degeneration of later generations is a scientific fact about which there can be no doubt. And it is equally true that the first step in the re-invigorating of a worn-out stock is the introduction of some fresh healthy blood into the family veins.

These two scientific facts have been much neglected in Japan. Marriages between cousins and other relatives just outside of the limits imposed by our civil law have been, and are, very common, and especially so among the aristocracy on the one hand and the country people on the other.

The warrior-nobility, the daimyō;—and the court-nobility, the kuge, formed in the ancient times, as they do in fact even now, a small exclusive class, who looked down upon the commoners with contempt, and refused to enter into alliance with anyone that did not belong to their own small set. In process of time the kuge and daimyō all became consanguineous so that the marriages between these families which still go on are all more or less the matrimonial alliances of kinsfolk.

For altogether different reasons, the peasants in our country districts have always been much restricted in their choice of wives, and, shrinking from seeking brides from distant localities, have gone on for centuries intermarrying among the same few neighbouring families, so that now in a country village it is very difficult to find a family that is not connected with every other family in the village by affinity and consanguinity. There is always the fact that the near is more potent than the remote; in the same village, a bridegroom's family are in a position to know everything about a bride's dowry, position, and character; when a bride is sought from elsewhere, these necessary enquiries are always more difficult.

It thus happens that marriages between kinsfolk are more frequent in the peasant's class and among the nobility than in any other class of our people, and it is precisely in these two classes that we find the greatest number of physical degenerates. Adoption does not remedy the matter very much, because, the adopted son is generally sought for out of the same class as that to which the bride herself belongs. The nobleman has in this respect one slight advantage over his poorer peasant brother. He can adopt as his heir, not only the son of another nobleman of the same rank, but also his own son by a secondary wife, who belonging to a family of lower rank, at least imparts a strain of new blood into the lineage. Had it not been for this fact it is possible that many ancient families would have died of inanition. But then, what becomes of the supposed blueness of aristocratic blood? We should like our people to give this question their serious attention.—*Tokyo Nichi Nichi Shimbun.*

———o———

THE above is but one of the many voices which have lately been asking inconvenient questions about the supposed physical degeneracy of the Japanese, and one prominent paper has recently gone so far as to advocate the compulsory celibacy of the physical undesirable in order to improve the generations yet unborn. The exact contrary, however, is what is really taking place in Japan. Fifty years ago the Japanese was certainly on the downward grade as to physical condition. The causes mentioned in the above article, and others, were at work, and the evil was of old standing. The downward progress

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could not be arrested at once, and modern methods of gathering and publishing public statistics have made it more conspicuous than it formerly was. Nevertheless, there are signs that the corner has been turned. During the whole of the Tokugawa period the population of this country steadily decreased; since the commencement of the new regime fifty years ago, it has been rapidly increasing. Compulsory military service and compulsory education, with gymnastics, have sensibly raised the standard of physical well-being, and the general movement which the extension of railways, etc., has brought into the country is breaking up that rural isolation which in the old days forced the country people to intermarry with their neighbours and kinsfolk. A new aristocracy is rapidly growing around the daimyō families and putting new vigour into the nobility. And the food of the country is improving. Japan is certainly not showing any tendency towards race-suicide.

———o———

**Theatre-goers**

Why is it, asks the *Yomiuri Shimbun* that European theatres attract larger numbers than the Japanese, and that a play produced in this country never gets the long run that a similiar piece may obtain in Europe. And why is it that the theatrical business is so much more profitable in the West than it is in Japan?

It might be answered that European actors are more skilful, and European theatres better equipped. Such a statement would be only partially true. Some European theatres are inferior in equipment to some in this country, and in Europe, as in Japan, it is not always the best-equipped theatre that attracts the greatest crowds. The success of a drama does not always lie in its own intrinsic merit: a great deal depends on how it is staged and acted, and a very great deal on how it is advertised.

The audience in a European theatre is drawn from a far wider circle of patronizing public than in the case of Japan. It is not an uncommon thing in the stage world of this country, when a new play has been successfully put on the boards, to full houses, for the management to congratulate itself on the fact that "there have been some new faces" in the boxes or stalls. So limited is the circle of theatre-going people in Japan, that every play sees the same spectators, and that the management must fain content themselves with this state of comparative stagnation. The regular and constant clientèle of any theatre in Japan, the people upon whose attendance the management may safely count, are the "geisha," the patrons and proprietors of restaurants and houses of assignments, the denizens of the demi monde quarters, the tradespeople connected with the fish and vegetable markets, and the speculators on the Rice and Stock Exchange. Outside of these classes of society there are comparatively but few to be found that patronize dramatic exhibitions.

These are the classes which, under the Tokugawa regime, were so effectively bullied and kept under by the arrogance of the samurai. Their lot made some compensation necessary, and they sought it, in visiting shows, in crowding to the lecture-halls of the story-tellers, but, above all, in their patronage of the theatre. Here they were the cream of the audience, and while they forgot their own sorrows in the moving spectacle of some tragedy, their wives and daughters were able to give way to the feminine love of exhibiting smart dresses.

The times have changed during the last half century. There are now six times as many theatres as there were in the days before Meiji, and the classes which were formerly the sole patrons of the stage, have lost much of their former exclusive influence. Still, it is to these classes that the theatrical managers mainly look for their daily bread. A geisha of standing will generally visit a

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theatre five or six times during the performance of a play. The first time she probably goes of her own free-will, because she is really curious to see what the new play is like. The rest of the times she goes because the lessees or some of the actors have wheedled her into buying tickets that she does not want.

*Undō* (in connection with such enterprises we will call it "touting") is the prime, nay, some would have it the sole factor in the commercial success of a Japanese drama, and a short while ago, when a combination of famous actors of the new school was about to bring out a grand new play under circumstances of the most favourable kind, the business manager is said to have given vent to his feelings in the following words:—"You may act, gentlemen, as finely as you like, and you may wear the most elegant costumes, and have the finest scenery in the world. But if you don't go round personally on touting expeditions among your friends, you won't make a success of your grand new play."

Since Undō is thus the secret of dramatic success, actors, manager, attendants and boys, even the proprietors of the tea-houses which surround every theatre must do their best to attract visitors. Without this touting everything must fail. But these persons have only a limited sphere of action, their acquaintances are not widely spread over all the ranks of society, there are many classes to whom they have no access, and their touting is perforce limited to the same old restricted circle of patrons. Should these fail them there would be but a poor prospect of profit.

In Europe the case is very different. The patrons of the stage are drawn from all classes, and the appeal is made to society in general instead of to individuals drawn from certain grades only. People will go to the theatre without compulsion, and the writer has read in a London paper of a wedding party of over fifty persons being taken to the play by a bride and bridegroom. It is calculated that in London 150,000 people go to the theatre every evening. Again, European cities, especially the capital cities, are thronged every year by tourists, from America and elsewhere. Nine out of every ten of these tourists pays a visit to a theatre, and it is calculated that in London, where there are about 500,000 tourists every year, over a million visits are made by tourists to the theatres, the average amount spent by each such visitor being one yen and fifty sen (three shillings in English money).

But how many of the thousand tourists that visit Tokyo deem it worth their while to go to a Tokyo theatre? Or how many of the country people who flock to the capital at certain seasons of the year, consider a visit to the play as being an essential item in their round of sight-seeing? The Tokyo theatrical managements are obliged to omit from their estimates all hope of income from visitors and tourists. And yet, if the Tokyo theatres could earn from all sources the amount that London playhouses earn from visitors alone, they would do well.

Can it be that the European has more love for the theatre than the Japanese? Is there any a priori reason for this?

---

THE writer of the above article, Mr. Matsui Shoyo, is a recognized authority on subjects connected with the drama, and has himself written both novels and dramas. A few years ago he visited Europe for the purpose of studying the modern theatre.

There are many obvious reasons why the Japanese stage cannot rival the European stage in power of attraction. When a play begins at eleven o'clock a.m. and goes on with intervals until 8 p.m. or later, leaving the spectator quite exhausted at the end, it implies one day entirely off work, and one

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day of exhaustion and languor to follow it. People that have to work cannot afford the time for frequent visits to the play. A playhouse which would make the innovation of commencing in the evening, say about 6.30, and finish by 11, would find that, by not clashing with business hours, it would attract more people. The great facilities for transit which now exist in Tokyo make these hours possible at the present day. When there were no tram-cars, the immense distances made late hours impossible. Late hours would mean larger houses, and consequently larger profits.

The language of the stage has also, hitherto, been a great obstacle. Let the dramas be intelligible to the people, on subjects which touch them from their nearness to what they themselves have experienced, and the audience would come from a wider circle than is now the case.

The drama is a great means of popular education, through the imagination. The Japanese are singularly lacking in the imaginative faculties, and nothing is done to supply the want by means of education. This is the a priori reason why the bulk of the Japanese people are such poor theatre-goers: it is also perhaps the reason why Japan has hitherto contributed so little in the way of original thought to the intellectual stock of the world. It is a thing to be regretted: it can also to some extent be remedied.

**Observance of King Edward's Death**

It would be ungracious in the writer of these notes on Current Japanese Thought were he to allow this number of *The Japan Magazine* to close without a few words of gratitude to the Japanese people for their many and spontaneous expressions of sympathy and condolence with Englishmen over the death of King Edward VII.

The sympathy shown has been thoroughly genuine. It has been more than official: it has been expressed in a hundred ways by high and low alike, and he would indeed be a purblind wretch who should fail to see or be touched by so many tokens of respectful and kindly fellow-feeling.

To England's new-ruler, we desire to convey our sympathy and good wishes. He comes to the throne at a critical moment in the history of his country, and we wish him a prosperous issue out of the perplexities which must beset him. At such times as these one nation may learn much of its neighbours. Japan has learned very much from England in the past few years; it is possible that she now may be able to repay her debt in some degree by giving to her ally some of the experience, political and otherwise, which she has gathered for herself during her long centuries of varied history. It is this hope that justifies the existence of *The Japan Magazine*, which lives only to be an interpreter.

A. L.

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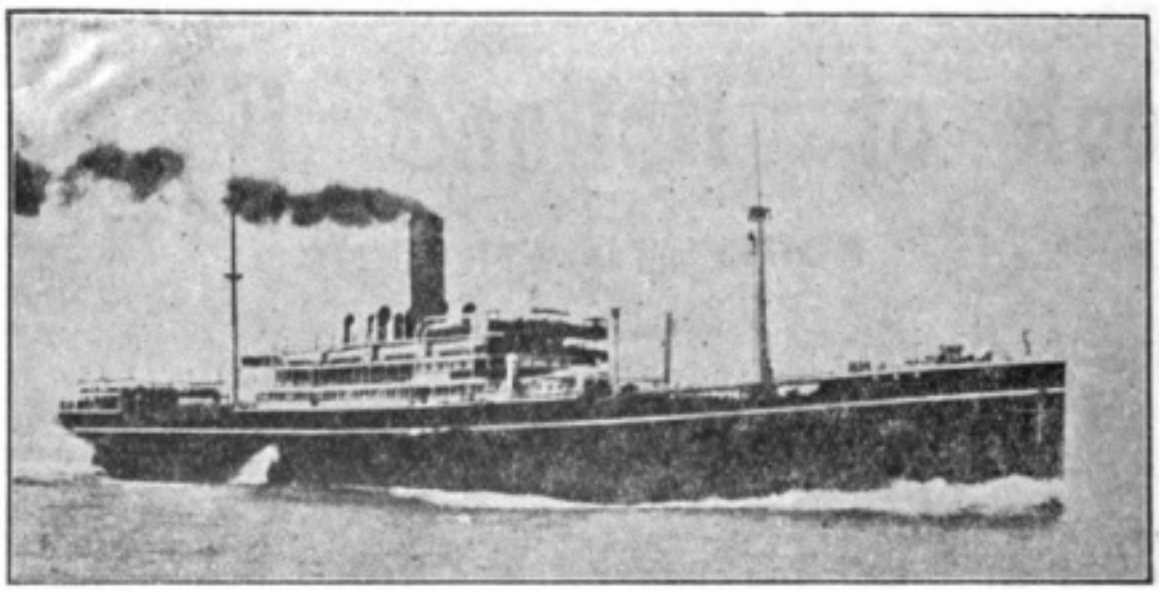

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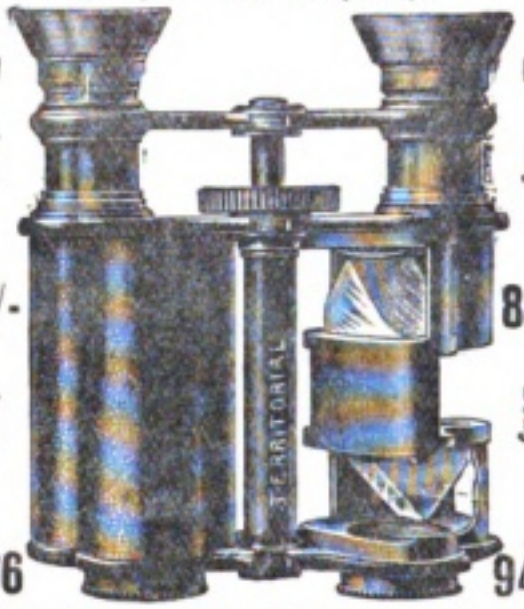


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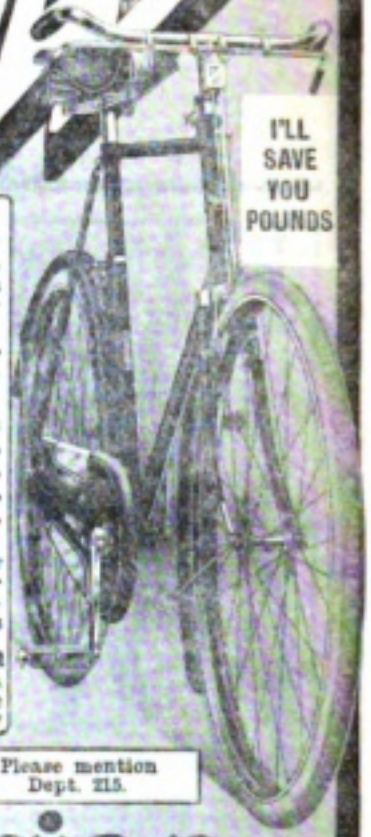

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## 廿五日

▲貿易品博覽會主催にて午後一時より勸業協會樓上に講話會を開けり其講演者及び題目左の如し。

商業教育に就て　石川高等商業教授

水産製造法　松崎水産技師

▲五月四日横濱解纜天洋丸にて渡英の途に上る可き實業渡英團員の爲め東京實業聯合組合主催となり柳橋龍濟樓に於て送別會を開く

## 廿六日

▲伊賀白米輸出同業組合主催の全國白米品評會は賞品及び賞狀授與式を行へり。

▲日本橋區新大阪町和洋織物商村田商店にては日本橋倶樂部にモスリン陳列會を開催せり。

## 廿七日

▲東京商業會議所役員會開催、四十二年度事務報告并に決算報告に關する下協議ありき。

## 廿八日

▲實業聯合會は臨時總會を東京商業會議所に開けり、同席上に於て目下上京中なる鐵嶺商品陳列館長早間正志氏は鐵嶺地方の農商業實況な詳細報告せり。

▲京都市の瓦職工は賃金引下の件に不平な起し午後より同盟罷業な企てたり。

▲韓國觀光團名古屋に來着せり。

## 廿九日

▲韓國觀光團の一行は午前に新古美術展覽會と教育品展覽會な見午後二時半名古屋共進會な見物せり。

## 卅日

▲福岡縣主催の九州聯合共進會は褒賞授與式な行へり農相代理として押川農商務次官臨場す、受賞者は左の如し。

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## ▲編輯室の窓から▼

我々は山下町のアドバタイザー社内の樓上で編輯に從事して居る、窓から外を眺めると帝國ホテルの建築物が見える、高架鐵道の線路が見える、十年前には嚴然として殘つて居た江戸城の外濠は既に半埋められて、家光將軍時代に出來たと云ふ山下橋も今や僅に名殘を留めて居るに過ぎない。澁達な三代將軍が此邊に鷹狩に出た面影を忍びつゝ、我々は日本の事物を世界に紹介せんと本誌の編輯に從事してるのである、時代の變化に驚くのは陳腐ではあるが興味は常に新しい。

（ふ　生）



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▲阪神印度貿易業者は浜寺公園に第一回聯合會を開會
▲仙臺商品陳列會は物産陳列場にて開館。
▲實業渡米團は午前十時より名古屋商業會議所に於て紀念會を開けり

## 十一日

▲大藏省に於て稅關長會議開始、
▲第三回福島縣農事講習所同窓會品評會、會津物産會産牛馬共進會の褒賞授與式あり。

## 十二日

▲大日本罐詰業聯合會は第五回大會を東京にて開催。

## 十三日

▲東京市の有志實業家は海外各博覽會に對する出品奬勵の目的にて外博出品協會を組織せり。役員左の如し
會長　星野錫　△理事曾和嘉一郎外六人。
▲九州履物商大會は筑前國福岡市に開催。
▲關西九州製造業者大會は博多商業學校内にて開く。

## 十四日

▲午前十時、農商務會議室にて地方實業主任官及び技術者を召集し諮問會議を開けり、下岡農務局長の開會辭及び小松原農相の訓示あり。
▲清國觀光團新橋停車場に到着、直に東京見物をなせり。

## 十五日

▲東京莫大小商組合大會午前八時より下谷市村座にて開會。
▲福岡市にて特許大會開催。
▲第三回日本米穀商大會、此日より三日間愛知縣廳議事堂に開かる、出席者三百餘名。

## 十六日

▲農商務省の産業視察員なる村上參事官は其擔任地たる九州地方に出張せり。

## 十八日

▲清國觀光團は第一回貿易品博覽會を視察せり。
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理事　長沼　守敬　同　山本安三郎
記長渡清の議可決せらる。

## 廿一日

▲全國硝子業者大會、名古屋市にて開館、來會者二百五十餘名加藤市長の祝辭あり。

## 廿二日

▲名古屋離宮御滯在中の東宮殿下は午前九時半共進會場に行啓せられたり、又閑院宮同妃殿下も午前十時に成らせられたりき。
▲大阪滯在中の澁澤男爵は中之島公會堂に於ける大日本商業學會主催の學術講演會に於て左の講演をなせり
兎角商工業に從事する實業家は公德心に缺くる點あるより世間或は特に商業道德の鼓吹を必要なりと說く者あり我々實業家は此點に於て深く顧る所なかる可からず云々。
▲横濱商業會議所役員會は午前九時より開催、日米兩商業會議所聯合協議會に大谷會頭を横濱會議所代表委員と爲す事に決定せり。
▲小松原農相は地方官會議の席上に於て漁業法改正と共に遠洋漁業奬勵法に付き一場の訓示をなせり。

## 廿四日

▲横濱取引所にては午後一時より横濱グラウンドに於て合併祝賀の大園遊會を開けり。

## 二十日

▲東京商業會議所臨時總會開催、大橋副會頭、白石書



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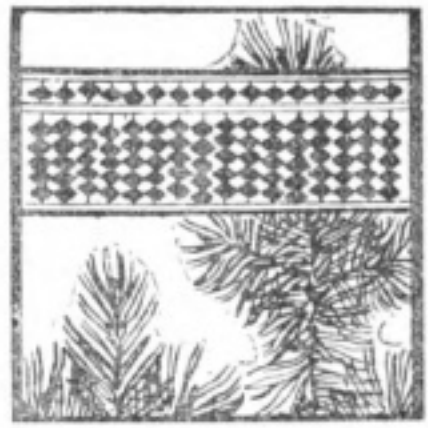

# 四月の商工業界

## 四月一日

▲旅順工科學堂授業開始、日本人五百名、清國人五百名を容る、設備を爲し第一期生として百十八名の學生を得、向後四年にて豫定人員に達せしむる筈也。

▲東京勸業協會陳列所に於て貿易博覽會開催、午前十時に其開場式を行ふ、武井會長の挨拶に次て小松原農相岡部府知事尾崎市長等の祝辭ありき。

## 二日

▲左の如き勅令官報にて公布さる。

花筵檢査規則中改正の件（輸出花筵は花筵檢査所の檢査に合格するを要す、檢査後加工したる時は效力を失ふ、七月一日より施行）

## 三日

▲大日本蠶絲會、福岡市にて開催、伏見宮殿下より令旨を賜はりたり、來會者一千餘名。

▲北豐島郡物産共進會、板橋小學校内に開催さる、總出品數は三十類、二千九百九十二點に達せり、

## 四日

▲名古屋商業會議所に於て全國菓子飴業者大會開かる席上梶川農商務技師の講演あり大要左の如し、日本には家屋織物器具等皆日本固有の特色あり、菓子も亦其一たるを失はず、菓を使用する風習ある我國は菓に調和す可き菓子を製造す可し、卽菓子も日本固有の美點と特長とを維持する必用あり云々。

## 五日

▲第一回愛知縣織物同業聯合會、愛知縣會議事堂に於て開かる、來會者三百名左の決議文を朗讀し正午散會す。

決議文

愛知縣の織物業の發展の爲め相當工業試驗場の設立を其筋に請願する事。

▲東京數學物理會の主催なる學術通俗講談會、午後六時より東京法科大學敎室にて開かる、田中館理學博士の「氣球及び飛行器の話」ありき。

## 六日

▲花筵同業組合は輸出花筵取締法の公布に付き臨時總會を御影東明館に開き（一）不合格花筵輸出禁止に關する件（二）花筵檢査標準に關する件の二提案に對し協議せり。

▲長崎佐賀兩縣清酒品評會佐賀市に於て開かる

## 七日

▲道府縣穀物改良協議會、農商務省會議室に開かる、出席者は米穀檢査所長、取引所役員同業組合代表者等

## 八日

▲第六回全國商業會議所事務協議會名古屋商業會議所に於て開會。

## 九日

▲全國商業會議所事務協議會引續いて開會、證明所設置并に仕切書に關する議案を協議せり。

## 十日



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喜多村緑郎の藝者小篠は成金の野狐禪五坂熊次郎の辱めを受けまいと懐中鋏で喉を突いて、今や戀人稻木順一の暖い膝に倚りかゝつたまゝ息をひきとつた。江戸ッ子の勝田孝は伊達未亡人から七百圓を貰つて來て小篠を落籍し、義兄の順一に盡さんと此部屋へ馳せつけたが最早遲い。孝は口惜しさの餘り五坂を痛罵するが死んだ小篠は蘇生せぬのである、白羽の裾模様の付いた着物は亂れて、小篠の青白い頰に限り無き順一の熱涙がこぼれる、孝は熟と恨を籠めて血染の鋏を見詰める、やがて靜に幕が下りた。

本野工學士の詳細な說明を聽きながら一心に舞臺を眺めて居たキンケイド嬢は深く感動したやうに吐息をついて、左右の手を烈しく揉んだ。日頃は餘り牙えぬ頰が紅の色を帶びて茶色勝ちの眼が目的もなく天井の邊をさまよふた。

私は桟敷を出て窓に倚りかゝつた。冷い夜風が闇黑の中から湧き出るやうに私の額を吹く、窓の下は直ぐ本郷座の中庭である、庭の中央の祠の屋根、燈籠、鳥居が周圍の電燈に照されて丁度のやうに判然眼に映る、折柄しと〳〵降る雨の中を散り殘つた櫻の花が名殘なくこぼれて、小魚のやうな花瓣が祠の屋根にも鳥居にも亂れた。

『綺麗ですね、こう云ふ一夜が妾に日本を忘れさせぬ思出となるでしよう』

不意にキンケイド嬢が私の後に來て居て斯う私語いた、やがて一心に燈籠へ散り積む櫻の花を眺めながら、何か英詩を呟き始めた。下の廊下をいろんな女が通る、潰し島田の町家風の娘や、お納戸の羽織を引かけた年增や、電燈に横顏を照らさせながら櫻の花の間を縫ふが如く續いて行つた。

『藝者ガール、小篠！』

と不意にキンケイド嬢が叫んだ櫻の花の間から葡萄鼠のお召の裾をひきずりながら、白い素足をちら付かせた女の姿が見えたのである。氣のせいか其横顏が何となく凄かつた。之は本誌編輯部の同人が本郷座を見物した夜の事である。



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平均約三十度の傾斜を爲し、炭層の厚さは最厚百七十五尺より最薄八十尺に至り、平均約百三十尺にして、炭層中の夾雜物は厚さ二十尺を超へず、含有炭量少くも八億噸に上るを以て、其の四分の一を採掘し得るものとするも、二億噸の出炭を爲すことを得べし、會社が政府より炭坑の引繼を受けたる當時の出炭高は一日三百六十噸に過ぎず、而も其設備は總て軍事の必要に出でたる急造的のものとして、一も永久の使用に堪ふるものなかりしが、會社は急速其改造に從事し、目下採炭する箇所は千餘寨三坑、楊柏堡二坑老虎臺二坑、合計七坑にして、設備改善の結果一日三千噸の出炭を有するに至れり。

右の外新に二大坑を採掘するの計畫を立てたり、卽ち千餘寨に一坑、之を大山坑と云ひ、四十二年十二月、千百六十尺の深さに於て著炭し、楊柏堡に一坑之を東鄕坑と云ひ四十三年四月八百五十八尺の深さに於て着炭したり、而して此兩坑完成の曉には、各坑毎日二千五百噸の出炭を有する豫定なり。

今毎半期に於ける撫順炭坑出炭高を示せば左の如し

| 期間 | 資炭高 | 鑛業收入 | 同上支出 |
|---|---|---|---|
| 四十年度上半期 | 九四、八九三噸 | 同下半期 | 一三八、四三二圓 |
| 四十一年度上半期 | 二〇四、五二九 | 同下半期 | 二八六、一九一 |
| 四十二年度上半期 | 三三五、四六七 | | |
| 四十年度上半期 | 七六、九四九噸 | 六四七、〇六六圓 | 三四八、二五一圓 |
| 同 下半期 | 一二五、三七一 | 八三七、一五四 | 五八二、九六三 |
| 四十一年度上半期 | 二一一、三〇八 | 一、三二二、五〇三 | 八一六、一四四 |
| 四十一年度下半期 | 二三一、七〇五 | 一、三八〇、一一九 | 八五九、一三九 |
| 四十二年度上半期 | 三四四、四五七 | 一、九八三、二二七 | 一、三五五、六七二 |

（未完）



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| | | | | |
|---|---|---|---|---|
| 四十二年度上半期 | 一、〇二九、四一八 | 一、七七〇、二二三 | 五、八五八、一五八 | 二、六〇九、九七八 |

## 第二　海運

會社は廣軌列車の開通に伴ひ、歐亞交通上の便益を圖リ日本郵船會社汽船神戸丸を傭入れ、明治四十一年八月大連上海間の直航々路を開始せり、其便益は漸く世人に認識せられ、旅客貨物及び郵便物の輸送益々增加したるを以て、更に同社船西京丸を傭入れ、四十二年五月より神戸丸と共に毎週各一回の往復を爲すことゝせり今毎半期客貨輸送成績を示せば左の如し。

| 期間 | 乘船人員 | 貨物噸數 | 收入 | 支出 |
|---|---|---|---|---|
| 四十二年度上半期 | 一〇〇 | 四九五 | 五、八三二圓 | 三九、五五三圓 |
| 同　下半期 | 八四八 | 一〇、二六四 | 六六、七五〇 | 一六四、六四六 |
| 四十二年度上半期 | 八六六 | 一三、九一五 | 九〇、一六三 | 二三〇、七二三 |

四十三年一月より獨逸國「ハンブルヒ、アメリカン」會社は膠洲灣と大連間の交通を計る爲め上海大連間定期航海を開始したり、此船便は青島芝罘等寄港場所多きを以て、大連上海間四日を要し、滿鐵直營船便の二日を費すに比して二倍の差あり。

大速と日本內地との交通は毎週二回大坂商船會社の定期船あり、其他の不定期船を合せて大約隔日の船便あり。

## 第三　港灣

大連の築港は主として露國人の設計を襲ぎ其未成部分を補修するの計畫を立て、防波堤擴張、燈臺建設、港內浚渫上屋增築等目下其施設に從事せり。

埠頭荷役は四十年十月以後會社にて仲仕及び苦力を雇入れ之を直營することゝせり、今其以後の貨物積卸噸數及び埠頭營業收支を擧ぐれば左の如し。

| 期間 | 埠頭致著船數 | 船荷積卸噸數 | 埠頭營業收入 | 同上支出 |
|---|---|---|---|---|
| 四十年度下半期 | 六四〇 | 四二〇、六五四 | 四二五、六四四圓 | 四九六、五二六圓 |
| 四十一年度上半期 | 六五九 | 三四三、四六三 | 三一九、七九五 | 三二八、二〇六 |
| 同　下半期 | 七八一 | 七三五、一三九 | 七〇一、〇三三 | 五一八、四七〇 |
| 四十二年度上半期 | 六七三 | 六一五、〇五二 | 六三七、一六六 | 五三三、五九〇 |

## 第四　鑛業

撫順炭坑は奉天府の東約九里に在り、其炭田は渾河に沿ひたる走向を有して、延長殆ど五里に亙り、渾河に向ひて



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れ、郵便物も亦此の線路に由ること、なれり。

奉天、安東縣間の輕便鐵道も、目下客貨の運輸を行ひつゝあれども、現に改築の工事に從ひつゝあれば、明治四十五年に至りて、其竣工を見るに至らば、韓國を經て歐洲に往來するの便も開け、日歐の交通は再び一日を減ずべきなり。

會社は漸次左の鐵道及び船舶會社と連絡運輸の契約を結び。

日本政府鐵道院、清國政府鐵道
露國東清鐵道及び亞比里亞諸鐵道
大阪商船會社、露國浦鹽義勇艦隊

直通切符は會社の重要驛及び前記各運輸業者及び萬國寢臺車會社幷に「トーマス、クック」會社の各地代理店にて發賣せらる。

今連絡運輸に依り重たる都府に至る旅程を揭げん

| | | | |
|---|---|---|---|
| 大連聖彼得堡間 | 十一日 | 大連伯林間 | 十三日 |
| 大連倫敦又ハ巴里間 | 十四日 | 大連上海間 | 三日 |
| 大連哈爾賓間 | 一日半 | 大連神戸間 | 二日 |
| 大連横濱又ハ東京間 | 四日 | 大連長崎間 | 三日 |

大連神戸間　三日　大連北京又ハ天津間　一日餘

滿洲の物產は大豆、豆粕、及び豆油を重なるものとし、高粱及び麥之に次くの有樣にして、長春を產地の中心點とし、廣く其南北に亙れり、故に其輸出の徑路は大連と浦鹽に分れ、南滿鐵道と東清鐵道とに由りて運輸せらる、近頃兩鐵道の間に運賃率協定の擧あるを以て、日ならずして一般の便益一層增加ずるに至るべし。

滿鐵會社の鐵道收入は開業以來長足の增加をなせり、安東線に於ては目下收支相償はずと雖も、之を差引きて尙多大の收入超過を見る、但し輸送貨物の主位を占むるものは大豆にして、其出荷は主として下半期に在るを以て、輸送貨物の數量及運輸收入は比較的下半期に多くして上半期に少きを免れず、收に其增減を比較せんと欲せば上半期は上半期と下半期は下半期と對照するを適當とす。

| 期間 | 乘車人員 | 貨物噸數 | 收入 | 支出 |
|---|---|---|---|---|
| 四十年度上半期 | 七〇四、三〇〇 | 三七七、五二〇 | 一、〇九五、四三五圓 | 二、七五七、四四六圓 |
| 〃同　下半期 | 八〇七、九二一 | 九六〇、七五六 | 一、三三四、一六八 | 二、三四四、一六八 |
| 四十一年度上半期 | 九二〇、九四六 | 一、〇九二、六九〇 | 一、五七二、七五一 | 二、九八七、五九九 |
| 同　下半期 | 九五七、一九四 | 一、三六八、一三五 | 一、九四四、九二一 | 二、五四四、八六八 |



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社債八百萬磅を英國倫敦に於て募集することゝし、左の數回に分ちて之を募集したり。

| | 第一回 | 第二回 | 第三回 |
|---|---|---|---|
| 元金 | 四百萬磅 | 二百萬磅 | 二百萬磅 |
| 發行價格 | 九十七 | 九十八 | 九十七半 |
| 發行日 | 四十年七月十九日 | 四十一年六月一日 | 四十一年十二月六日 |
| 償還期 | 二十五ヶ年 | 三ヶ年 | 明治六十五年七月三十日 |

此合計手取七百四十九磅にして、日貨に換算し金七千五百二萬八百七十四圓なり、而して明治四十三年一月勅令を以て、更に社債は拂込株金の二倍に達する迄（但し資本總額を超過せざる額）政府の保證を許可せらるゝ事となれり。會社の事業は豫期以上の成功を收め、未だ政府の補給金を受くることなく、年六朱の配當を（政府に對する分は配當せず）なして、尙ほ多額の積立金をなしつゝあり。

會社が政府の引渡を受けたる以後實行したる事業は左に項を分ちて記載せん。

## 第一　鐵道

露國人の敷設せし軌條は五呎の廣軌にして單線なりしが



日本軍隊は內地の三呎六吋狹軌に用ひたる車輛を運轉せんが爲め、相當軌道に改築して之を使用せり、然るに會社は之を引繼ぎたる後四呎八吋半の標準軌道に改築し、且大連蘇家屯間二百三十八哩は之を復線となすの計畫を建て、著々工事を督し、僅に一年間にして之を竣工し、一方廣軌車輛を米國「プールマン」會社に注文し、翌四十一年六月一日より、新車輛を新軌條の上に駛走せしむるに至れり、而して其間一日も新舊兩種の列車を休止せしむることなく、既定の時刻表に依りて發著を行ひ、些の故障なく此の移り替りを行ふを得たり。

是より先狹軌時代に於て滿洲旅行の歐米人は車輛其他設備の不完全に付き、屢々攻擊を試みたりしが、米國式の一二等車、寢臺車、食堂車等を設備するに及んで此の攻擊全く止みたり。

大連、長春間の急行列車は、現今一週三回の往復にして浦鹽「イルクック」間急行車に接續し、大連に於ては上海航路に連絡し、奉天に於ては淸國の京奉鐵道線と接續し、歐亞交通に要する日時は、從前より殆と三分一に減少せら

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り露國より讓り受けたる東清鐵道會社の所有鐵道中、長春以南の幹線及び支線幷に之に屬する一切の權利、特權、財産及び炭坑を金一億圓と見積り、五十萬株の出資として之を拂込み、其他の株式は第一回募集として十萬株を日清兩國人及び清國政府の出資に俟つこととしたるも、清國政府は之に應ずるの意なかりしを以て、日清兩國人より其の申込を受けたるが、其の應募額は實に千七十餘倍の多數に上りたり、尋で第一回拂込として十萬株の株主より額面十分一卽ち一株に付き二十圓宛を拂込ましめ、同年十一月二十六日會社の成立を見たり。

其役員は總裁一人、副總裁一人、理事四人以上、監事三人乃至五人と定め、正副總裁及び理事は政府之を命じ、監事は株主より之を選擧すること勅令の定むる所に依る、會社設立當時の總裁は男爵後藤新平氏、副總裁は中村是公氏なりしが現今は左の如し。

總裁　中村是公　副總裁　國澤新兵衞

理事　清野長太郎　久保田勝美　犬塚信太郎

田中清次郎　久保田政周　野々村金五郎

法學博士　岡松參太郎

監事　中橋德五郎　河上謙一　瀧兵右衞門

馬越恭平　岩下清周

會社は東京に本社を、支社を大連に置き（後本社を大連に移し、支社を東京に置く）尋で四十年四月一日政府出資に係る物件、及び奉天安東縣間輕便鐵道を政府より引受けて直ちに營業を開始せり。

政府出資の鐵道中には新民屯奉天間の鐵道及び附屬建造物をも包含せしが、四十年四月、日清兩國間の新奉、吉長兩鐵道協約に基き、其後之を清國に引渡すこととなりたり。

六日會社の成立を見たり。

日本政府は特に會社に保護を與へ（一）株金の配當が年六朱の割合に達せざる時は政府は之に對して六朱の割合に達するに至るまでは配當を爲すを要せずとし（二）政府の出資に對しては會社が右以上の配當を爲し得るも純益を收むるに至るまでは配當を爲すを要せずとし（三）會社が社債を起すに當りては其元利金の償還に對して保證を與ふる事と定めたり。

會社は鐵道の改築其他の目的に使用する爲め、五分利付



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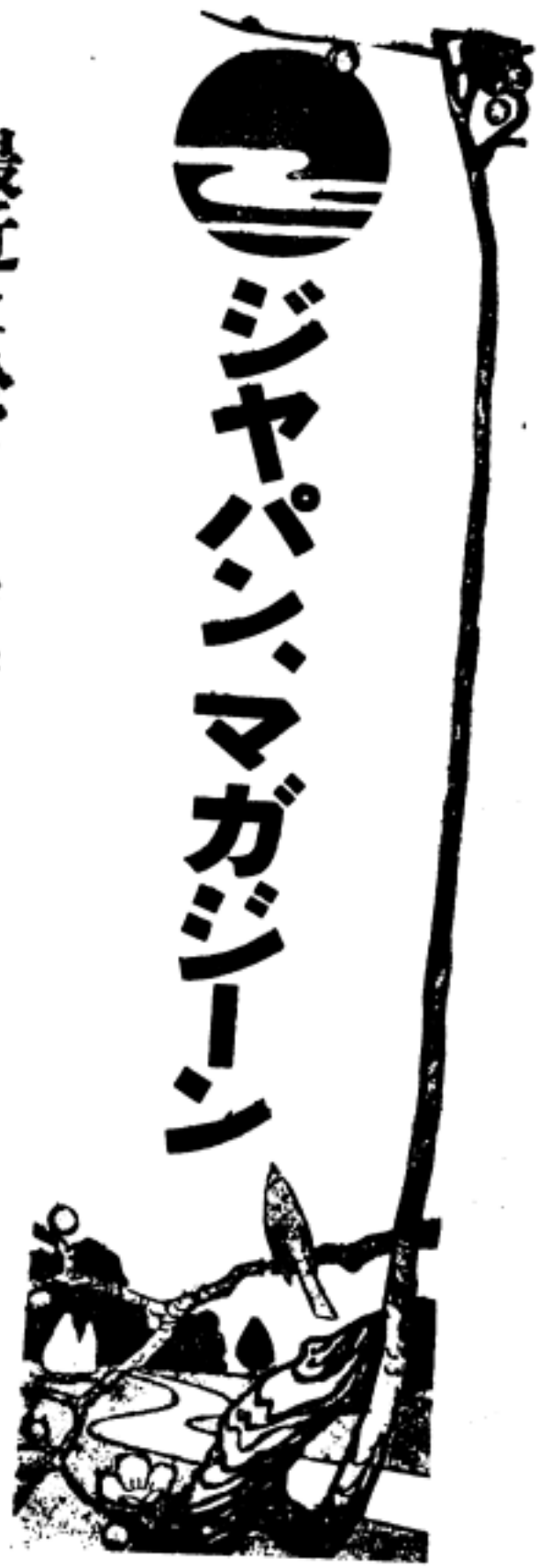


第壹卷
第四號

# 最近に於ける南滿洲鐵道株式會社の事業

南滿洲鐵道株式會社は日本帝國の法律の下に設立せられたる會社にして、南滿洲に於て鐵道業其他之に附帶する事業を經營するものなり、現下に於て其の營業する項目左の如し。

鐵道運輸

大　連、長春間　四三七、七　南關嶺、旅順間一九、三
大石橋、營口間　一三、四　蘇家屯、撫順間三〇、八
奉天、安東縣間　一八八、七

船舶運輸

港灣
採炭撫順、烟臺、
旅館大連、旅順、長春、
電炭大連市街電車、電燈、
瓦斯

地方經營

此の會社は明治三十九年六月勅令第百四十二號を以て設立せられ、尋で政府より會社創立委員の任命あり、同八月定款を定めて認可を得たり、而して株金を二億圓株數を百萬株とし、日本政府は「ポルツマウス」日露媾和條約に依



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畑作には苟も忘るべからざる

窒素肥料 **智利硝石**（硝酸曹達）

●智利硝石普及會は智利硝石肥料の施用法に付御説明と御指導とを爲すものに候

●智利硝石普及會は御申聞に對し、本肥料の施用法説明書を無代進呈可仕候

●智利硝石普及會は本肥料を賣買するものには無之候

●智利硝石普及會は御照會に應じ、本肥料販賣店の名を御通知可申候

本會の發行書（無代進呈）

一肥料改良論（智利硝石使用法説明）
一蔬菜の栽培
一桑の肥料
一煙草の肥料
一茶の栽培
一桃の栽培
一柑橘の栽培
一麻類の栽培

東京麴町區馬場先六番地
**智利硝石普及會東洋本部**
電話本局二九八九番



## 裏告

| 定價 | 部數 | 代價（郵税共） 內地清韓 | 外國 |
|---|---|---|---|
| | 一部 | 五十錢 | 六十六錢 |
| | 十二部 | 四圓五十錢 | 六圓五十錢 |

一廣告料　本誌廣告掲載御希望の方は御一報次第早速掛員差出し御相談可申上候

一前金　本誌代價、廣告料とも凡て前金に願上候

一爲替　は東京市京橋郵便局宛に御振込願上候

一御照會　は凡て往復はがき又は返信料御封入可被下候

一領收證　官廳役所の外は別に發送せず本誌到着を以て證となし可被下候

一宛所　御送金及編輯廣告に關する事項は凡て東京市京橋區山下町十八番地ジャパンアドヴァタイザー社內ジャパン、マガジーン社宛に願上候

明治四十三年五月二十日發行
明治四十三年五月十七日印刷

發行所　東京市京橋區山下町十八番地　ジャパン、マカジーン社
電話新橋二五七〇

發行兼編輯人　東京市麻布區笄町百七十五番地　山下彌七郎
ビー、ダブルユー、フライシャー

印刷人　東京市京橋區山下町十八番地　デー、ビー、マッコーマック

印刷所　東京市京橋區山下町十八番地　ジャパン、マガジーン社

大賣捌所　東京市京橋區山下町十八番地　ジャパン、アドヴァタイザー社

# ジヤパン、マガジーン第壹卷第五號

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幕間……ふ生
四月の商工業界
編輯室の窓から……


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# The Bank of Taiwan, Ltd.

Incorporated by Special Imperial Charter

## Head Office :

TAIPEH, FORMOSA (Taiwan)

| | Yen |
|---|---|
| Capital Subscribed | 5,000,000 |
| Capital Paid-up | 5,000,000 |
| Reserve Funds | 1,710,000 |
| Notes in Circulation | 13,007,234 |

(*The above actual on 31st December 1909*)

At the extraordinary general meeting of the shareholders convened on 26th April 1910, the resolution was adopted for the increase of Yen 5,000,000 to the company's capital making the total capital Yen 10,000,000. By virtue of the statute No. 46 promulgated on 6th April 1910, the limit of the issue of bank notes, for the security reserve funds, was increased from Yen 5,000,000 to Yen 10,000,000

PRESIDENT
KAZUYOSHI YAGIU, ESQ.

VICE-PRESIDENT
TOTARO SHIMOSAKA, ESQ.

DIRECTORS
MUNEYOSHI TATSUNO, ESQ. ISOTATSU KAJIWARA, ESQ.

AUDITORS
KAHEI OTANI, ESQ. KINSABURO KATA, ESQ. RINGIKA, ESQ.

## Branches and Agencies

| | | |
|---|---|---|
| AMOY | CANTON | DAIREN |
| FOOCHOW | GIRAN | HONGKONG |
| HOKOTO (PESCADORES) | KEELUNG | KOBE |
| LONDON | MOJI | NAGASAKI |
| NEWCHWANG | NEW YORK | OSAKA |
| SAN FRANCISCO | SHANGHAI | SHINCHIKU |
| SWATOW | TAICHU | TAINAN |
| TAKOW | TAMSUI | TOKYO |
| YOKOHAMA | ETC., | ETC. |

## LONDON BANKERS

**Parr's Bank, Ltd.** **Yokohama Specie Bank, Ltd.**

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# ジャパン、マガジン

第壹卷第五號

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# THE BANK OF TAIWAN, LTD.

Incorporated by Special Imperial Charter

## Head Office;

TAIPEH, FORMOSA (Taiwan)

| | Yen |
|---|---|
| Capital Subscribed - - - - - - - - - - - - - - - | 10,000,000 |
| Capital Paid-up - - - - - - - - - - - - - - - - | 6,250,000 |
| Reserve Funds - - - - - - - - - - - - - - - - | 1,800,000 |

PRESIDENT
KAZUYOSHI YAGIU, ESQ.

VICE-PRESIDENT
TOTARO SHIMOSAKA, ESQ.

DIRECTORS
IYETOSHI SADA, ESQ.
ISOTATSU KAJIWARA, ESQ.
MOTONARI NINOMIYA, ESQ.

## Branches and Agencies

| | | |
|---|---|---|
| AMOY | CANTON | DAIREN |
| FOOCHOW | HONGKONG | KEELUNG |
| KOBE | KAGI | LONDON |
| MOJI | NAGASAKI | NEWCHWANG |
| NEW YORK | OSAKA | SAN FRANCISCO |
| SHANGHAI | SWATOW | TAIHOKU |
| TAINAN | TAKOW | TAMSUI |
| TOKYO | YOKOHAMA | ETC., |

## LONDON BANKERS

**Parr's Bank, Ltd.** **Yokohama Specie Bank, Ltd.**

## Tokyo Branch:

No. 1, Gofukucho Nihonbashi-ku,

**Telephone Nos. 227 & 228 Honkyoku.**

**K. YAMANARI, Manager.**

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# THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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PROPRIETOR Seishin Hirayama

MANAGER Y. Bryan Yamashita

EDITOR Kathryn Rucker

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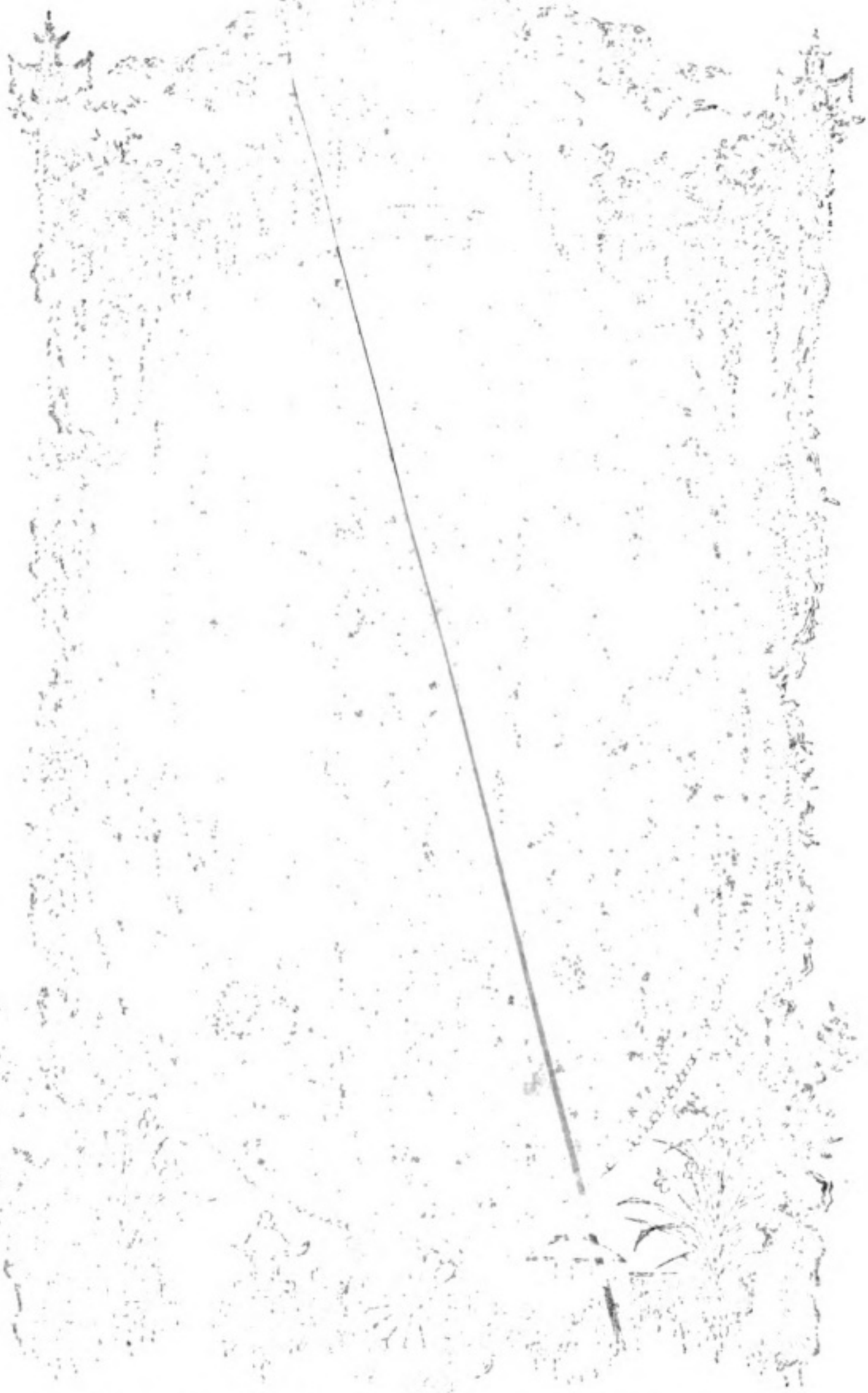

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**HER IMPERIAL HIGHNESS THE CROWN PRINCESS OF JAPAN**

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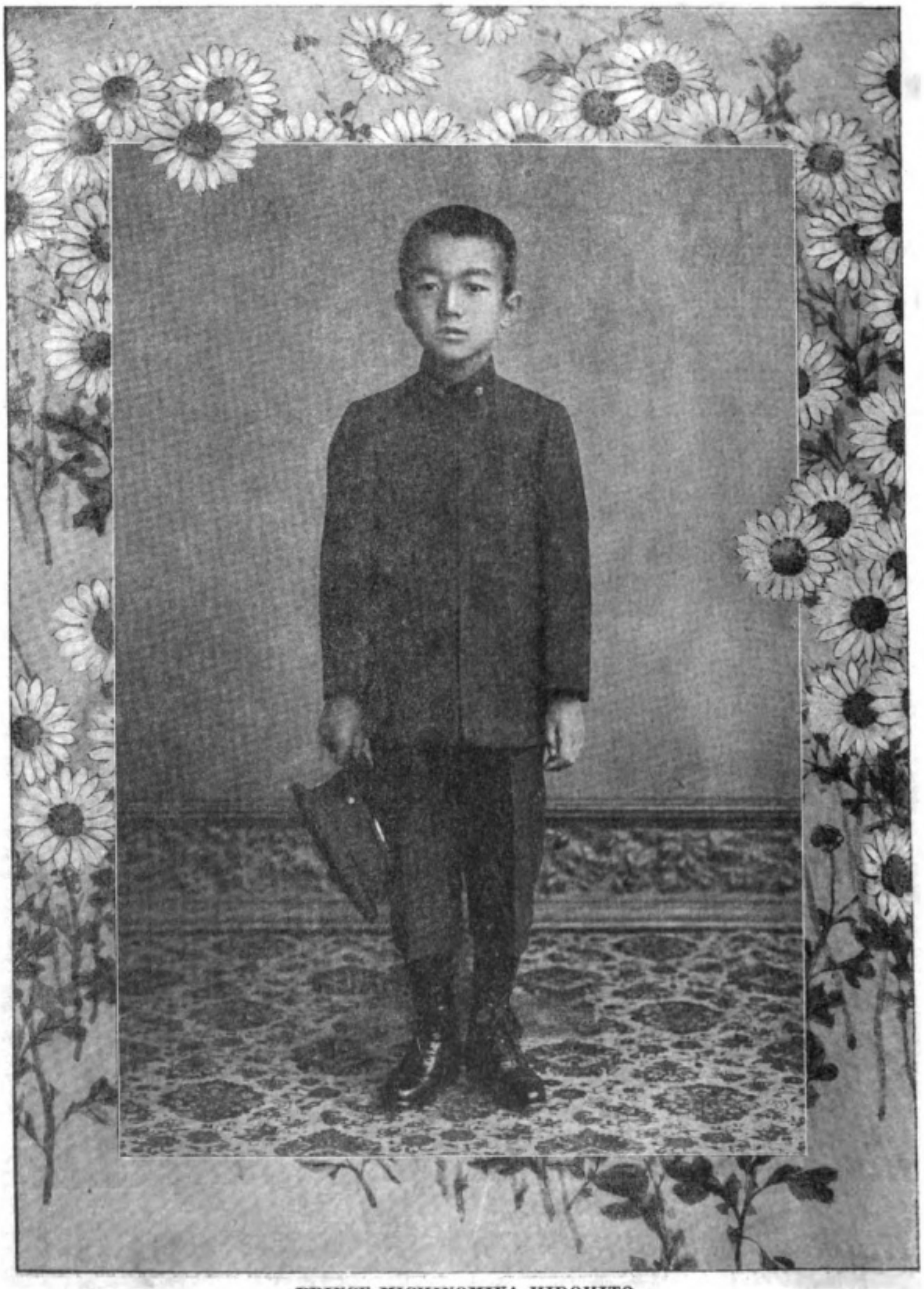

PRINCE MICHINOMIYA HIROHITO

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THE JAPAN MAGAZINE

VOLUME ONE NOVEMBER, 1910 NUMBER SEVEN

# HIS IMPERIAL HIGHNESS THE CROWN PRINCE OF JAPAN AND HIS FAMILY

THE present Crown Prince of Japan, His Imperial Highness Prince Yoshihito, was born in Tokyo, August 31, 1879, the third son of His Imperial Majesty, Emperor Mutsuhito. His two elder brothers having died in infancy, Prince Yoshihito was proclaimed Crown Prince at the age of ten, in 1889.

He was educated at the Peers' School in the capital city, taking special interest in foreign languages, of which he speaks English and French fluently. Like most cultured Japanese, he writes poems; he is much interested in art, but is not himself an artist.

He was married at the age of twenty-one, to the fourth daughter of Prince Kujo Michitaka, Princess Sadako, who was five years younger than the Crown Prince, the wedding taking place on May 23, 1900.

The Prince is Lieutenant General of the army and Vice-Admiral of the navy, and his chief interests are concerned therewith; he is little seen in public except at military or naval functions.

He is particularly fond of horses and dogs, and his favorite pastime is horseback riding. Though not a member of any club, and keeping neither a yacht nor an automobile, the Prince is an active and progressive man, and is well liked among his friends, of whom he has many.

Her Imperial Highness, the Crown Princess was educated at the Peeress's School, and is talented in literature and music, being a writer of verse and an accomplished pianist, as well as playing the violin and Japanese harp, the *koto*.

She is especially fond of Chinese classics, and literature may be said to be her favorite diversion, though she interests herself greatly in domestic education for women, and has given much time and thought to promoting the study of household affairs, weaving, and the making of silk. She speaks French very well.

Their Highnesses wear European dress except on rare occasions, it having been adopted at Court. They also live in foreign style, the palace which they occupy having many foreign rooms. The new palace called the Crown Prince's Palace is entirely foreign in architecture and furnishing, but this will not be occupied by Their Highnesses, it having been built for the special purpose of entertaining visiting foreign princes.

They care little for society and seldom entertain, but keep a large retinue of servants. Their travels have been confined to the home land, with the exception of a visit, by His Highness, to Korea.

The eldest of the Imperial grandsons was born April 29, 1901, and bears the name of Michinomiya Hirohito; his brother, Atsunomiya Yasuhito, is little more than a year younger, having been born June

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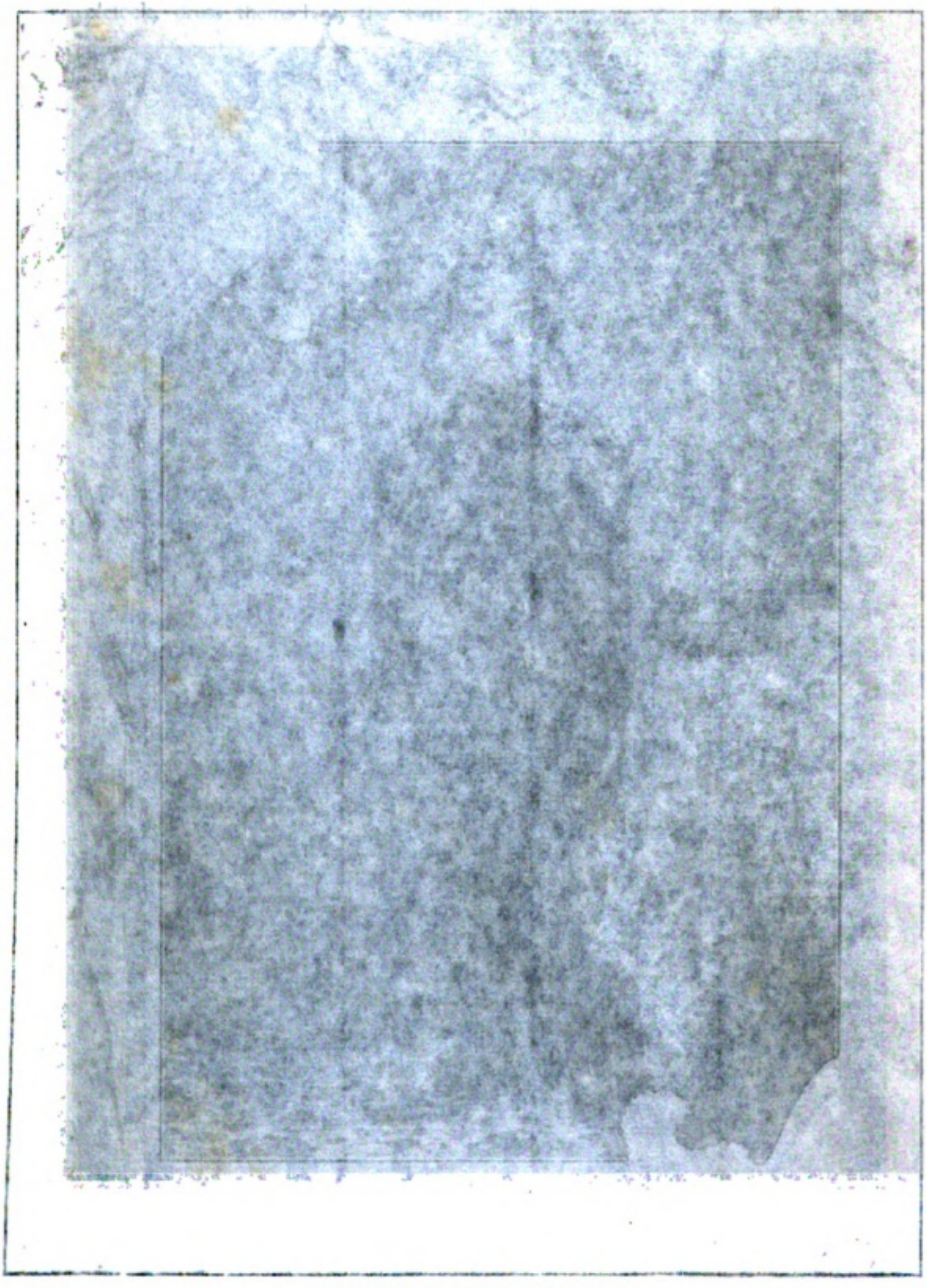
25, 1902, and the third of this family of sons first saw the light January 3, 1903 and is called Tsunenniya Nobuhito; all were born in Tokyo.

The three young princes live in the detached palace at Aoyama, the daily



PRINCE ATSUNOMIYA YASUHITO

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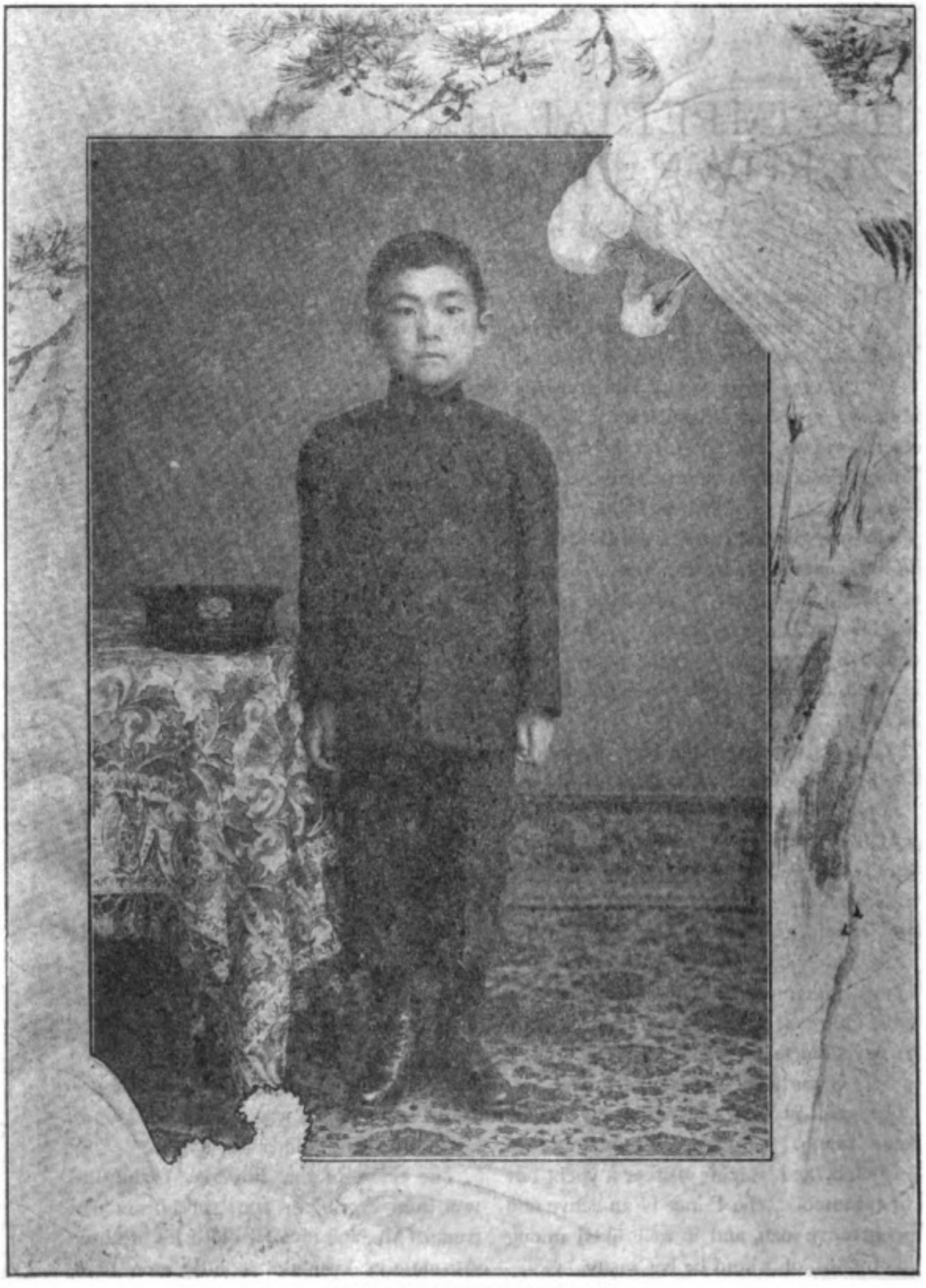
The three young princes live in the detached palace at Aoyama, the daily



PRINCE ATSUNOMIYA YASUHITO

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routine being about the same for each, and of a most simple and wholesome nature. They rise regularly at five forty-five o'clock, dress themselves, the two elder boys in their school uniforms, and the youngest in the loose uniform of the naval cadet; pay their respects at a distance to Their Imperial Majesties, and to their

PRINCE TERUNOMIYA NOBUHITO

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PRINCE TSUNENOMIYA NOBUHITO.

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parents, the Crown Prince and Princess, then go for an hour's walk in the palace gardens, after which they are attended by the Court physician, and then breakfast, usually upon milk, bread, eggs and oatmeal.

After breakfast, they repair to their study, where they prepare the day's lessons, and each has a plain table without drawers, and of native manufacture, upon which he places his books and pencils and perhaps a simple vase for flowers, with all of which they have been noted to take particular care in arranging and keeping neat, Prince Tsunenobu exerting himself never to be behind his brothers in performing any of the day's duties.

The two older boys are daily attending at the Peers' School and the young est is taught at a kindergarten within the palace compound, though not specially intended for the prince, who is accompanied by two young noblemen, boys of the same age, sons of Viscount Sugata and Baron Hisatake Kuroda, their studies and exercises being in common.

Prince Michinomiya is in the third class in the primary course at the Peers' School, having twelve classmates, and his brother Prince Atsunomiya, is one of sixteen in the second class of the same department. They are both exceptionally bright, and in the last yearly examinations they received the highest grades ever obtained in arithmetic by any student in the school, as well as excellent standing in all other studies.

At luncheon, which is taken at school, the young princes are assigned a special room, which is about the only distinction made between them and others in attendance, beside the emblem of the school worn upon the cap, which is a cherry blossom in gold, except for the princes, who use instead, the usual Imperial crest, or sixteen petalled chrysanthemum.

They return from school at two, and have an hour or so for recreation; the bath is taken at four; at five dinner is served, partly of native and partly of foreign food, rice invariably being one of the dishes, and in no case is foreign food served exclusively.

Seven thirty is the hour for retiring in winter, eight in summer, before which the princes take pains to place at hand all the books et cetera required at school the following morning.

The boys are all fond of games and sports, their interest at present being centered in the national sport of wrestling, they having recently visited the newly built wrestling hall, Kokugikwan, at Ekoin. A favorite game with them is football, a kind, of course, different from the English game, and called *Kikkiw* in Japanese.

The vacation is usually spent at the Imperial Villa, at Hayama, where the princes enjoy various outings and exercises especially swimming, which the larger boys do very well, and the little one with the aid of a buoy.

The princes enjoy going in the kitchen gardens and gathering vegetables such as radishes, cucumbers, and egg plants.

Clad in their Khaki uniforms, they take long walks with one or two attendants, visit the Morita shrine, or wander along the seashore. During the past summer they went on an excursion a-field with their schoolmates and made a collection of butterflies, securing some forty varieties. The older boys devote two hours a day to study under their master, Mr. Hamo Kinsaku, but no systematic course is followed as at school, the plan being to bring them close to nature and her object lessons.

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parents, the Crown Prince and Princess, then go for an hour's walk in the palace gardens, after which they are attended by the Court physician, and then breakfast, usually upon milk, bread, eggs and oatmeal.

After breakfast, they repair to their study, where they prepare the day's lessons, and each has a plain table without drawers, and of native manufacture, upon which he places his books and pencils and perhaps a simple vase for flowers, with all of which they have been noted to take particular care in arranging and keeping neat, Prince Terunomiya exerting himself never to be behind his brothers in performing any of the day's duties.

The two older boys are in daily attendance at the Peers' School and the youngest is taught at a kindergarten within the palace compound, though not specially intended for the prince, who is accompanied by two young noblemen, boys of the same age, sons of Viscount Sagara and Baron Hisatake Kuroda, their studies and exercises being in common.

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IMPERIAL PALACE AND GARDEN, KYOTO

# IMPERIAL PALACE AND CASTLE, KYOTO

KYOTO became the capital city of Japan in 794 A.D., Kwammu, the reigning Emperor having twice removed his seat of government; first from Nara, which had been the capital from the beginning of the eighth century, to Nagaoka, thence to the village of Uda, which he chose to call Heian-jo, or the City of Peace, but to which popular preference gave the name of *Miyako*, chief city, and finally *Kyoto*, which is the Chinese word having the same meaning, and in fact, the city was planned after the Chinese Imperial metropolis.

The Palace is situated in the northern extremity of the city, which extends some three and a half miles from north to south, and less than three from east to west, and occupies a rectangular site about fifteen hundred by a thousand feet, surrounded by a high plastered wall with a tiled roof purely Japanese in character, the tiles being ornamented with the sixteen petalled chrysanthemum, and the wall bearing five white horizontal lines which designate it as Imperial property. Just outside the wall is a moat some eight or ten feet in width and several feet deep; then, broad, gravelled roadways over two hundred feet wide, beyond which, separated by a low fence, is an extensive park of pines and other evergreens, as well as numerous cherry, maple, and ornamental trees.

The principal entrances are at the four sides, through huge gates of regal appearance, with heavy ornamental iron work; the main one, facing the south, called *Kenreimon*; *Kensumon*, *Kishomon* and *Sakuhiemon*, being respectively the east, west,

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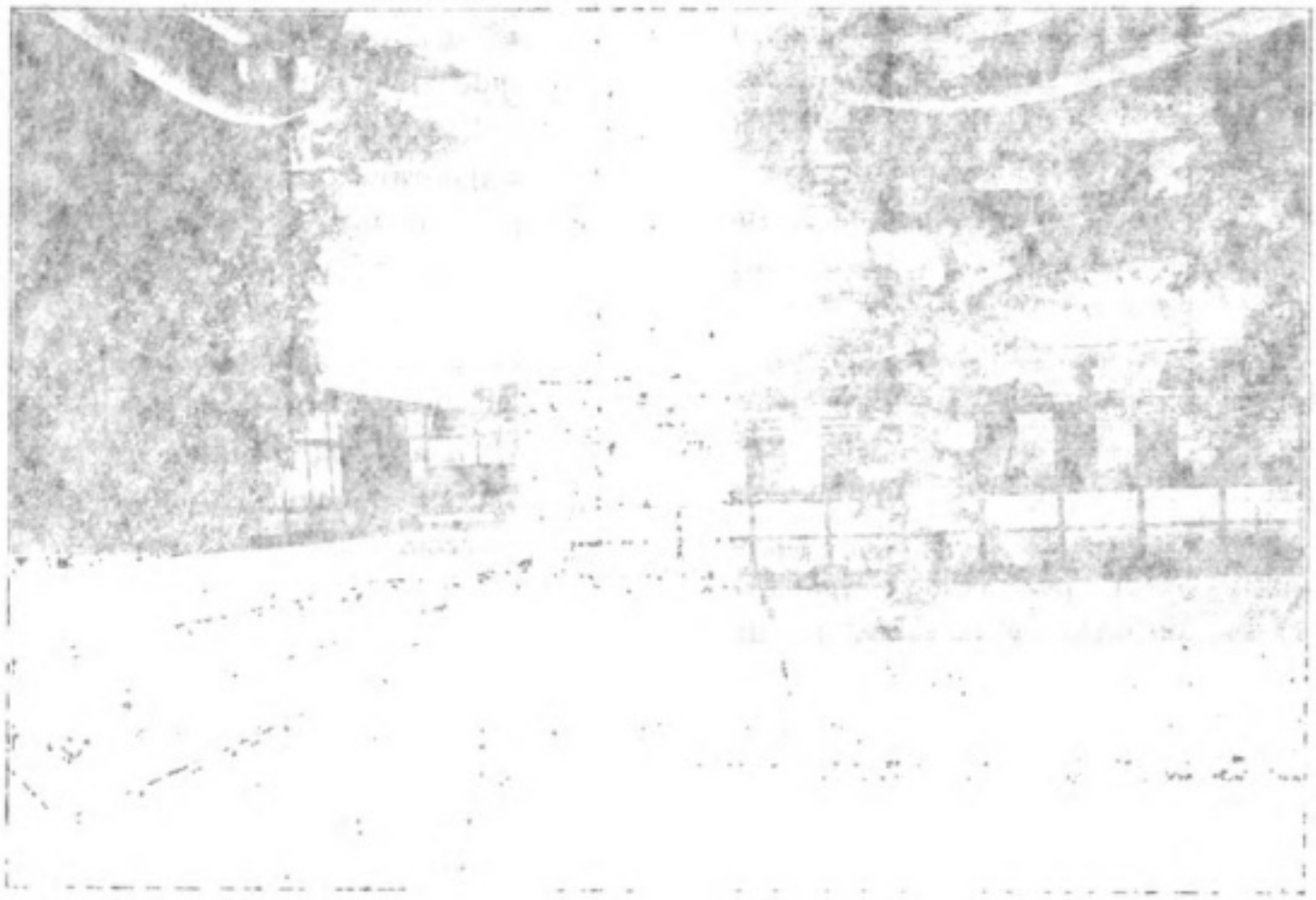
# PALACE AND CASTLE, KYOTO
# IMPERIAL

IMPERIAL PALACE AND CASTLE, KYOTO



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KYOTO PALACE

and north gates; there are also several lesser ones.

Within the walls there is a mass of buildings standing over nearly thirty acres of ground, and charming gardens exquisitely laid out, in the construction of both of which the highest Japanese talent and art were employed, the result being one of simple elegance and beauty of scene and harmony and solemn grandeur.

The original Palace was destroyed by fire in 1177, after which the Capital was removed to Tokiwara, but shortly was again transferred to Kyoto, and the Palace restored as nearly as possible in the same style. This is fortunate circumstance of construction by fire was many times practised, the present edifice having been built after the great conflagration of 1854, so that its decorative features represent the work of the great artists of the middle period of the Kano, Tosa, Kishi, and Hara schools.

The name of every tree and stone, as well as gate, court, corridor and chamber, has been bestowed for specific reason, and with special meaning arising from some peculiar condition or circumstance attaching thereto, and much sentiment is shown in reverence and admiration for particular incidents of that nature, and in continuing the same through centuries.

The largest and most important room in the Palace is the Shi-shiu-den (literally, purple hidden hall), in which all Court functions were performed, the coronation of the present Emperor having taken place there; and sacred festivals and other ceremonies of a similar nature have been celebrated in this splendid chamber.

The Shi-shiu-den faces south, and is one hundred twenty by sixty odd feet. Its floor is of polished wood of a dark rich color, the boards being twelve or four inches in breadth and very heavy.

Seiryo Shoji (screens of the sages), form the decoration of this apartment, being copies of the original portraits of ancient Chinese sages up to the Tang dynasty, executed by Kose-no-Kano-oka in 834 A.D. There are four panels on either side, and four pairs on each, thirty *two* personages being represented. These copies

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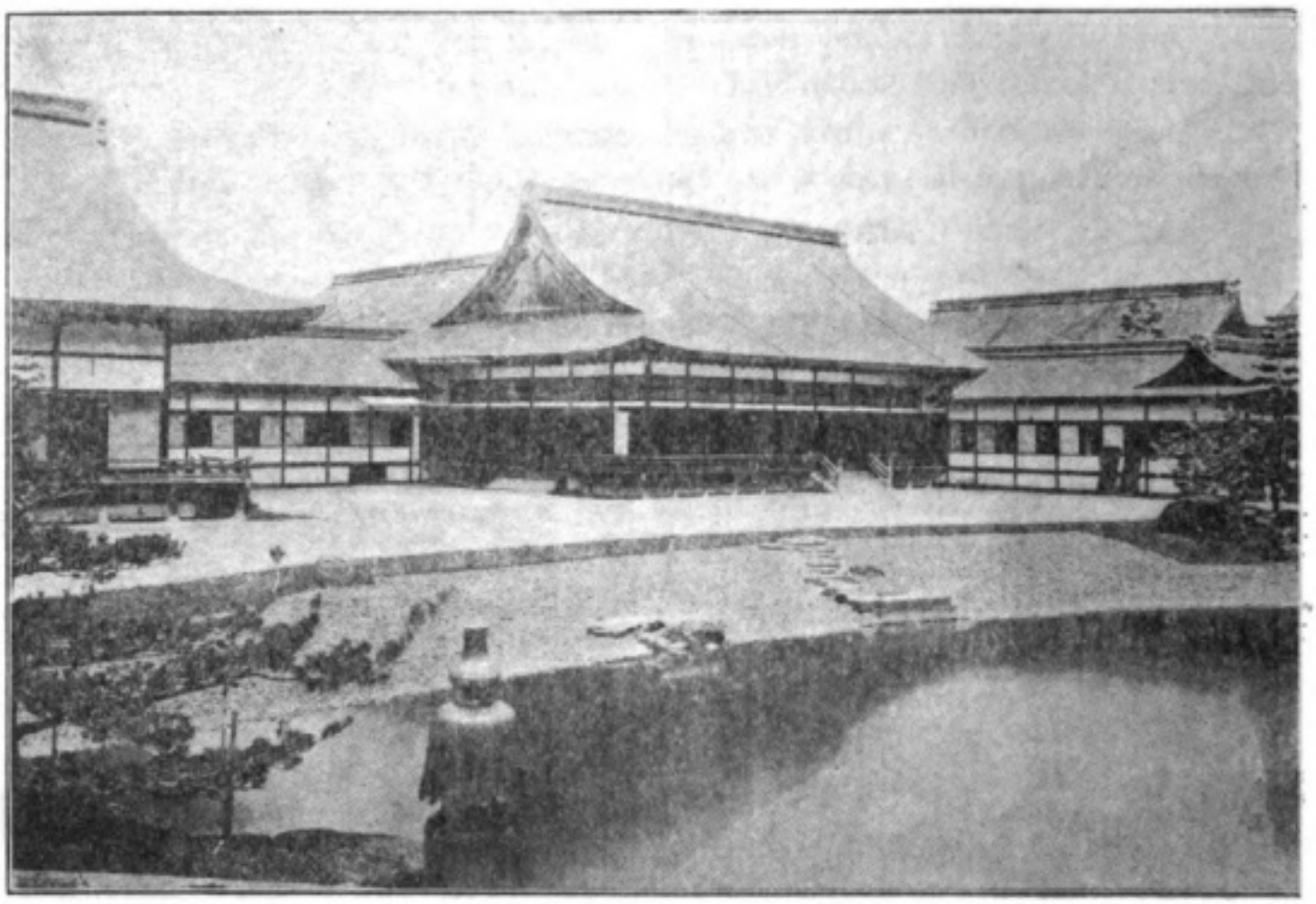

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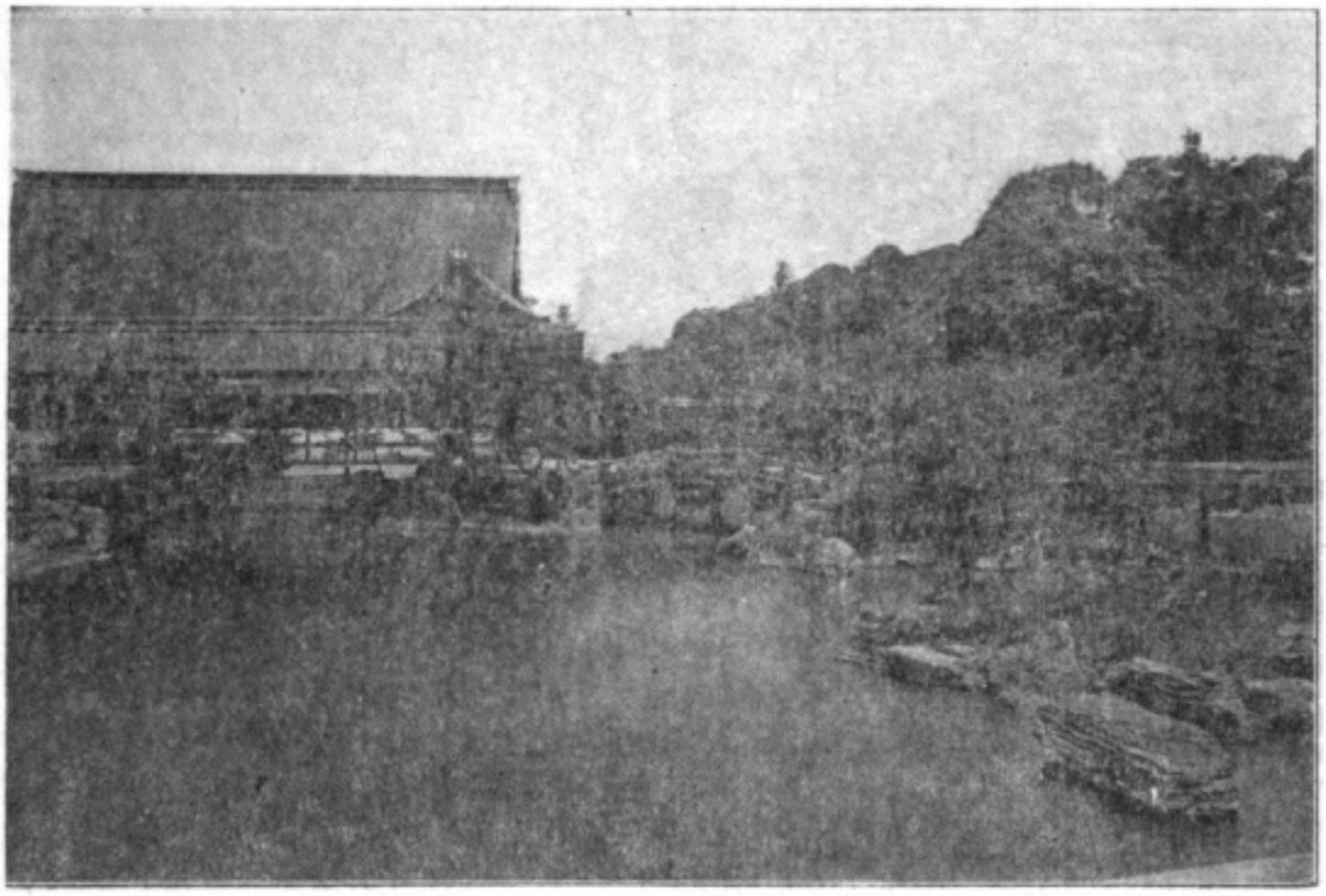

AND GARDEN

were painted by the famous Kano Norinobu.

The throne is the most interesting feature of this great hall, situated in its northern extremity upon a dais, an oriental chair occupying the centre, and on either side are stools upon which were placed the sacred Imperial sword and jewel, guarded in front by a lion and a unicorn. Heavy white silk curtains, with a peculiar pattern in black, restricted to Imperial use, hang about the throne, lending impressive dignity.

The central part is known as *Gaku no ma*, or chamber of the tablet, there being suspended there a tablet with the three Chinese characters, *Shi-shin-den*, written by the distinguished literati, Kamo Hoko.

Leading down into an open, sanded court is a flight of steps, fifteen in number, representing the various ranks of Court officials; those below rank not being allowed to ascend into the royal hall, were called *ji ge* (lowest ground); those of rank, *den jo bito* (superiors, or persons of hall quality).

In this court are two trees, one to the right, called *Ukon no Tachibana*, noble wild orange tree, and to the left, *Sakon no Sakura*, cheery tree of rank.

The *Seiryo-den* (hall of purity and coolness), so named because of a stream of water flowing at its very door, is considered of next importance; the dimensions of its largest apartment are about sixty-five by forty-five feet.

This was formerly the usual residence of the Emperor, but latterly was used for Shinto ceremonials and on festive occasions, the New Year's Day Worship of the Four Quarters taking place there.

In order that the Emperor might not have to quit the house to worship his ancestors upon the earth, one portion of this chamber was cemented, and upon this, fresh earth was strewn each morning for that ceremony.

The construction of this building is of the same material as that used for Shinto temples, the wood of the chamæcyparis, and the roof is of heavy shingles, with tiles on the ridge only. In both the *Shi-shin-*

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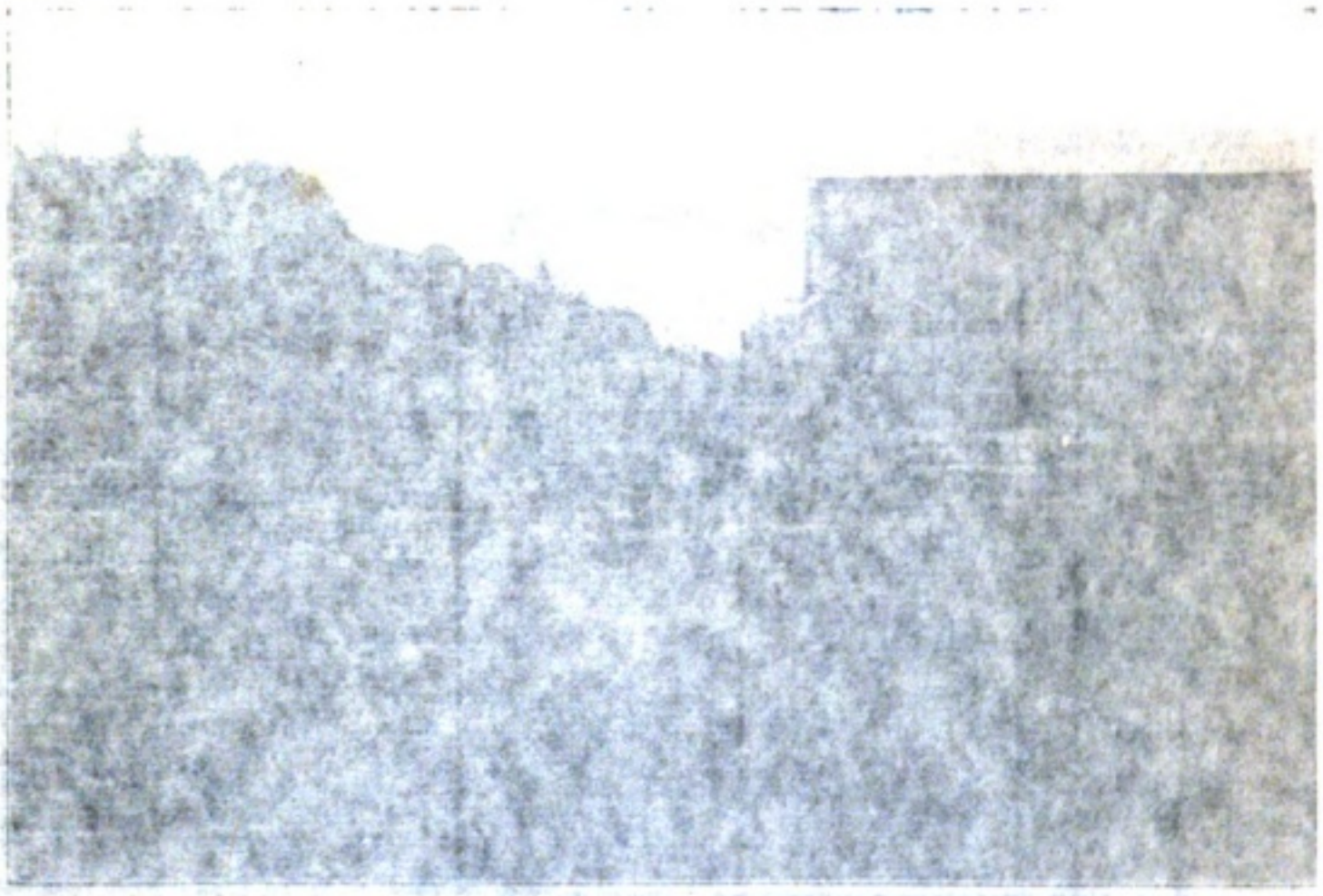

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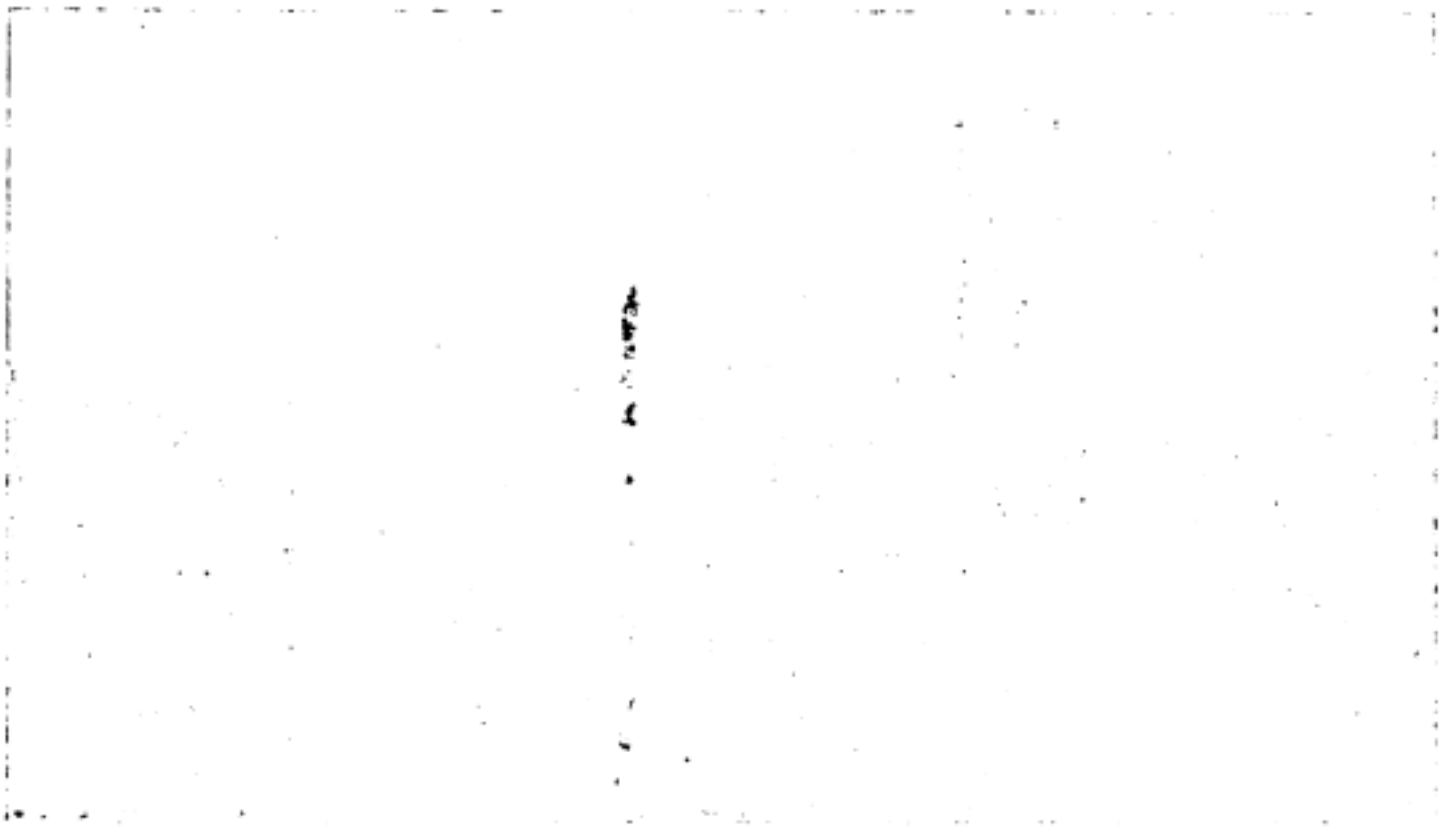

[illegible]

*Ōw* and the *Sōjōmōw*, noticeable features are the double-hinged doors, and the heavy shutters that swing up and are held open by iron rods which hang from the roof. The metal work is all of particular interest, and splendidly wrought in artistic ornament.

In the Emperor's suite, two rooms in the east and five in the south are termed *Hiwawa*, or day time apartments; a small room twelve feet square, which lies to the north is called *Yawaguchi*, or apartment of the night. Another small room on the west side, about six by twelve feet, where His Majesty's meals were [illegible] is called *Ahiwawa*.

The *Jiwawa*, or sliding wall panels, in these apartments are mostly conventional paintings by Tosa Mitsuiyo.

In the *Hiwawa*, or Palace of the Day, there are two sets of mats (*Jatawa*) covering the floor, which are of a special kind used only in the Imperial Court. They are characterized by the binding being white, in place of black or red, embroidered with flower designs. The Imperial seat is of rich silk brocade. At the right is a sword, the handle of which is always toward the west, and the scabbard toward the north. Near by is a Chinese ink case, in which is an ornamental ink slab and a receptacle for water; the [illegible]

[illegible] FUSUMA, BY KENZAN KISHI, KYOTO PALACE

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NIKWAMON (SUNFLOWER GATE), KYOTO PALACE

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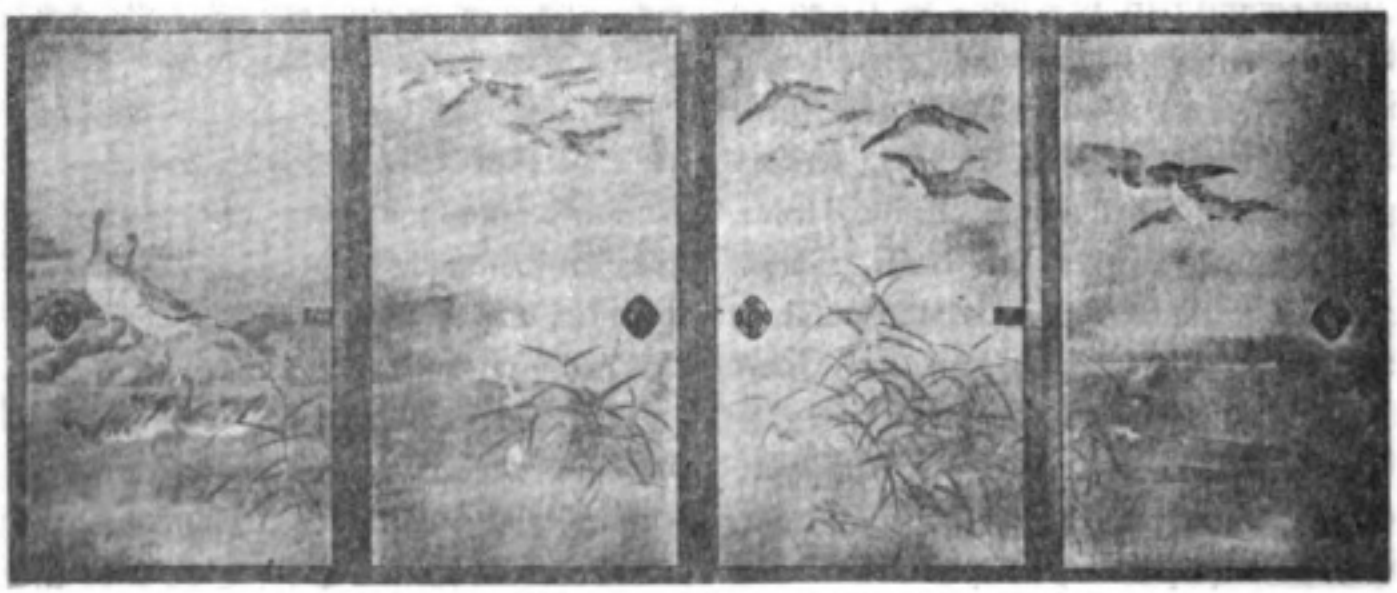
In the *Hirunomashi*, or Palace of the Day, there are two sets of mats (*tatami*) covering the floor, which are of a special kind used only in the Imperial Court. They are characterized by the binding being white, in place of black or red, embroidered with flower designs. The Imperial seat is of rich silk brocade. At the right is a sword, the handle of which is always toward the west, and the scabbard toward the north. Near by is a Chinese ink case, in which is an ornamented ink slab and a receptical for water; there are



WILD GEESE FUSUMA, BY RENZAN KISHI, KYOTO PALACE

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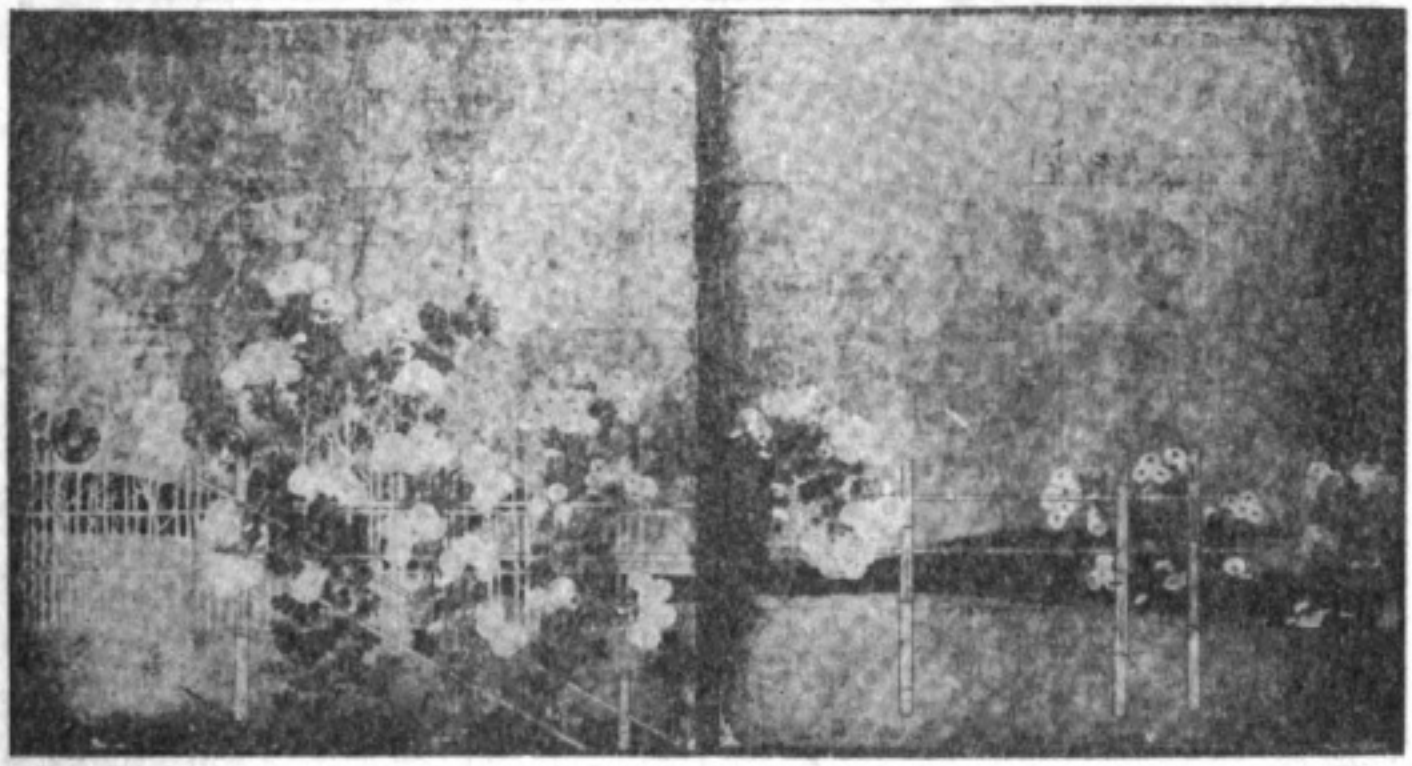

GOLD LEAF FUSUMA IN CHRYSANTHEMUM ROOM, KYOTO PALACE

also a bronze lion and spaniel.

This apartment is fitted with rain doors *haginoto*, and sliding screens, *araumi no shoji*, on one side of which appear pictures of long-armed and long-legged men walking in a rough sea; on the other, fishermen on the river Uji, painted by Tosa Mitsunaga. On other screens are pictures in Chinese ink, with ornaments in *shakudo*.

At a little distance from this is a room for the Court nobles. Adjoining the *Shishin-den* on the east is the *Giyo-den*, besides which there are several other apartments connected by corridors, the chief being the Emperor's study, *O Gakumonjo*, in which lectures were given, and assemblies for the study of poetry and music gathered by royal favor. It is connected with the August Three Rooms, the Minor Palace, and the usual residence of the Emperor. This building is of *hinoki* timber, and the roof thatched with *hinoki* bark; it is rectangular in shape and faces the east. In it are the *Gedan*, or lower hall, for less important personages, the *Chudan*, or middle hall for the nobility, and the *Jodan*, or upper hall, for the Emperor, these forming the Audience Chamber.

The *fusuma* of these rooms were painted by Hara Zaisho and several contemporaries, and represent Chinese scenes, a great preference having been given deep

FLOWERS AND BIRDS, BY GANTAI—EMPRESS'S APARTMENTS, KYOTO PALACE
*(Fusuma illustrations courtesy of Shimbi Shoin)*

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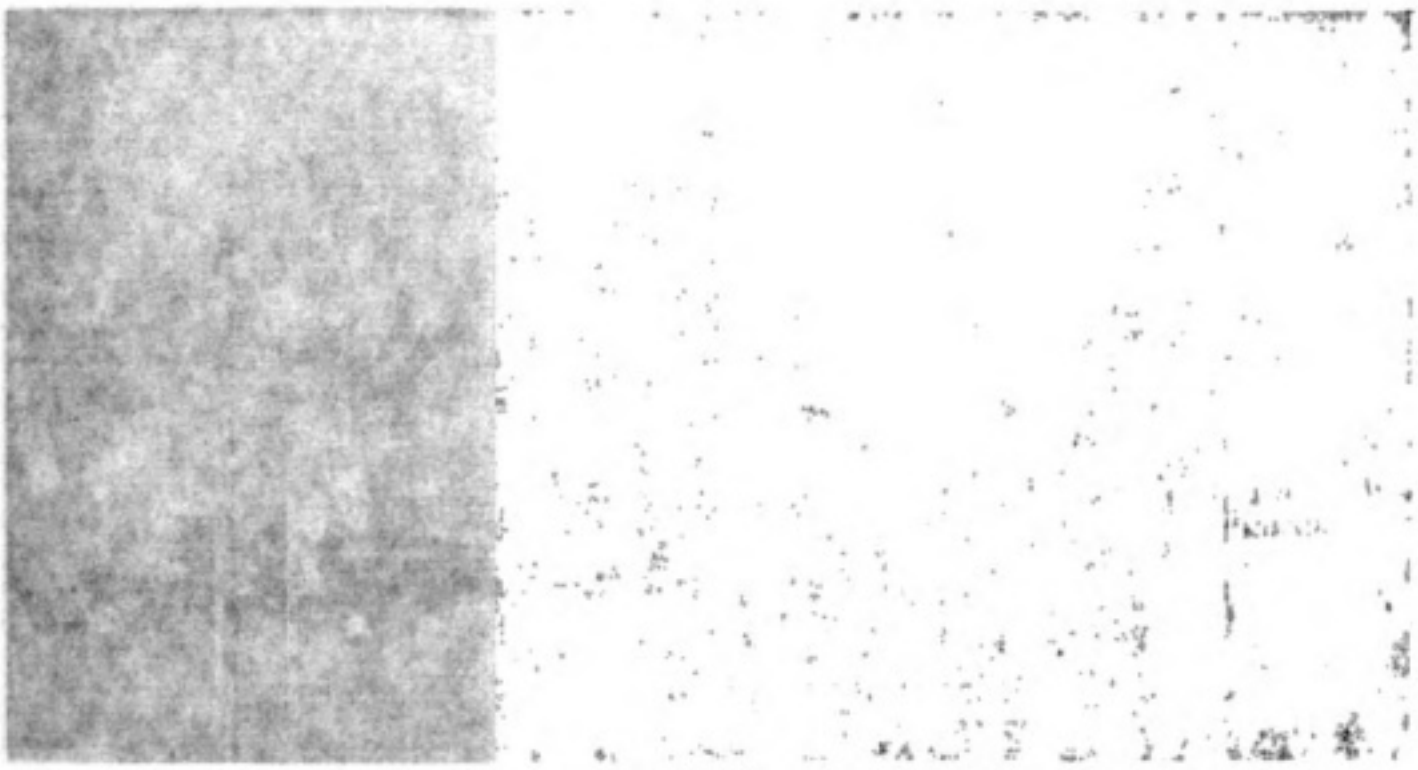

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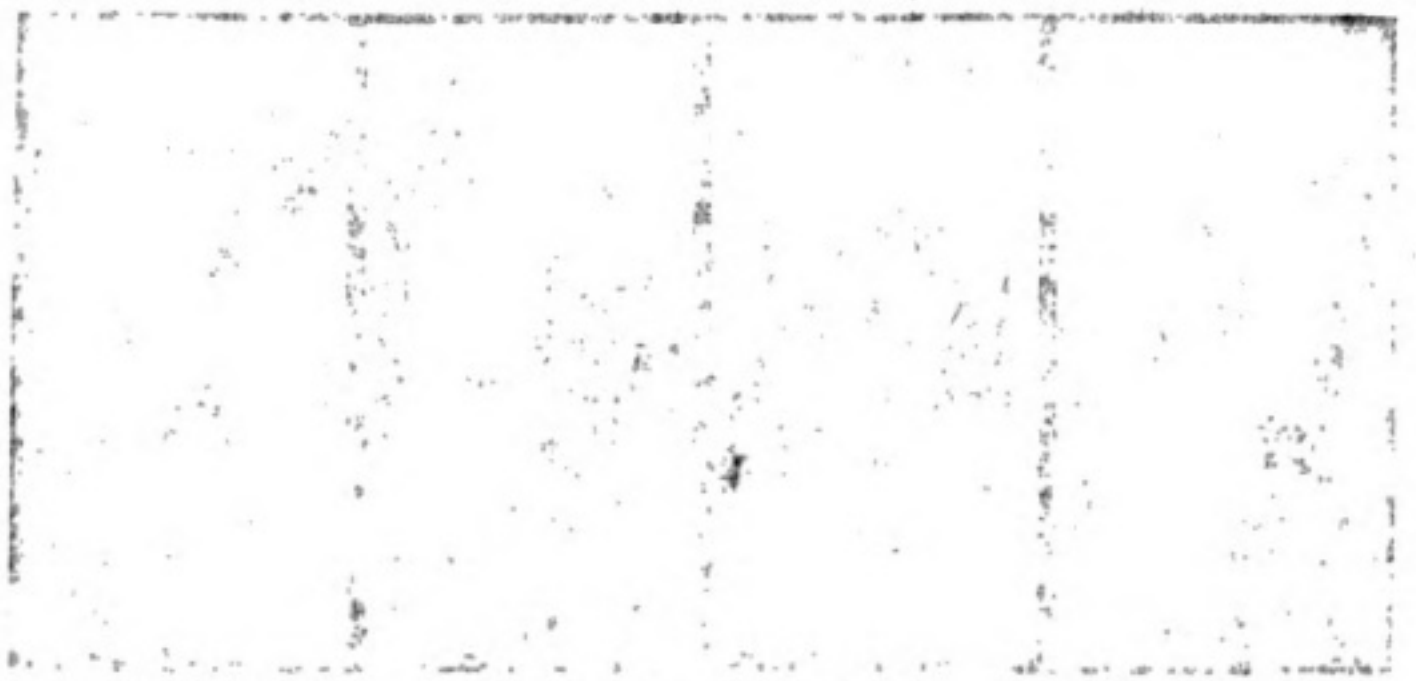

FLOWERS AND BIRDS, BY GANTAI — EMPRESS'S APARTMENTS, KYOTO PALACE
(*Fusuma illustrations courtesy of Shinbi Shoin*)

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[illegible] AT WAKANOURA, BY RAISHO NAKASHIMA

blue and white in their interpretation. The coffered ceilings are also decorated in color.

Other apartments here are appropriately named according to the subjects chosen for their decoration, such as the "Rose Room," the "Chrysanthemum Room," the "Wild Geese Room" etc., and in these are the best examples of Japanese art of that period.

The *fusuma* with the chrysanthemum paintings are about six by twelve feet, with a background of gold leaf, which years have softend and enriched in color, with white chrysanthemums falling in careless profusion over their bamboo trellises. These paintings are by the famous Naonobu Kano, who at the age of seventeen, on account of his talent, was received in audience by Iyemitsu Tokugawa, and afterwards appointed artist to the Shogun's Court, and by command of the Shogunate became the head of his family, notwithstanding he was the second son. Later he was summoned to Yedo (Tokyo), and became a teacher in the Shogun's family. His work surpassed in both draughtsmanship and technique, being done with consummate skill and boldness.

The decoration in the room with "Wild Geese," by Renzan Kishi, who was a pupil, afterwards the son-in-law, of Ganku Kishi, was executed at the command of the Imperial Household, and is considered his best work. It is marvellous in detail, but less bold than that of others of the same school. The panels are in color, on paper powdered with gold.

Another suite of the Palace consists of eleven apartments, and is called *Tsune Goten*. For six hundred years after the thirteenth century, generation after generation of Japanese rulers lived and died here, and it is the residence of the present Emperor when in Kyoto.

Worthy of special mention are three *fusuma* of the *Tsune Goten*, by Raisho Nakashima, done in monochrome upon paper. These panels are six and a half by nine and a half feet, and present a scene from the coast at Wakanoura. They show [illegible] to be a modern master of most [illegible] and lofty conceptions.

In the *Ko Goshi*, or Minor Palace, are three rooms facing the garden, decorated by Tosa Mitsukiyo, with noted scenes in pure Japanese style, with descriptive poems appearing at various intervals; episodes in

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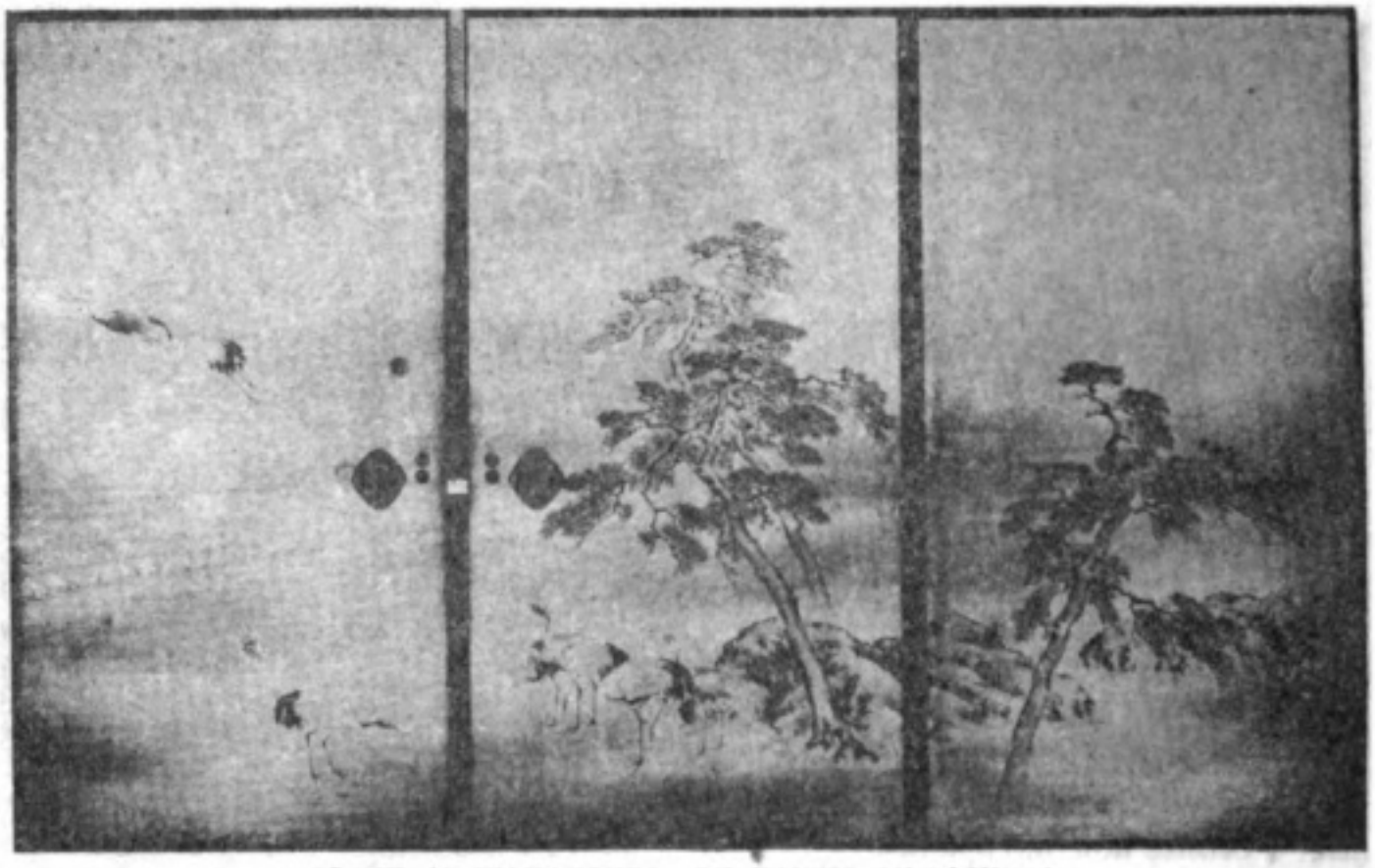

SCENE AT WAKANOURA, BY RAISHO NAKASHIMA

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In the *Ko Gosho*, or Minor Palace, are three rooms facing the garden, decorated by Tosa Mitsukiyo, with noted scenes in pure Japanese style, with descriptive poems appearing at various intervals; episodes in

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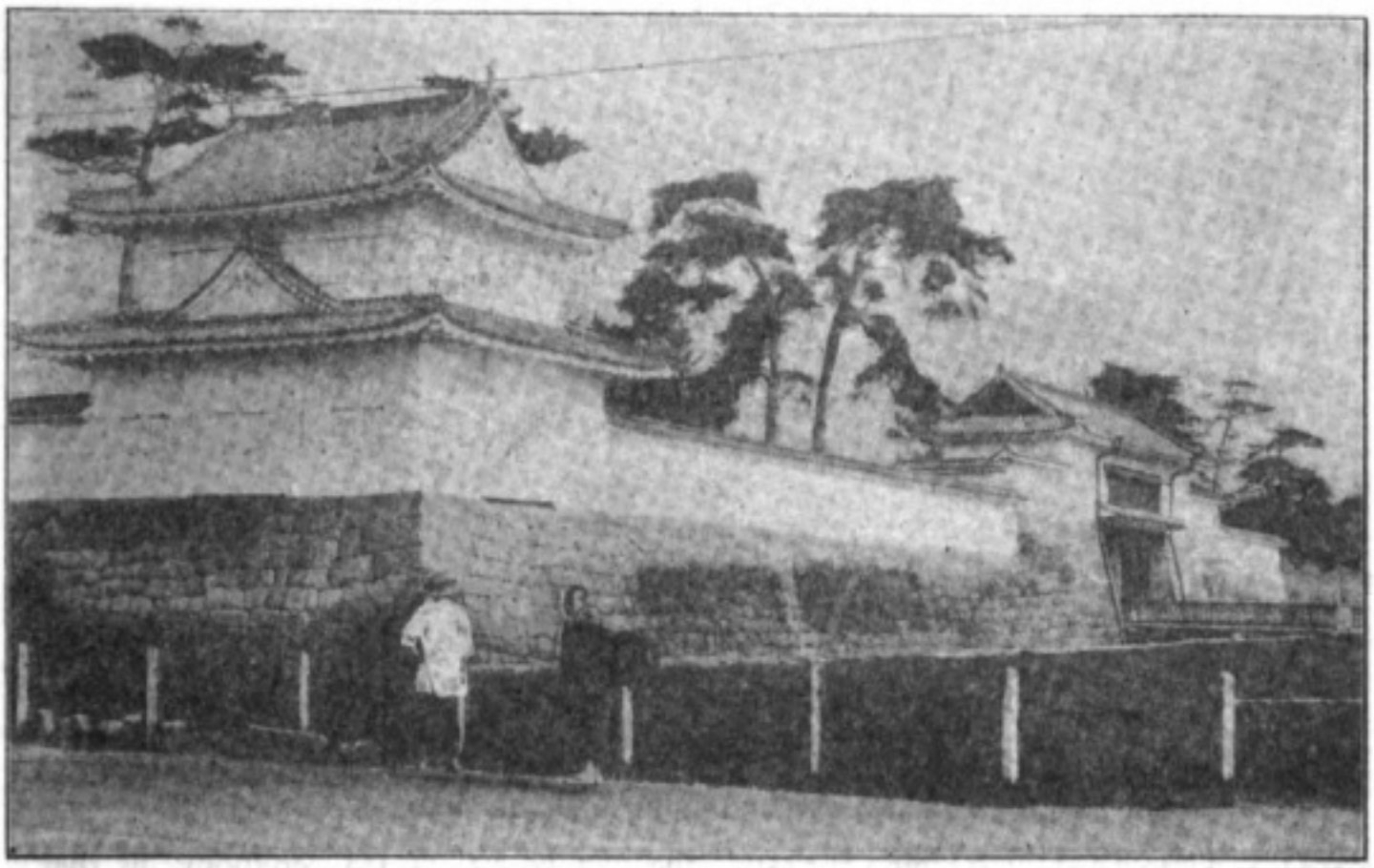

NIJO CASTLE WALL, KYOTO

Chinese poetry are also portrayed, the whole being in brilliant colors, the vivid blue of the clouds, interpreted in broad conventional stripes, predominating. The exterior shows a series of paintings representing the twelve months of the year.

The Empress's apartments, situated in the northern part of the Palace compound, are of the same general style, the appointments being true Japanese. Notable among the decorations here are two *fusuma* in stippled gold, with paintings which rank among the masterpieces of Gantai. The subject, "Flowers and Birds" is executed in wonderful detail and is full of life and spirit, the coloring masterful. They measure about six by twelve feet.

There were also other suites for the use of other members of the Imperial family, and the *Kashiko-dokoro*, or Fearful Palace, which held the Sacred Mirror of the Sun Goddess, before it was removed to the mausoleum of Jimmu Tenno. The greater number of these, however, were razed, upon the removal of the capital to Tokyo. There are still remaining several *kura* (fire-proof treasure houses), which were built in 1585.

Almost in the centre of the city, north and south, but to the extreme west, is situated Nijo Castle, a superb example of the height of elegance and splendor to which the powerful Japanese of the latter part of the sixteenth century had risen, the very founder of the Tokugawa Shogunate, Ieyasu, having built this brilliant stronghold, in 1601, for his residence whenever visiting the Imperial city. Not many years after Nijo Castle was erected, the keep of Fushimi castle, Hideyoshi's famous palace, and certain portions of that structure (notably, especially beautiful *ramma*, carvings placed above the sliding wall panels, *fusuma*), were transferred to Nijo, and used in making the inner citadel, in which a little later (1626), Ieyasu received His Majesty, Emperor Go-mizuno-o; but following this, the greater part of this building was removed to the *Sento Gosho*, Palace of Retired Emperors, and elsewhere, the remaining portion of that magnificence enduring until the middle of the next century only to be destroyed by fire, so that no inner citadel exists now. Otherwise, the buildings are the original ones, with the exception that the castle

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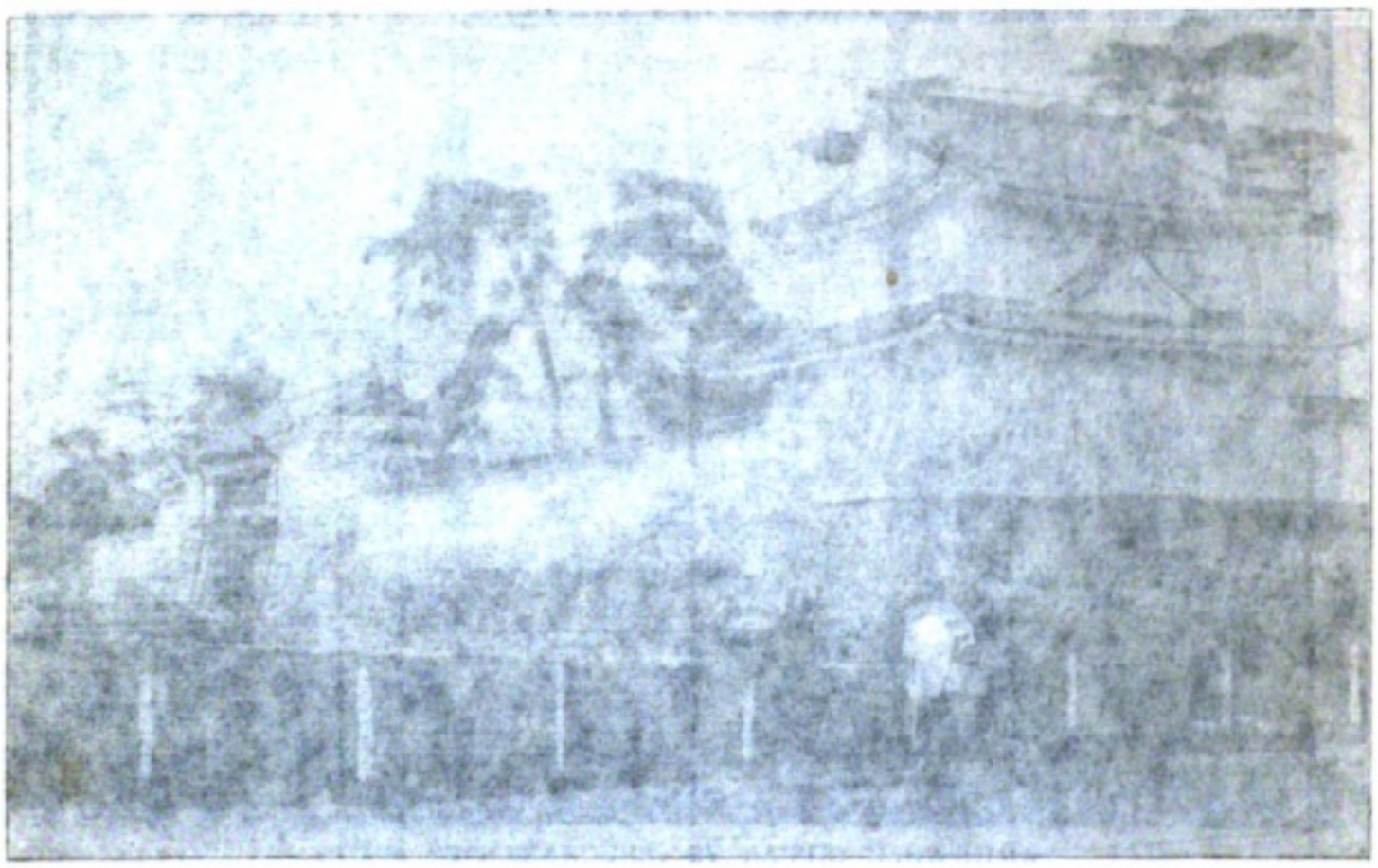

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WHITE HEIGHT PAINTED ON CLIMAR IN ROMA, BY NAONOBU KANO

tower was demolished by lightning in 1750.

It is surrounded by a moat some ninety feet in width, and a high wall with turreted corners, furnishing an excellent example of a Japanese fortress.

The principal building is somewhat irregular in shape, but its greatest length from east to west is about the same as from north to south. It covers an area of about twenty thousand square feet. This is the *Wo-maru*, or outer castle, facing the north, near which is a lesser building.

Both structures are of choicest *hi-ki* wood and the roof are of tiles. The remaining portion of the outer enclosure forms a landscape garden in which is a large pond covering one third acre, into which the waters of the Kano River are drawn to form a water-fall.

There are many islets ornamenting the pond, and upon its banks are numerous rare and curiously shaped stones, the original designer intending to exclude trees, confining himself to water and stones for the decorative effect desired; but afterwards, trees were planted, and the aspect of the gardens much changed from their early appearance. Both plans for this and for the buildings are attributed to Kobori Yenshu, the foremost authority on the *Cha-no-yu*, or tea ceremony, at that time.

The first gate, *Haramon*, is elaborate in its decorations, both of metal and carving, the execution of which, as throughout the building, is superb.

The second gate, *O-haramon yose*, is gorgeous in gold and color, and its carvings of birds and flowers most beautiful.

Within the castle the first three suites were for the reception of *samurai*, *daimiyo*, and *gorojo* (warriors, lords and ministers of state) respectively, the decorations in all being bold in drawing and striking in color, upon backgrounds of mellow gold; that in the *samurai* rooms showing life sized tigers, and bamboo; while the *daimiyo* suite is most ornate with maples and other trees, and on the door leading to the next room is a lion painted by Kano Tanyu.

Adjoining are the apartments known as the *O-hiro-ma*, which embrace the audience chamber, called the *Go Taimenjo*, the most sumptuous and richly decorated of all. Its spaciousness, its brilliancy and splendor of gold, the lofty conception of its decoration of spreading pines, also by Kano Tanyo, produce a wonderful effect of grandeur and greatness.

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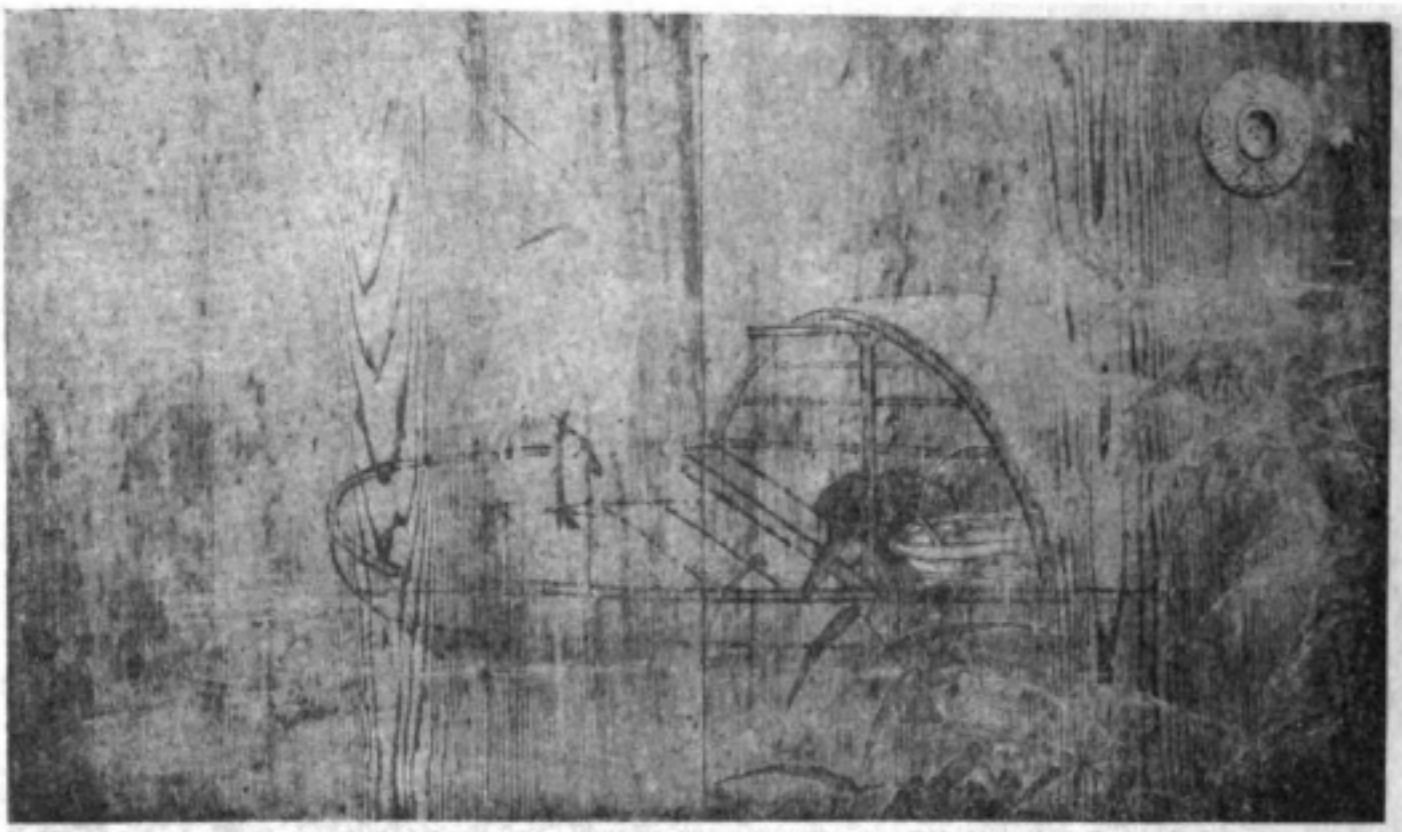

WET HERON PAINTED ON CEDAR FUSUMA, BY NAONOBU KANO

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The principal building is somewhat irregular in shape, but its greatest length from east to west is about the same as from north to south. It covers an area of about twenty thousand square feet. This is the *Ninomaru*, or outer castle, facing the north, near which is a lesser building.

Both structures are of choicest *hinoki* wood and the roofs are of tiles. The remaining portion of the outer enclosure forms a landscape garden in which is a large pond covering one third acre, into which the waters of the Kamo River are drawn to form a water-fall.

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CHERRY BLOSSOMS, BY NAONOBU KANO, FUSUMA IN NIJO CASTLE

In the carved *ramma* appear the *ho-o* bird, leaves, and the Tokugawa crest.

In this, as in other apartments, the floor has two levels, the higher one being intended for the *Shogun*, the lower, for his inferiors; and here also is a hidden recess, *mi chodai*, where guards might watch unseen by the assembly; paintings by Tosa artists beautify it.

Connected with these rooms is the *Kuro-shoin* suite, panels by Naonobu Kano; storks and pines and blossoming cherry trees forming the subjects, the latter being in the splendid reception room of this group, very rich in coloring and highly decorative in effect, for which this artist was noted, and his most famous painting is upon a cedar door in this room. It portrays a wet heron perched upon the gunwale of an old boat, the famous *Nure-sagi no yoshido*. Sad to say, it was once used for posting notices upon, during the time of the castle's occupancy by the Kyoto Prefectural government, soon after the Restoration!

Next are the *Shiro-shoin* apartments, in dull gold and delicate colors, and finished in carefully selected *hinoki*. These *fusuma*, by Kano Koi, depict Chinese scenes and are of special charm. This suite was for the personal use of the *Shogun* when visiting the Mikado, at Kyoto.

All of these rooms have corresponding ones at the back, which are also handsomely decorated in the same manner, some of them containing notable examples of both paintings and carvings.

By Imperial command, in 1868, the castle was used by the then Council of State, and it was here His Majesty took oath before them to grant the country a deliberative assembly; and strange to say, from the very castle built by the founder of the Tokugawa Shogunate, was the Imperial Rescript against the same pronounced.

After being used temporarily for the Kyoto Prefectural offices from 1871, it was assigned to the War Department in 1873, and not until 1884 did it become a detached palace. Vandalism had prevailed for a period, and much damage had been done, some apartments being defaced beyond restoring; but in 1885 restoration to its original magnificence was undertaken. At that time the Tokugawa crest, which ornamented every conceivable place where it might be used, was replaced in most instances, by the Imperial crest.

The decoration throughout the castle, coffered ceilings, sliding panels, *ramma*, plastered walls, lacquer finishing and ornamental metal work, together with the elaborate work on the girders and beams, is pronounced the best of all the Kyoto Imperial Buildings.

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CHERRY BLOSSOMS, BY NAONOBU KANO, FUSUMA IN SIJO CASTLE

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# SOUTH POLE EXPEDITION

THE scheme to explore the Antarctic regions, inaugurated by Lieutenant Shirase, upon being made public, was immediately sanctioned and proceeded by many prominent and influential men and the Asahi newspapers of both Tokyo and Osaka; and a society for supporting the expedition was organized with Count Okuma as president, and a committee of five appointed for active work Mr. Sasaki, Member of the Diet, being one of them.

Much enthusiasm has been manifested, and the subscription list for the enterprise has reached about thirty thousand dollars. The remaining amount necessary to accomplish the expedition, some fifteen thousand dollars, will be borrowed, and the party comprising some twenty-five men mostly of military and marine experience, between the ages of about thirty and forty, chosen for their excellent qualifications for such an expedition, is in readiness to depart. The Hoko Maru, schooner of two hundred tons, has been purchased and fitted with a subsidiary engine, the cost being about twelve thousand dollars. The expedition will set off, November fifteen, expecting to achieve its object and return to Japan in September, 1912.

CAPTAIN NAOKICHI FUMURA

Lieutenant Shirase is a retired officer of the commissariat of the Japanese army. He is a native of Akita Prefecture, having been born in the port of Kanoura, Yuri-[illegible], some forty-five years ago. At the age of eighteen he entered a training school for non-commissioned officers, and later graduated respectively from the Toyama Military School, and the Shikwan Gakko, or school for commissioned officers, after which he received an appointment as sub-lieutenant, in 1897, and was attached to the First Army Division, with the late Major General Matsumura, as Chief of Staff, by whom he was severely reprimanded for having contributed an article to the Heiji Shimbun (military journal), on matters relating to the revision of regulations as to the marriage of military officers. Shirase at once gave up his commission and was placed on the retired list.

He became interested in a scheme to explore the North Pole, assembled around him men of similar views, planned an expedition, and went to Hakodate, in Hokkaido, to make preparations. There he met Lieutenant Gunji, at the head of a party for exploring the Kurile Islands, and whose ships had met with some disaster which forced them to return.

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Shirase was persuaded to accompany them on their second cruise to the islands, and after reaching them remained a year and returned to his native place.

He enlisted the support of General Kodama for his North Pole scheme, and following the Ganeral's advice to accustom himself to Arctic climate by living there previous to undertaking the expedition, betook himself to the Behring Straits and the land of the Esquimaux, where he lived for two years, enduring all manner of hardships, and inured himself to the Arctic weather.

When he returned to Japan in 1902, he received the hearty approval of the General, who, as a first step toward accomplishing the plan put before him by Lieut. Shirase, presented a memorial to the Diet for the establishment of a volunteer army division in the Kuriles, for the defense of the islands, as well as for agriculture and fishing. It was approved by both Houses, but just at this time the war with Russia broke out, and Lieut. Shirase enlisted and was ordered to the front, and served in the field of Manchuria as lieutenant of commissariat corps, during which time he was promoted.

POLAR COSTUME

After the triumphant return of the Japanese forces, General Kodama met with an untimely death, which also struck the death knell to Shirase's North Pole expedition, as the General had been its main financial supporter.

Commander Peary's exploration determined Lieut. Shirase to turn his attention to the South Pole, which scheme was made public, and preparations about completed some time since, the idea being to endeavor to precede the party setting off for the South Pole, in December, from New Zealand, under Captain Scott, of England, in order to be able to raise the Japanese flag, another expedition being contemplated for scientific investigation.

Lieut. Shirase is a total abstainer from alcoholic drink and the use of tobacco, has trained himself to endure extreme cold, and invariably eats cold food. He has never tasted medicine of any kind, and physically is well prepared for the work he is undertaking. He has issued articles of covenant, to which all members of the party are required to subscribe, and by which they will be compelled to abide. Its main purport is to impress upon the men their duty to superiors in charge, and the necessity of each being faithful in every particular and obeying orders implicitly, realizing constantly that their undertaking will be watched by the whole world, and that only through combined efforts can they hope to attain success.

The use of alcoholic drink is strictly prohibited, and caution as to economy with food, and care of animals is not forgotten.

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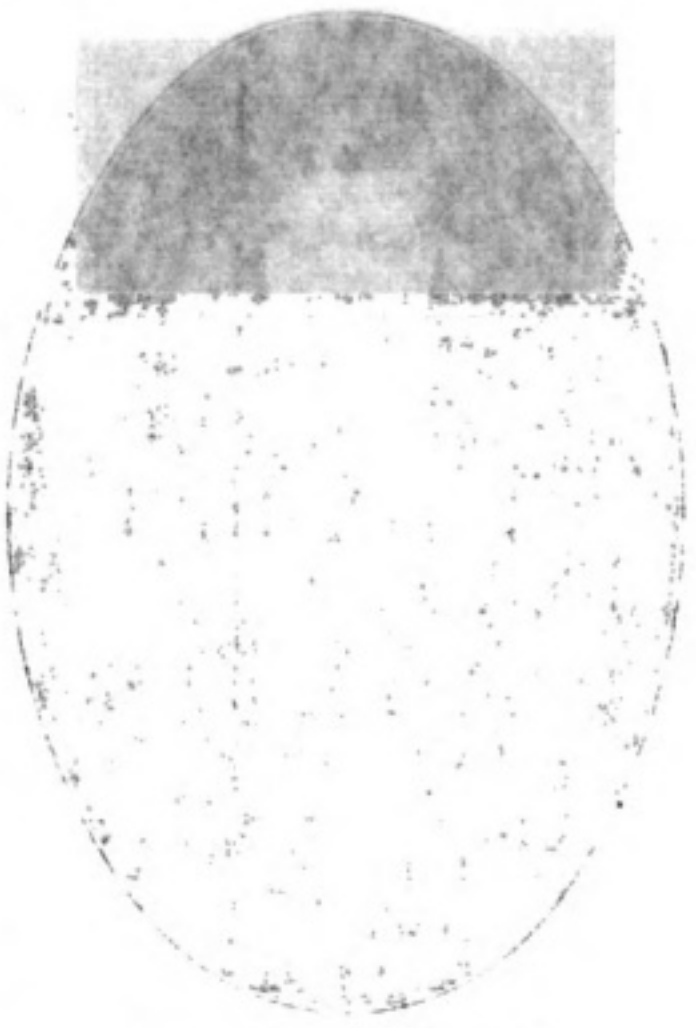

PROF. TETSUZO TAKEDA

Naohichi Nomura, who has been chosen as capitain for the vessel, is a native of Aomori, and has been engaged in navigation for some ten years, having worked his way from a common sailor. He has the splendid record of never having had an accident with any vessel in his charge.

Prof. Tetsuzo Awano, graduate of the School of Natural Philosophy, of Tokyo, and lecturer in several Government schools and also in Waseda University, has been given charge of surveying and astronomical observations.

Tada Keiichi, a young man of twenty-eight years of age, who served as cavalry private in the fortieth regiment, in the Russo-Japanese war, and was awarded honorable mention, is to serve Commander Shirase in the capacity of private secretary.

In charge of polar costumes is to be Yura Onishi, a furrier by trade, who has had years of experience in battling with the cold of the Arctic regions. Takagi Kichitaro will oversee the supply of other garments.

Prof. Takeda, who was a graduate of a middle school at nineteen, and after completing his education, became a high school teacher, goes as expert in geology, meteorology, zoology and botany.

Arai Kihei will be in charge of a dormitory section. He has had conferred upon him the Order of Merit of the Seventh Grade, has been decorated with the Green Paulonia Imperially, and received the medal of the Golden Kite, together with the sums of one and two hundred yen respectively, for honorable service rendered as sergeant major and chief of the general staff. He was also awarded a silver cup at the time he was attached to the committee for demarkation of the Karufotu boundary.

Other members of the land party are Ishii Yoshimatsu, Miura Yoshino, Tadamune and Nishikawa Genzo, all of whom have had military training and service, several of them having had Arctic experience.

The equipment consists of ten sets

LIEUT. SHIRASE,
COMMANDER OF THE EXPEDITION

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PROF. AWANE SEIZO SHIKAI KEIICHI TADA YUKA ONISHI

of sledges, thirty dogs, fur coats for twenty-five men, large and small tents, one set each of carpenters' and blacksmiths' tools, scientific instruments, theodolite surveying instruments and photographic apparatus.

Provisions required will be thirty thousand pounds of refined rice; *miso* (fermented beans) fifteen hundred pounds; one hundred twenty gallons *soy* (similar to Worchestershire sauce); two thousand cans of vegetables; the same quantity of canned fruit; two thousand five hundred cans of meat; a thousand pounds of sugar of four grades; twenty thousand dried fish of various kinds; three hundred pounds each of dried peas and beans; fifteen hundred pounds of glutenous rice; a quantity of military biscuits, rice dumpling and table salt. Fuel, petroleum and food for the animals are of course, included.

Compared with the equipment and provisions required by similar exploring parties from occidental countries, it may appear scanty, but is not, owing to the difference in the mode of living between the Japanese and occidentals.

Apparel for the land party consists of a coat, trousers, head covering and ten pairs of gloves each, of fur inside and out, antelope skins being used to make them. Beds for camping on ice are made of bear skins. The cost for each complete outfit was about sixty-five dollars.

The mariners coats are made of antelope skins in front and dog or sheep skins in the back. Six hundred dog skins, costing four hundred fifty dollars; two hundred antelope skins, six hundred dollars; sheep skins, sixty-five dollars, and ten bear skins, one hundred dollars, have been used.

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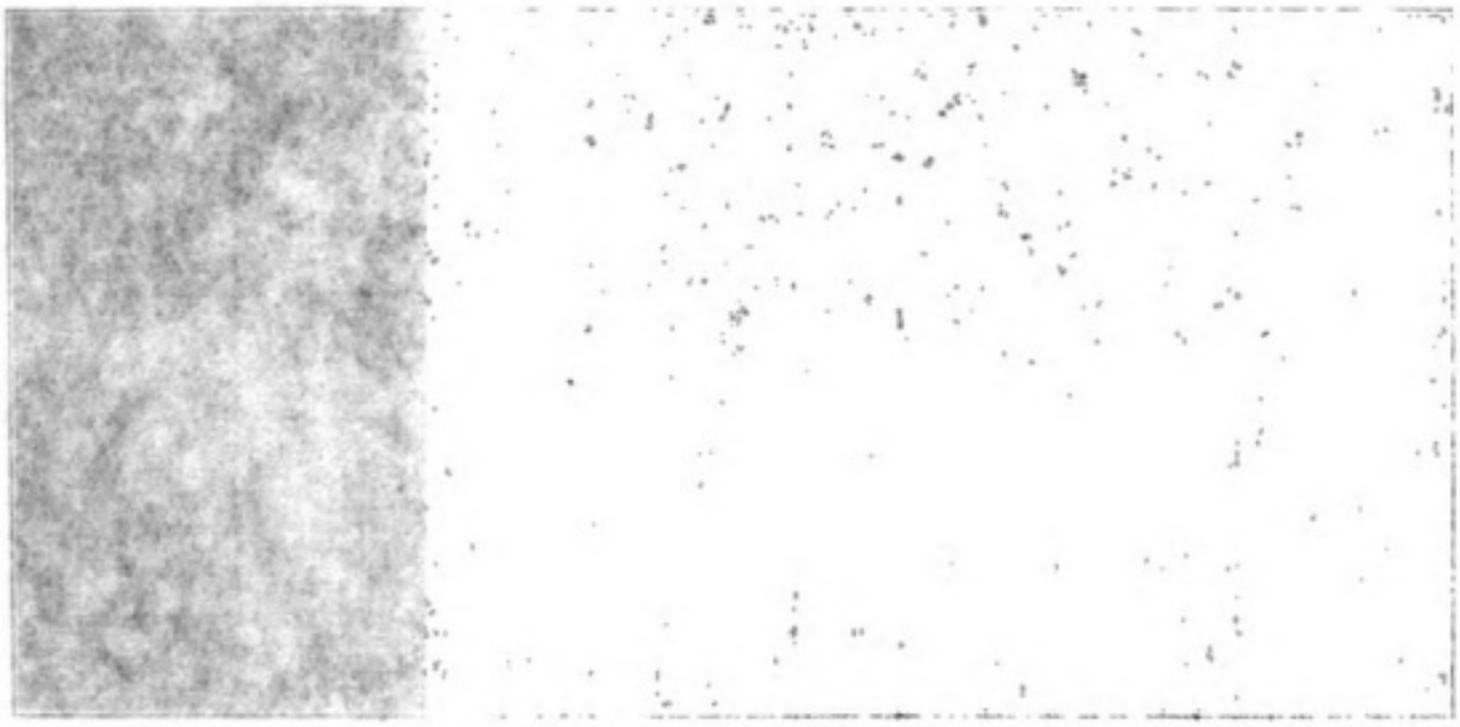

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FORMOSANS

# DIFFERENT PEOPLES OF THE JAPANESE EMPIRE

By Dr. SHOGORO TSUBOI

THE geographical position of Japan makes it seem most probable that the Ainus, who now inhabit the northern part of the island, and who doubtless once were spread over its entire extent, commingled with the Malays from the south and the Koreans from the west, who were either cast ashore or perhaps sought adventure in a foreign land. Although it can not be definitely stated that such was the origin of the Japanese, they possess traits both of character and language that are strongly convincing of such a theory. The Ainu was to all appearances of the Caucasian race, of much less sturdy physique than either the Malay or Korean, and of no more advanced civilization; the result, therefore, being, that they gradually gave place to the stronger element, and migrated to the north; the mixed race springing from these sources finally establishing themselves and from time to time widening their domain until of sufficient number and power to found a nation, continually extending its possessions and embracing various tribes of other descent, and including representatives from all quarters of the globe.

Thus, among the Japanese there are many different types, with the predominating physical characteristics of one or the other of the various races from which their people have sprung. Many are like the Ainu, with heavy beards, high noses and other distinguishing features; some, like the Malay, have no beard, and otherwise possess his traits; others there are who show East Indian origin; some are very large, others quite small, and so on, making the Japanese race one of great interest in point of origin and development.

By their mixed blood they have an in-

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OROCCOS, SAGHALIEN

born capacity for adapting themselves, and by this characteristic quality, to skillfully absorb all with which they come in contact. Their rapid assimilation of foreign civilization within the last half century has brought them, as a nation, to the position of leader of all Asiatic races.

Besides the many distinctive types of what may nevertheless be called pure Japanese, there are, living within the Empire as her subjects, some by choice, others by circumstance, more than half a dozen peoples, each of whose manners and customs have remained practically unchanged, peculiar to themselves; and whose chief characteristics and origin are obviously apart from each other and the true Japanese. They are the Ainus, Loochoo Islanders, Ogasawaras, Saghaliens, Kurileans, Formosans, Giryaks and Oroccos, taken in the order in which they became subjects.

The island of Yezo, inhabited by the Ainus, was formally recognized as a dominion of the Japanese Empire in 1869. These people have an abundance of wavy hair, worn hanging to the shoulders by both men and women; the former also have bushy beards, and the latter, on arriving at maturity tattoo their faces around the mouth, and also their hands. They both wear earrings, and habiliments very similar to the Japanese dress, consisting of a *kimono*-like coat, though with short sleeves, and a skirt which reaches to the knees, a sash corresponding to the *obi* being used. These garments are sometimes made of hand-woven cloth called *attush*, made from the bark of a tree, and formerly used exclusively, but now a great deal of cotton cloth manufactured by the Japanese is used, and the outer garment more or less elaborately ornamented with embroidery, well executed in interesting designs. Gaiters called *kiahan* cover the legs, and in the winter peculiarly constructed snow shows are worn, but in summer the Ainu goes barefooted.

Their domiciles are usually crude structures of rough poles, with the roof and side walls covered with reeds, the bare ground being used as the floor, though mats are used to sit upon.

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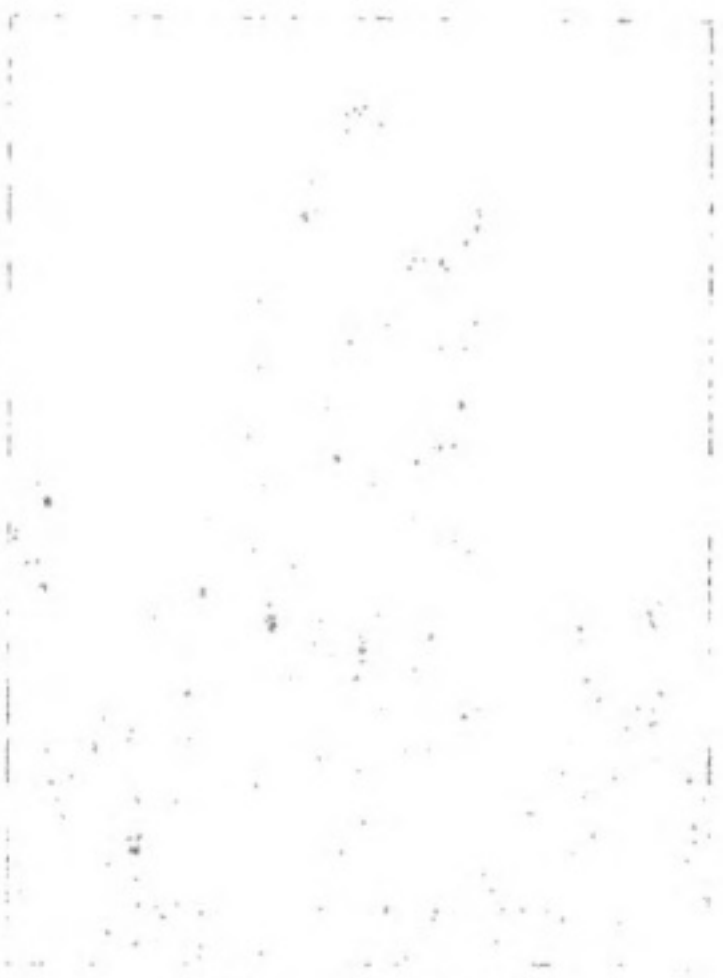

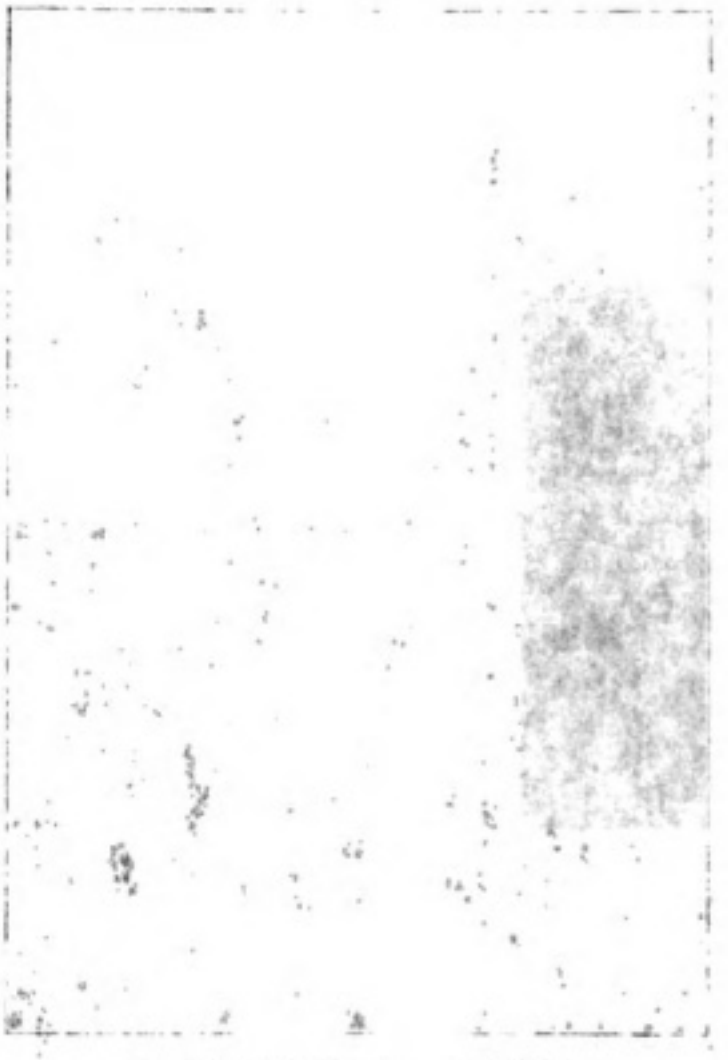

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AINU, SAGHALIEN

AINU WOMAN

Their food consists of rice and other cereals; formerly they used the lily bulb very extensively, which they ate either in the bulb form or made into starch. Vegetables are not a favorite food owing to their dislike for agricultural pursuits. They are adepts in fishing and excellent hunters, consequently use fish and animal flesh in abundance, bear meat being much prized and considered a great delicacy.

VETERAN HOKKAIDO AINUS

The Loochoo Islands were annexed to Japan in 1872, and Okinawa Prefecture established in 1879, before which the islanders were free, their country being independent. The people inhabiting these islands resemble those of the mainland their language also is closely allied to the ancient Japanese, showing the probability of their having come from the same stock, but intercourse between the mainland and these islands was cut off for a very long period, which accounts for the variations we find among the two peoples to-day. Males and females wear their hair in top-knots held in place by hair pins. Previously, they wove cloth of the fibre and bark of trees, especially the cocoanut tree, from which they made garments much like those used in Japan, where they now purchase cloth, and also use a Chinese product. On their feet they wear sandals called *zori*. Their houses are the same as

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LOO CHOO ISLANDER

TYPE OF KOREAN

those built in Japan, but their food consists chiefly of sweet potatoes. The written language used at the present time is a combination of Japanese and Chinese characters, though formerly they used original hieroglyphics now only occasionally seen; one of the interesting modes of writing was by the use of rope traced into naturalistic forms.

The Japanese Government entered into a treaty with Russia whereby the latter took possession of the whole of Saghalien Island, and Japan the Kurile Archipelago (1876—77). Among the aborigines of Saghalien, there were many who wished to remain Japanese subjects, and sought permission of the Government to emigrate to the province of Ishikari, in Yezo, whose people may be regarded as a branch of the Ainu race, whom they closely resemble physically, but differ in manners and customs. The Saghalien Ainus wear a band of cloth about two inches in width around the head. The native of the Southern Kuriles resembles the Hokkaido Ainu, but the Northern Kurile aborigine's beard is not long like the Ainu's. Some may be seen clothed in bear skin while others, who have become Russianized, wear European clothes. Their original abode was a hole dug in the ground covered by a rude roof.

GIRYAK FAMILY, SAGHALIEN

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LOG CHOO ISLANDER

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GROVAN FAMILY, SAGHALIEN

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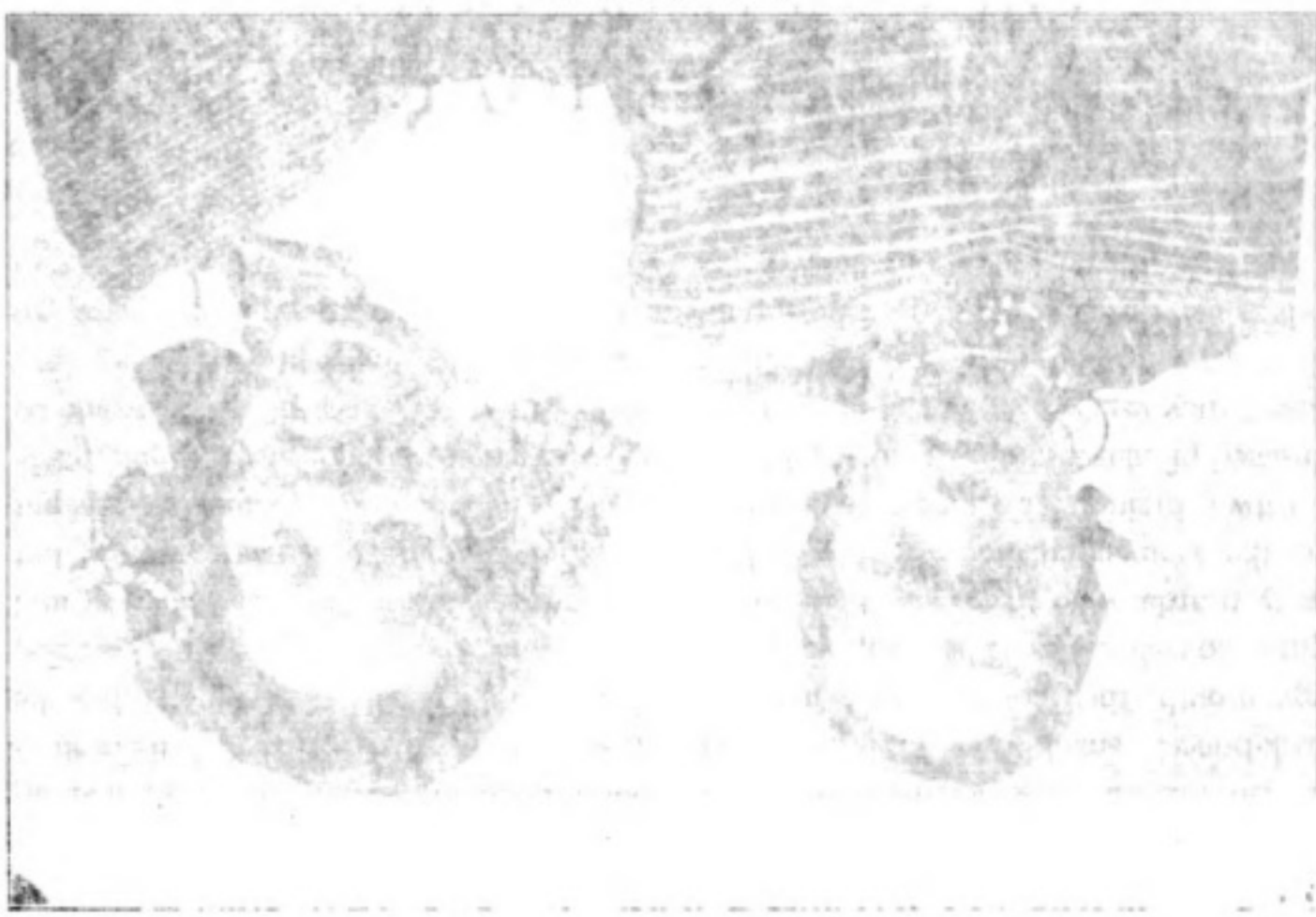

Ogasawara Island was occupied by a community which constituted a small republic; its subjects, representing various countries of the world, having been attracted there by the advantages offered in fishery. Although this island had always been considered by Japan as one of her dominions, it was not generally regarded as such by other powers until the Japanese Government formally took possession in 1876, and the inhabitants other than Japanese subsequently became [illegible] of them being of Europe in origin, the adults adhering to their own customs and dress, but their children were clad in Japanese fashion. The ordinary diet consists of rice, potatoes and fruit, fish and tortoises. The dwellings are substantial wooden structures.

Formosa, which [illegible] Japanese possession through the Sino-war of 1894–1895, has a mixed population of natives, who occupy the eastern part of the island, and a majority of Chinese from Tonkin and Canton; the customs of these people resembling, in consequence, those of the Chinese race. The aborigines exhibit all the chief inhabitants has already been [illegible] of Saghalien, and an account of the Russians conceded to Japan the southern half of Saghalien, and an account of the characteristics of the Malayan tribes, especially those of the western division of that race. Their dress and manners are also of that class; both sexes wear their hair long, and the women tatoo a [illegible] ornament around their mouths. Their garments are quite varied, the common outside one resembling the Japanese haori, without sleeves, the material of which they are made being a vegetable fibre called [illegible]. Necklaces made of seeds, [illegible] and the teeth of animals are worn. [illegible] dwellings are built of stone, crude in construction, and a form of primitive hut. In the towns of Formosa, a tile of reddish brown color is used on the roofs, which is a distinctive characteristic of this locality, and lends a cheerful and pleasing effect. Those who live in the mountainous districts inhabit caves or excavations. The Formosans have some knowledge of agriculture, cultivating potatoes to quite an extent. They also use a fish and fish [illegible].

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FORMOSAN GIRLS

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given. New elements existing there now are known as the *Giryaks* and the *Oroccos*; the Giryaks are characterized by high cheek-bones, small eyes and nose, and large mouth, their complexion being of a light yellowish color. The men, who have scanty beards, wear their hair in top knots, and the women entwine their long hair into two braids. Formerly their dress consisted of animal and fish skins, but at present they use velvet, flannel and calico. Their diet is rice and flour, fish, and animal flesh; their dwellings are log cabins, built in the Russian style, and sometimes cone-shaped tents of canvas.

The Oroccos are short in stature, with round faces, and extremely small, slanting eyes. The men have discarded the custom of wearing their hair in top knots, but the women wear theirs the same as the Giryaks, in two long braids. In their clothing and diet they are similar to the Giryaks, but their dwellings differ, inasmuch as they put up a very crude cone-shaped hut, made from the bark of trees, but which would be totally unfit for a fixed domicile; they lead a nomadic life, migrating from place to place.

# REMARKABLE MOVEMENTS OF LAND IN JAPAN

By JIMBO KOTORA

PROFESSOR IN THE IMPERIAL UNIVERSITY

FLOODS, volcanic eruptions and earthquakes are great calamities which nature sends too often to Japan, and fire has many times swept away entire cities and rendered thousands homeless, but none of these are so much dreaded by the natives as by foreigners who have experienced them here. The Japanese are a stoical and philosophical people, and are able to encounter dire disasters, envolving the loss of all they possess, and yet behold in its very magnitude, the grandeur or sublimity. This fact is observable in the language itself, which furnishes such instances as *Yedo-no-hana*, "flower of Tokyo," to designate a fearful conflagration of the city, illustrating their appreciation of the splendor of the scene for the time being, and their disposition to take things as they come, patiently and uncomplainingly, simply saying "*shikata ga nai*," (it can not be helped).

The Japanese vocabulary is rich in special terms to distinguish various kinds of fire incidents, but the cities are poor in fire-proof buildings and protection, the fire departments being organized upon a basis entirely inadequate to the needs of the time, and the expression *ittokoku*, first-rate or best quality state, so often used by local papers in referring to Japan, seems in this particular at least, quite misapplied.

Together with the other great causes of impoverishment in Japan, the geology of the land itself and the forces causing peculiar changes not experienced elsewhere so far as known, add much to the difficulties with which her people must meet without hope of overcoming. In the very beauty of her scenery sometimes lurks the greatest danger; for in the rugged mountain districts, so charming in picturesque outline, great land-slides come down upon villages that nestle at the foot, burying from sight all signs of their awful destruction; and the quiet mountain stream as it murmurs along,

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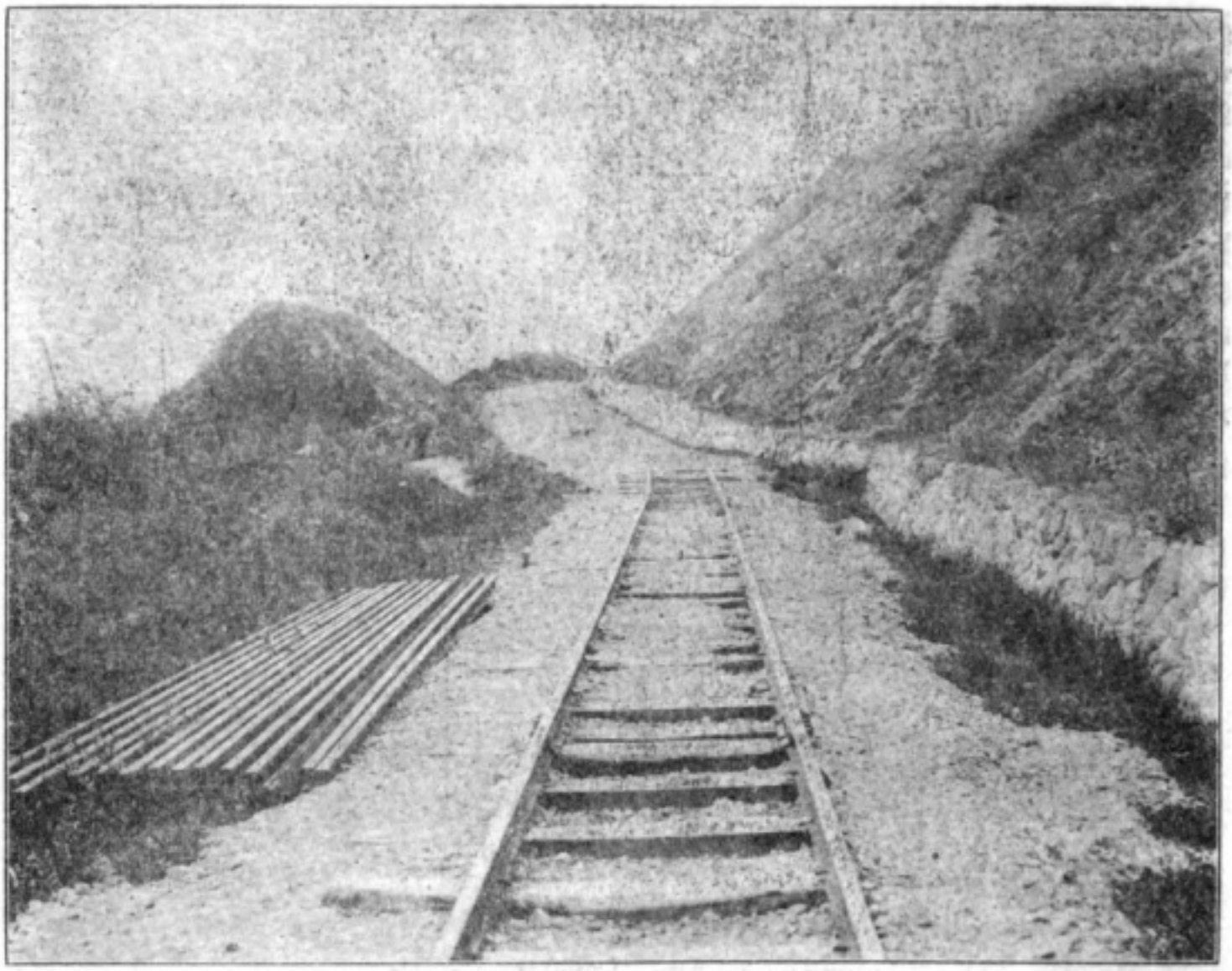

MOVEMENT OF PART OF SLOPE NEAR LAKE SUWA

gives little warning that it may become, in a day or two, a mad, rushing torrent, sweeping before it, and into its surging, raging rapids, rock and tree, house and home, man and beast alike, leaving in its trail after its fury has subsided a desolation like the "Valley of Dry Bones."

Tidal waves are not infrequent, and in 1896 the coast plains of the northern part of the island were completely robbed of all thereon. What, in Japan, is called a mountain tidal wave, *yama-tsunami*, though not, of course connected in any way with the tide, is a sudden rushing from the mountain side of a great river of water, caused by some previous land-slide having closed the course of a stream, whose waters have gradually risen to a point too weak to imprison it, and it dashes forth carrying with it the stones and debris of its former prison walls into the green fields and fertile valleys below, making of them a sandy desert

The great stony wastes, forming the flood plains of the large rivers, but in which there is very little water in the dry season, become most dangerous and appalling after heavy rains. Travelers often express surprise in passing through tunnels in a region near Kobe on perfectly level coast plains with no mountainous surroundings. These tunnels are really sub-ways under the earth-walls and raised river beds formed by the accummulation of detritus deposited by floods, and serve to keep the wild waters after heavy rains in the proper channel. Should these embankments ever yield to the force of the flood, it would bring awful disaster.

Japan is only second to the Island of Java, sometimes spoken of as the Garden of the East, in the matter of active volcanoes, and from some places a whole series of smoking cones may be observed at once. There have been many destructive eruptions, though none so great in extent as

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those most prominent in European history, and interesting changes in the conformation of the land have been and are still attributable to volcanic action. While it was accepted by ancient investigators that Lake Biwa was a result of the volcanic action which gave to Japan her Peerless Mountain, Fuji-no-Yama (in the language of foreigners and interpreters simply Fuji-yama), believing the depression in which the lake lies to be equivalent to the mountain's volume, there is no proof whatever of such a theory. The origin of the lake of Toya, north of the volcano Usu, in Hokkaido, is similarly explained. There are, however, instances of very recent date, as late as 1888, when several lakes were formed on the northern side of Bandaisan by volcanic action. Not by eruption from the crater proper, but by the bursting away of the mountain side, through a sudden explosion for which the crater afforded no outlet, and its enormous mass of rock fragments closing river courses, causing the waters to rise to and fill the possible concavities having resulted from the explosion.

The frequency, and often distructive nature, of earthquakes in Japan are world-known, and necessarily seriously considered by native thinkers, whose interest in the matter has brought about organized investigation by a special committee, which has resulted in important discovery and the invention of instruments of no small value in recording earth movements; not only those caused by earthquakes, but of an entirely different nature, and for which no cause has as yet been positively assigned, but attributed to the geological structure of the land. The reports of this committee include observation on earthquakes, descriptions of volcanoes, and land movements from any cause, and are published both in Japanese and English.

The ordinary movement known through the occurrence of raised coral formations, as in Ryukyu and Taiwan, or by the coast terraces in Sakkalin (Karafuto or Saghalien, the latter being a common but very bad transliteration), is spoken of in text books and other publications, but the fact of the very considerable movement of small areas of land without any apparent cause, is little known or accepted except by those who have seen, and studied them. But peculiar instances exist and may be cited in number, and civil engineers who once only took into account the common conditions, such as slopes, fissures, swamps, new springs et cetera, in their undertakings, now generally recognize that in Japan there is another force to be reckoned with, where none of the above are to be found, which causes a movement of the land in a most surprising and unexpected way.

The following examples will give some idea of these movements:

In passing over the Oi River on the Tokaido Railway, just before reaching the small station called Kanaya, on the left hand side may be seen indications of an old cutting, about ten feet deep and the breadth of a single line. The slope, where the cut was made, is very gentle, and one would not suppose the movement which took place after the road was made, at all possible. But no amount of expert engineering in the way of piles and walling was sufficient to check the movement. The bottom is now greatly undulating and the sides look like irregularly heaped coarse gravel. At Kasuga station, a shallow cutting was made, in 1901, in order to make a new wagon road under the railway; just before Chokoji, a Buddhist temple, the road became much changed soon after it was made, the bottom being raised and the sides much disturbed, and it was found necessary to protect it by the heaviest and strongest masonry. In these two places, the existing conditions may only be explained by the possible effect past earthquakes may have produced in those parts,

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say by the Tokaido earthquake which took place more than fifty years ago. Traces of subsidence along fissures are visible in the neighborhood, but no records were kept which would prove that they were really produced at that time. Persons who experienced that earthquake were not provided with any diary or memorandum concerning same, and most of them are now at too advanced an age to be relied upon for accurate memory.

In the old mountain-slide district in Iwashiro Province, near the Handa Silver mine, one may observe a long, steep, horse-shoe-shaped cliff, the margin of a section depressed in a remote period, under which lies the mine. That section surrounded partly by this cliff, but opening also to an extensive plain where runs the railway from Tokyo to Sendai, displays a most dangerous aspect occasioned by land movement, a gradual settling down, as though undermined. The slope is not particularly steep, and water can not have been the initial cause, though of course the movement is increased after rains. This movement was first observed to be taking place about 1897, and since then has been most extraordinary, many houses in the vicinity having to be pulled down because endangered by the hopelessly fissured land.

A similar movement on the shore of Lake Suwa, (see illustration) resulted in serious damage to the railway, shortly after its construction in 1905. First, a slight change in the level was observed on the railways laid in a cutting; above it, fissures were produced and a land-slide which was so gradual as to be moving for more than six weeks, took place. The greatest horizontal sliding which took place in one day amounted to two feet, the total being twenty-one feet and the sinking being nine feet. There were no swamps, no heavy rains just previous, and no steep hill-side. It appeared not to be in perfect equilibrium, and shifting position therefore, slowly and noiselessly, but steadily, quite unlike an ordinary land-slide which takes place so suddenly and as suddenly ceases.

Where such a movement took place under a heavy snow, a peasant knew nothing of the fissures or the moving of his land until he fell into one of the openings, which was completely hidden by the snow.

Such movements seem to be very common in several parts of the so-much-disturbed Japanese Islands, and though floods may increase them, they are not the essential cause of these interesting phenomena, which have not been mentioned as taking place in other volcanic countries.

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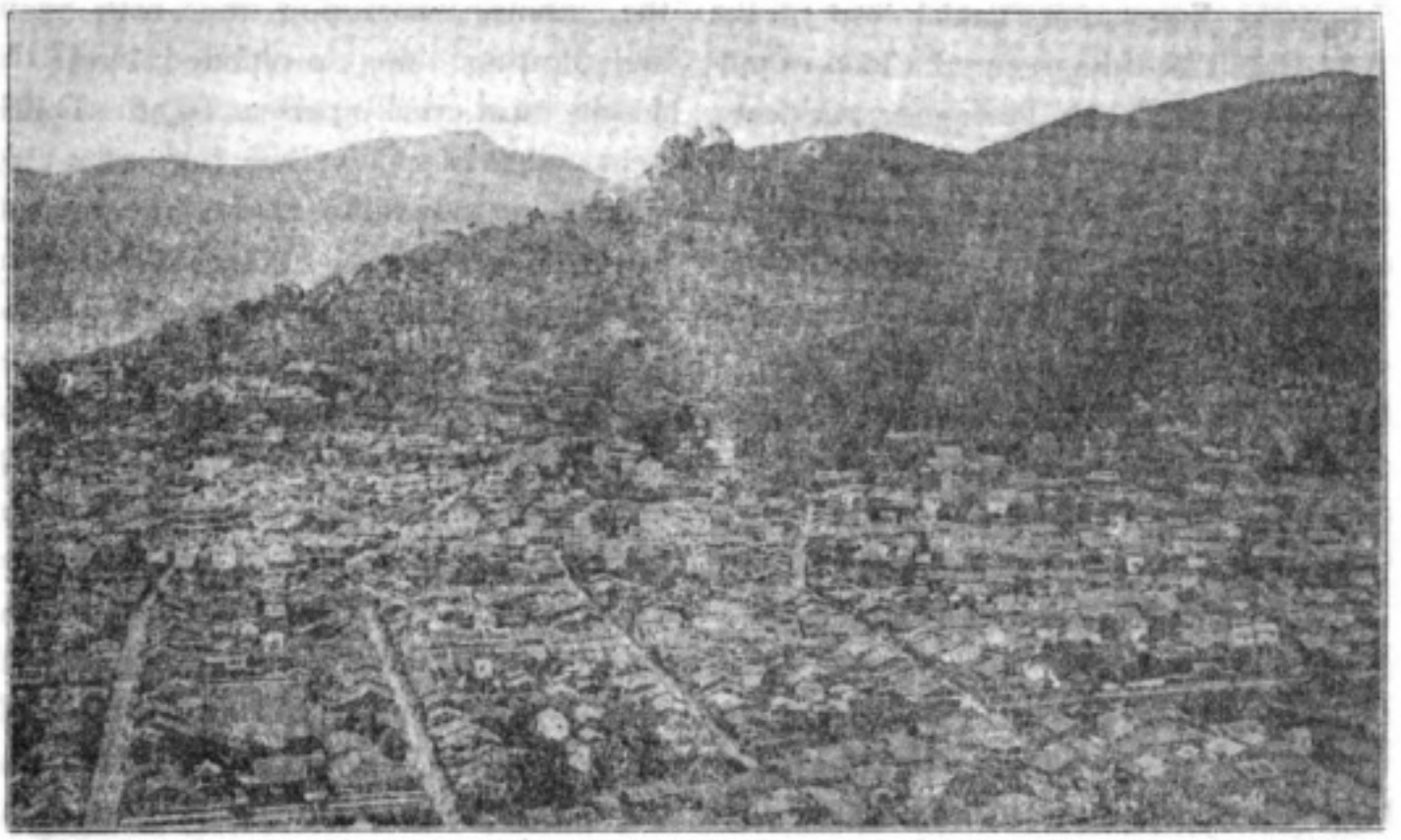

BIRD'S EYE VIEW OF NAGASAKI

# NAGASAKI

NAGASAKI, an ancient city of Japan was the first port open to foreign commerce, from which it drew its life and grew to large importance as a trading port, from a group of small fishing villages, which once occupied the valley then known as Fukae-no-ura, and called Nagasaki in honor of Nagasaki Kotaro, to whom the district was granted by Yoritomo, in the twelfth century, upon condition of military service.

It is situated in the province of Hizen, on a western peninsular of the island of Kyushu, upon a small bay; and, surrounded on three sides by steep hills, lies in a narrow valley not exceeding six square miles in extent. Its harbor is deep and well sheltered, the water being calm even during violent storms, affording anchorage for ships of the greatest tonnage and has proved a haven to many a storm driven vessel.

The island of Kyushu is famous for the expeditions of Jinmu Tenno, the Empress Jingo Kogo, and Hideyoshi, and this quaint old city, snugly tucked away in its nest of hills, has been the scene of much that is gruesome and dark, as well as being the gateway for the entrance of foreign civilization; for here came the first Europeans, introducing the strange combination of Christianity and fire-arms, before unknown in the Far East, and following upon their success in propagating the religion of Christ, were the cruel persecutions, and finally the crucifixion of many believers, both the leaders and their adherents.

It was in the first year of Genki (1570) that a Portuguese merchant vessel was driven into Nagasaki harbor by a storm, and remained for some time, the Portuguese trading with the natives and being so well pleased as to return yearly, the place becoming a regular port of call for their ships; and other Europeans, notably the Spaniards and Dutch, established trade with the Japanese at this port, and a foreign settlement grew up in the city.

In the fifth year of Tensho (1576),

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Imperial Ordinance, fixed the land of the district at that time, assessed a low of military duties from the Prefecture concerned, and by making trade to pay it within the prescribed time, succeeded to yield to the daimyo of the Province concerned permission to deliver the district of Nagasaki to the Japanese to open it as a foreign port, and the Chinese were unable to hold absolute and work without restraint. Therefore arose between them and the administration of the city, who petitioned the Shogunate Tokugawa Iemitsu (1623–1651) against the intrusions, and he issued an order forbidding Christianity and restored the land to the native owners.

A Jesuit missionary, an envoy of the Governor General of Manila, and several Japanese Princes at different times during 1500–1, sought audience with Hideyoshi, asking permission to establish relations and the privilege of commerce. The latter refused to grant the request, but strictly forbade the former, and in 1597, the first year of his reign, took bloody measures to prevent it, seizing twenty-five Christians, both native and foreign, and putting them to death at Nagasaki by the cross. In the following year of Keicho (1598), the persecution was carried to the Shogunate, which issued an order to the Governor of Nagasaki, which runs thus: "All the Japanese and Portuguese who profess the Christian religion are to be put to death by the cross, and upon the crosses shall be placed a board on which shall be written the reason why they are put to death. Let the Japanese and Portuguese who profess the Christian religion

Nagasaki Jingoemon, feudal lord of the district at that time, secured a loan of military funds from the Portuguese residents, and being unable to repay it within the prescribed time, was obliged to yield to the claim of the Portuguese, and grant them permission to deliver the district of Nagasaki to the Jesuits to use it as their own property, and the Catholic missionaries were then able to build churches and work without restraint. Troubles arose between them and the administration of the city, who petitioned the Shogun, Toyotomi Hideyoshi, in the eleventh year of Tensho (1582), against the Portuguese, and he issued an order forbidding Christianity and restored the land to the native owners.

A Jesuit missionary, an envoy of the Governor General of Manila, and several Franciscan fathers at different times during 1590-4, sought audience with Hideyoshi, asking permission to continue religious teaching and the privilege of commerce. He rather reluctantly granted the latter; but strictly forbade the former, and in 1597, the first year of Keicho, took bloody measures to prevent it, seizing twenty-five Christians, both native and foreign, including thirteen baptized Japanese missionaries and five Franciscan friars, whom he had crucified at Nagasaki.

On the other hand, Nagasaki's foreign trade flourished, gradually increasing until in the eighteenth year of Keicho (1613) as many as one hundred twenty foreign vessels entered her harbor. But in the second year of Genwa (1616), a second and more severe interdict against the propagation of Christianity was issued by the Government, and Portugal, Spain, Holland and Great Britain were restricted to Nagasaki and Hirado only, all other ports being closed to foreign commerce. The Dutch, desiring to monopolize the Japanese trade, sent warnings to the Shogun of a conspiracy against the Government among the Jesuits, whereupon trade with Spain and Portugal was prohibited, and the Jesuits most cruelly persecuted, the Dutch being allowed to continue, but under very humiliating conditions. In the eleventh year of Kwanyei (1634), the government required all foreign residents of the city to remove to an island section especially provided for them, and called Namban Kwan (abode of southern barbarians), which name was afterwards changed to Oranda Kwan (Dutch Quarters), when the Dutch were under enforced residence there, later to Deshima, and was the first foreign settlement in Japan. Latterly all the surrounding portion has been reclaimed, and upon this historic ground now stand the new modern buildings of the International Club, the Telephone Exchange and the Eighteenth Bank.

Religious persecutions were so vigorously continued that in the fourteenth year of Kwanyei (1637), the Japanese Christians were driven to revolt, and set up a standard of rebellion at Shimabara, a place some forty miles distant from Nagasaki. But the rebellion was soon quelled, still more severe orders were issued by the Shogun's Government, and the country closed entirely to all foreign commerce with the exception of China; the Portuguese were expelled and strictly forbidden to re-enter the country again.

Nagasaki's commercial prosperity suffered greatly, and a petition from the citizens asking to have the Dutch settlement at Hirado transferred to Nagasaki, and trade with them renewed, was presented to the Government and granted in 1641, thus limiting foreign commerce to China and Holland, with Nagasaki the only port open to these. The principal articles of import at that time were textile fabrics, refined sugar, medicine, cinnabar, hides and leather, and perfume trees; those exported were copper, *beche de mer*, dried *awabi*, shark's fins, *kombu*, ginseng,

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porcelain, earthern and lacquer wares.

The outside world, however, was not content to allow Japan her chosen state of of seclusion, and in 1804, a Russian man-of-war, with Admiral Lesanotte, came to Nagasaki, and in 1808 an English gun boat entered her harbor for the purpose of capturing Dutch merchant vessels, England then being at war with Holland. The English commander demanded a supply of provisions and other necessaries, securing them by display of force. Subsequently men-of-war and merchant vessels from European countries made frequent visits to various parts of Japan, demanding the conclusion of commercial treaties, to which a deaf ear was turned until the arrival of Admiral Perry from the United States of America, who resorted to armed demonstration, forcing the Government, which was quite powerless to cope with such measures, to quit her policy of seclusion and open up the country; Yokohama for the first time, and Nagasaki was reopened.

While this meant everything for Japan, Nagasaki lost her monopoly of foreign trade, and her importance gradually declined; but Christian persecution was at an end, and the various sects were allowed to pursue their teachings undisturbed, civilization thus progressing, and with the establishment of a new Customs House in Nagasaki, in 1873, her commercial prosperity slowly advanced, though she has not been able to keep pace with the enormous expansion of trade in other ports during the last decades. At the time of the Sino-Japanese war, the Boxer troubles, and finally the Russo-Japanese war, the trade returns of the port showed extraordinary increase, which was, however, attributable to the unique circumstances brought about by the war, and could not be regarded as normal. According to the latest census (1908), the population of Nagasaki was 173,000, among which were one hundred English residents, seventy-nine Americans, twenty-eight Germans, sixty-five French, sixty-nine Russians, and eight hundred fifty-three Chinese.

The great industrial concern of Nagasaki is the Mitsubishi Ship-building Yard; and the most important coal mines in Japan are situated only a few miles distant, making it a coaling station for the various lines of steamers entering the harbor, and the work being done by women who accomplish it with marvellous rapidity, passing round, flat baskets from one to another as they stand on long ladders, is a sight worth seeing. The docks of the Mitsubishi Company are able to accommodate the largest steamers of the present day. Over three thousand hands are employed there, and during the late war, the number rose to eight thousand. The steamers, Tenyo Maru and Chiyo Maru, employed in the American lines, are the latest productions of this ship-building yard.

Domestic industries on a small scale are more or less developed, the craftsmen being especially skilled. The tortoise shell ware of Nagasaki is a noted manufacture, material being imported from Shanghai, Hongkong and Saigon, and made into cigarette and cigar cases, toilet boxes, combs, hair pins, and models of war ships, chiefly sold to foreign tourists. Embroidery is another art-craft in which the artisans of Nagasaki are clever. Lacquer ware, umbrellas and fans are also made here. This port now controls only a little over two per cent of Japan's total foreign trade, the principal exports at present being dried *surume* (shell fish), dried lobster, *beche de mer*, shark's fins, *awabi* shells, rice, dried mushrooms, sweet potatoes, tea, coal, charcoal, vegetable wax, paper, porcelain and earthenware. The imports are rice, beans, cereals, flour, sugar, ginned cotton, manure, petroleum, iron, steel, hardware and ship materials.

Although Nagasaki is no longer a commercial nor industrial centre, she still holds

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her rank as a pleasure resort, as the city abounds in places of historical interest, and her climate is conceded to be the most delightful in all Japan, there being no extremes of temperature, and no sudden changes. The narrow and hilly streets which deny the conveniences of electric cars and automobiles, afford many a quaint nook and corner not to be seen elsewhere. The city is connected by railway with all other parts of Japan, and electric lights and telephones are in use, and modern hotels for the accommodation of foreign guests are of some half dozen in number. There are various schools, a medical college, hospitals and Christian churches; but most of the inhabitants are Buddhists or Shintoists, consequently there are many temples and Shinto shrines, but in a village called Uragami, in the neighborhood of Nagasaki, the whole population is Roman Catholic.

The natural beauty of the surrounding scenery is much to be admired, and a splendid panorama is presented from the summit of Suwa, in which a most picturesque view is to be had of the harbor, in whose calm, clear waters, the many hills are reflected as in a mirror, and Takashima and Hashima islands dimly outlined in the hazy distance.

There are many charming walks and jinrikisha rides to be taken from Nagasaki, that to the port of Moji, some seven and a half miles distant, being very delightful, abounding in fine scenes. One of the most beautiful of these is the great expanse of sea in which appears the peninsular of Shimabara with its smoke-emitting cone of Onsendake. Inasa and Michino parks, the water sources of Honkanchi and Nishiyama, Takino Kwannon of Yagami (Buddhist temple about seven miles distant), and the view from the summit of Mt. Himi, are sights which can never be forgotten. All tourists and visitors to Nagasaki regret that it lies within a zone where both sketching and photography are strictly prohibited, it being a position of coast defense.

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# THE INLAND SEA

## BY E. A. STURGE

**No brush nor pen can well describe**
**The beauty of the Inland Sea,**
**Where lovely isles on every side**
**Arise in great diversity.**
**Some having sides so steep that not**
**A living thing can keep its hold;**
**While others terraced to the top**
**Are covered o'er with cloth of gold**
**Of yellow rape, which, in this soil**
**Is like a field of mustard bright**
**In early spring. It yields the oil**
**That gives the temple holy light.**
**At times the shores seem far away,**
**At others they are close at hand;**
**But every little shaded bay**
**And every bit of sunlit strand**
**Is animated. Fishing craft**
**And other boats of larger size**
**And strange design the breezes waft**
**In a procession past our eyes,**
**O'er water like the peacock's breast,**
**A mingling of bright green and blue,**
**Which, ever changing without rest,**
**Produces pictures ever new.**
**The graceful hills beyond the shore,**
**Range after range majestic rise,**
**Each higher than the one before.**
**And so this lovely picture lies**
**Enclosed in a gigantic frame,**
**By Nature made and beautified;**
**A picture whose undying fame**
**Through all the ages will abide.**

In *The Spirit of Japan*

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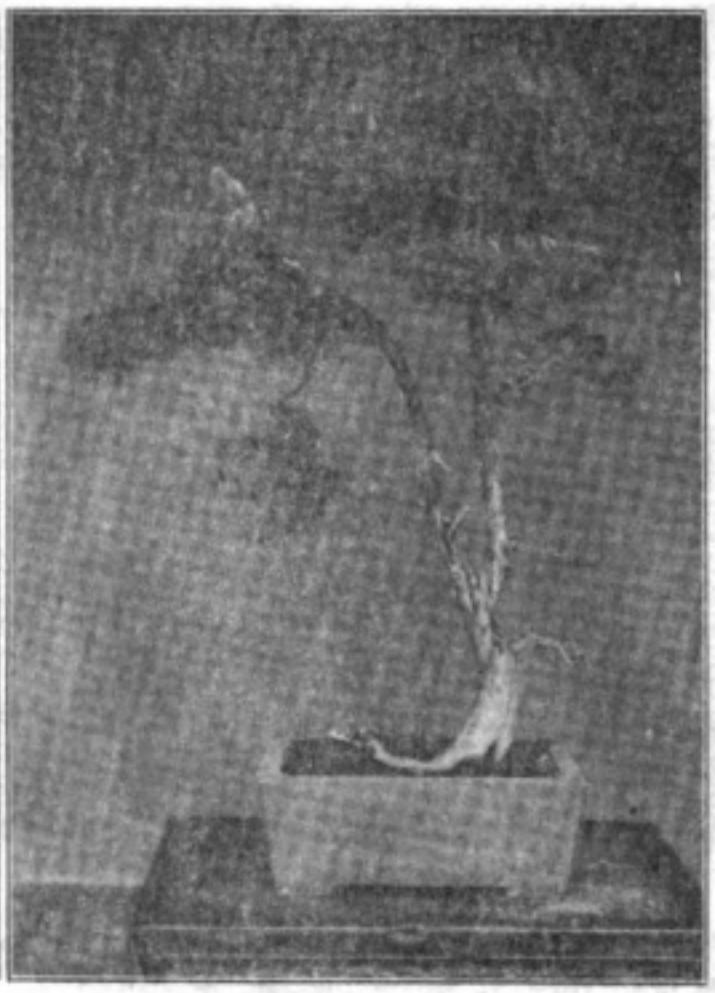
PLUMS



CHAMÆCYPARIS OBTUSA

# DWARFED TREES

PERHAPS one of the first impressions received by foreign visitors to Japan is of the diminutive size of things Japanese, at which surprise is often manifested, but upon considering conditions that have existed for centuries, continuing more and more accentuated, it is easily understood and appreciated. The limitations of the land itself necessitate the utilization of every available part for cultivation for the maintenance of her millions, and even in towns and villages, the houses are grouped together and seemingly confined to small dimentions for the purpose of yeilding the space they might occupy to the ploughshare; while the crowded condition in the cities prevents either very roomy apartments or extensive grounds to the hoards of shopkeepers having their homes above, or in some cases even a part of their shops, without space for a garden of any consequence, sometimes none at all; and how grateful to them must be the dwarfed tree or plant, for which great affection is felt, the Japanese as a people being lovers, sometimes almost worshipers, of nature.

The influence of the agricultural vocation of the great majority manifests itself strongly, even in the most densely populated parts of the large cities, and the poorest and meanest habitation, without space enough, it seems, for even the small building, will often have a portion of that, if only six square feet, devoted to a tiny garden, where things are necessarily in miniature, and here perhaps the dwarfed trees and plants are more appreciated than in the spacious and lovely gardens of the rich, where they are chosen as unique, and for their artistic charm, and not from a necessity to conform to cramped quarters as in the crowded sections where they afford the only bit of green of any sort and are a great pleasure and relief from

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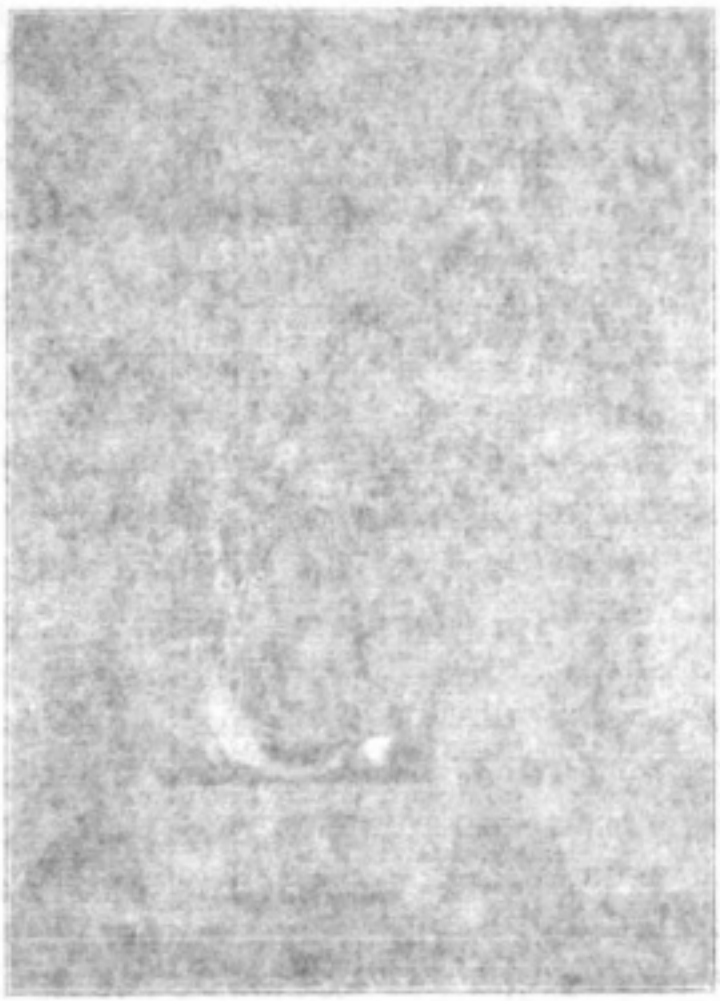

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PINE, GRASS

BAMBOO

the outlook in the street.

Where there is not even the cherished few feet of earth upon which to implant some tree or shrub, propped upon the slanting roof of the *engawa* or porch-way belonging to every Japanese house, shop and dwelling alike, may be seen a few plants and invariably a dwarfed tree, usually in round or oblong shallow dishes ranging in size from four or five to eighteen inches in length, and only two or three inches deep, made of glazed ware of varying hues, sage green, soft grey and lavender being favorites; may be sometimes a tall, sharply sloping, wide-flanged pot, generally dark brown in color, or a hexagonal, three-footed jardinere in blue and white, always of peculiar charm.

In the *tokonoma* (that part of a Japanese reception or drawing-room intended for some decorative effect, a painting or flower arrangement), the dwarfed tree finds a corner in which it appears to excellent advantage, and for which it is frequently chosen.

The necessity for smallness has probably been the mother of the now thriving industry of cultivating dwarfed trees, which has already a trade with foreign countries, and in every nurseryman's garden quantities of them are kept, some having attained the age of at least three score and ten.

The use of flower pots was introduced from China only in the eighteenth century, or the Kyoho period (1716–36), but rapidly became popular among the nature-loving Japanese, who at once realized the value of their small trees and plants for house decoration and not only the cultivation of these was largely increased, but the making of pots and flat dishes for plants added to the importance of the potter's industry.

Evergreen plants and shrubs are preferred by the Japanese above flowering varieties, from the fact that the latter are short lived and perhaps too delicate to thrive well with ordinary care; and also that Japanese taste does not accord any place to brilliant hues in interior color schemes, and even the note of a gay flower is in disfavor, the peach blossom for instance, being termed gaudy. They prefer the sombre tones of the pine, and this is one of the most admired among the dwarfs, being prized for its long life and pliable branches, so easily trained into the odd shapes so much desired.

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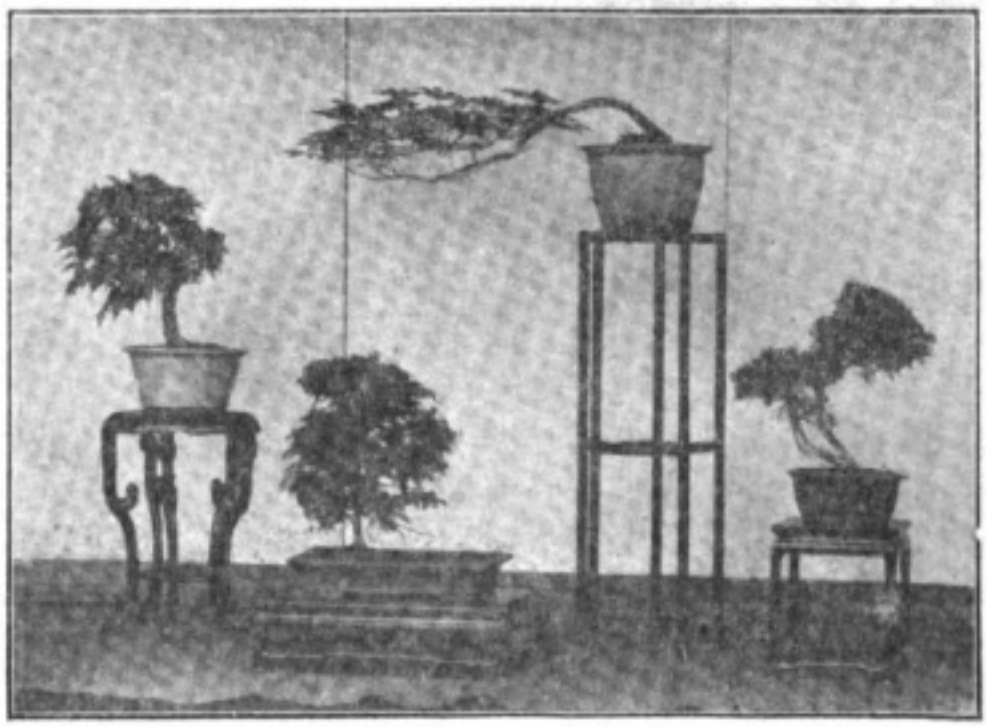
WILLOW

BANANA

Among horticulturists there are many expert in the cultivation of dwarfed trees, and such as pines and maples are started from the seed and planted on an extensive scale. At an early stage they are transplanted to pots and sold to the *uyekiya*, or gardener, who devotes much time and skill in training them into various forms by means of clipping, wiring, and binding with bamboo. If it is desired to allow the plants to attain a somewhat larger size, the process of grafting is practised, or they are returned to the earth soil, and later, again potted, the potting and binding being the dwarfing agents, as there is insufficient nourishmen tin the limited amount of mold in the pot to encourage growth.

There are two general classes of forms; one being the natural, in which the exact character of the full-sized tree is preserved, root, trunk, and branch, the height not exceeding two or three feet, sometimes being much under that; and the other being conventional or fantastic, such as distinctly and evenly separated tufts or bunches, umbrellas, fans, boats, and even dragons, these being trained over bamboo frames of such shapes. Belonging to the latter class there are also imitations of the growth of other trees, such as training the plum branches into the drooping semblance of a willow, or a pine like a banyan; then there are effects similar to famous flower arrangements. The drooping plum is a great favorite, but generally speaking the natural style is best liked by those with educated



IVY, MAPLE, MAPLE, OBTUSA

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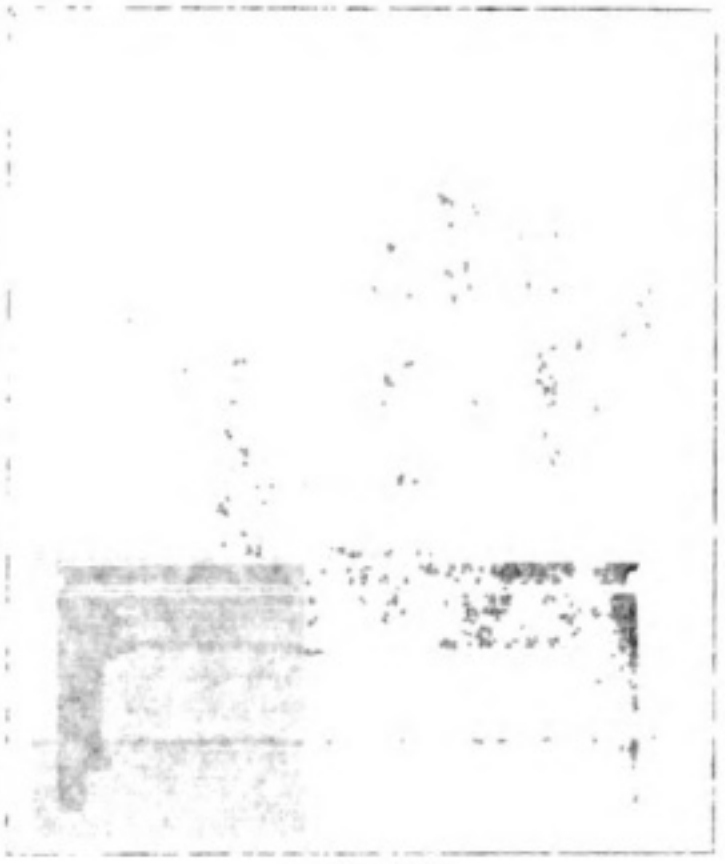
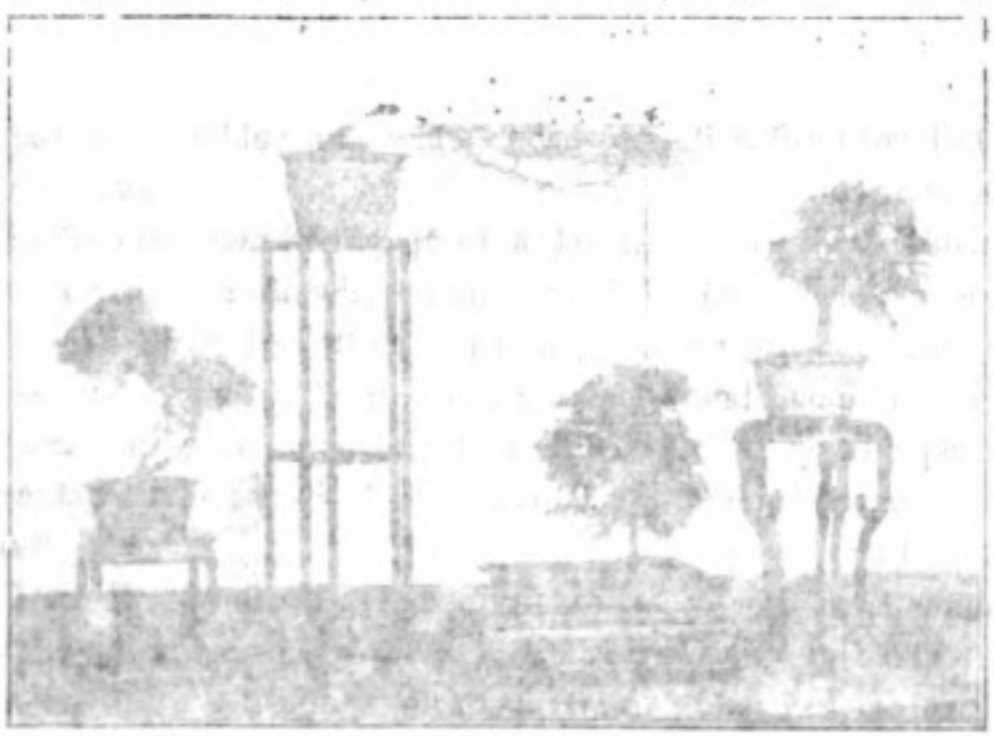


Among horticulturists there are many expert in the cultivation of dwarfed trees, and such as pinus and maples are started from the seed and planted on an extensive scale. At an early stage they are transplanted to pots and sold to the *nursery*, or gardener, who devotes much time and skill in training them into various forms by means of clipping, *wiring*, and binding with bamboo. If it is desired to allow the plants to attain a somewhat larger size, the process of grafting is practised, or they are returned to the earth soil, and later, again potted, the potting and binding being the dwarfing agents, as there is insufficient nourishment in the limited amount of mold in the pot to encourage growth.



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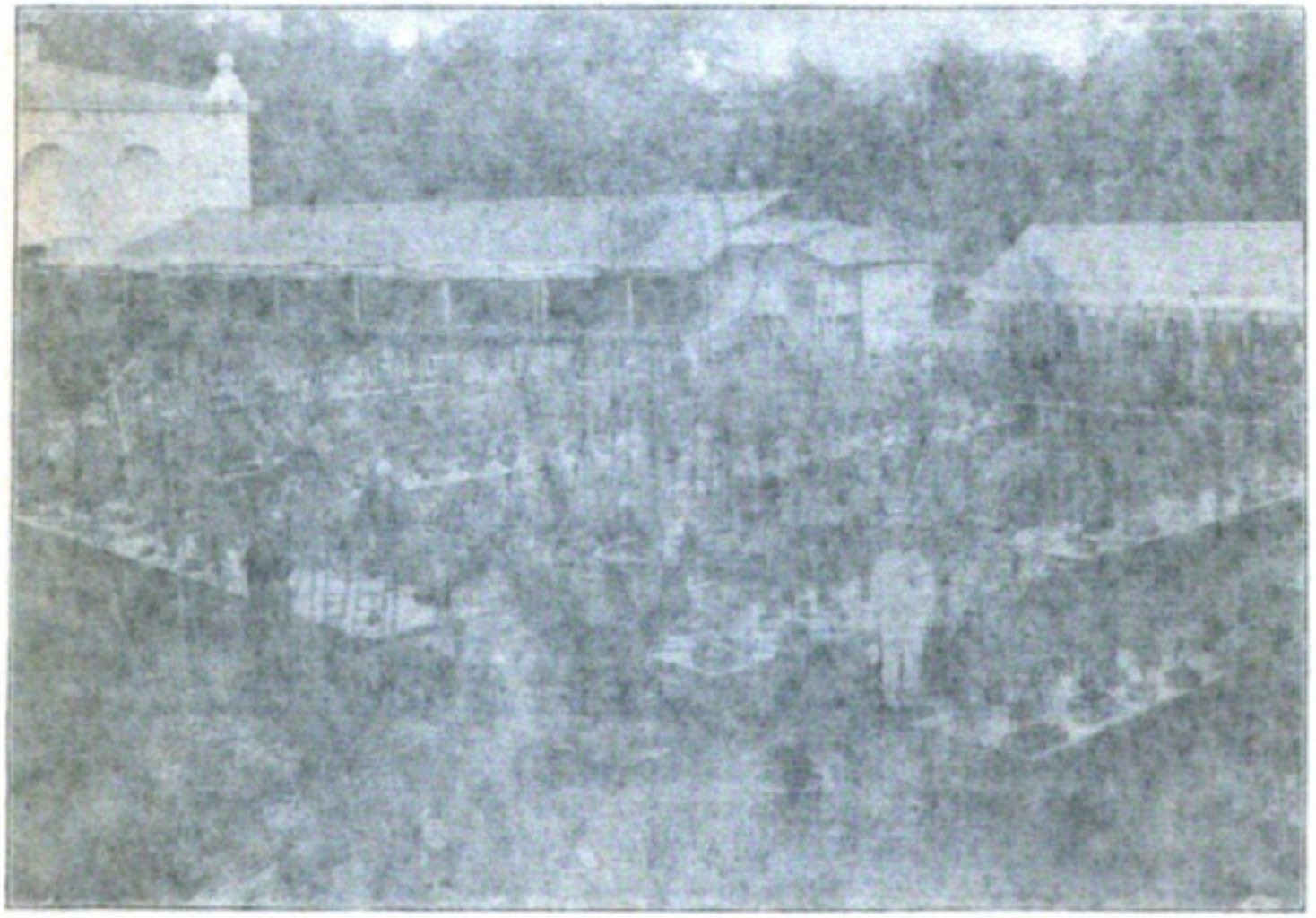
SELLING IMARETO TARIS NEAR A TEMPLE AT NIGHT



CLIMBING OF DWARFED TREES

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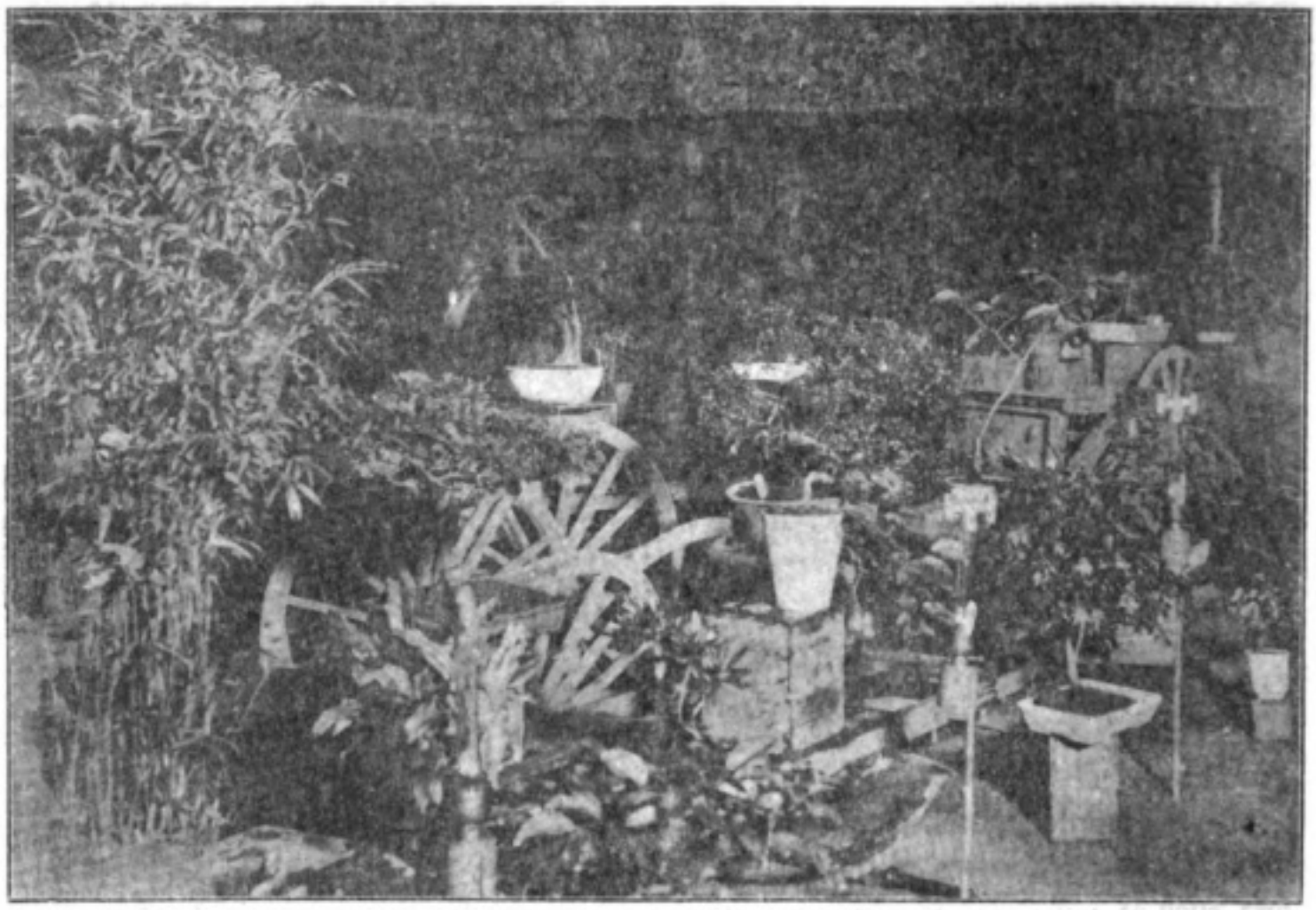
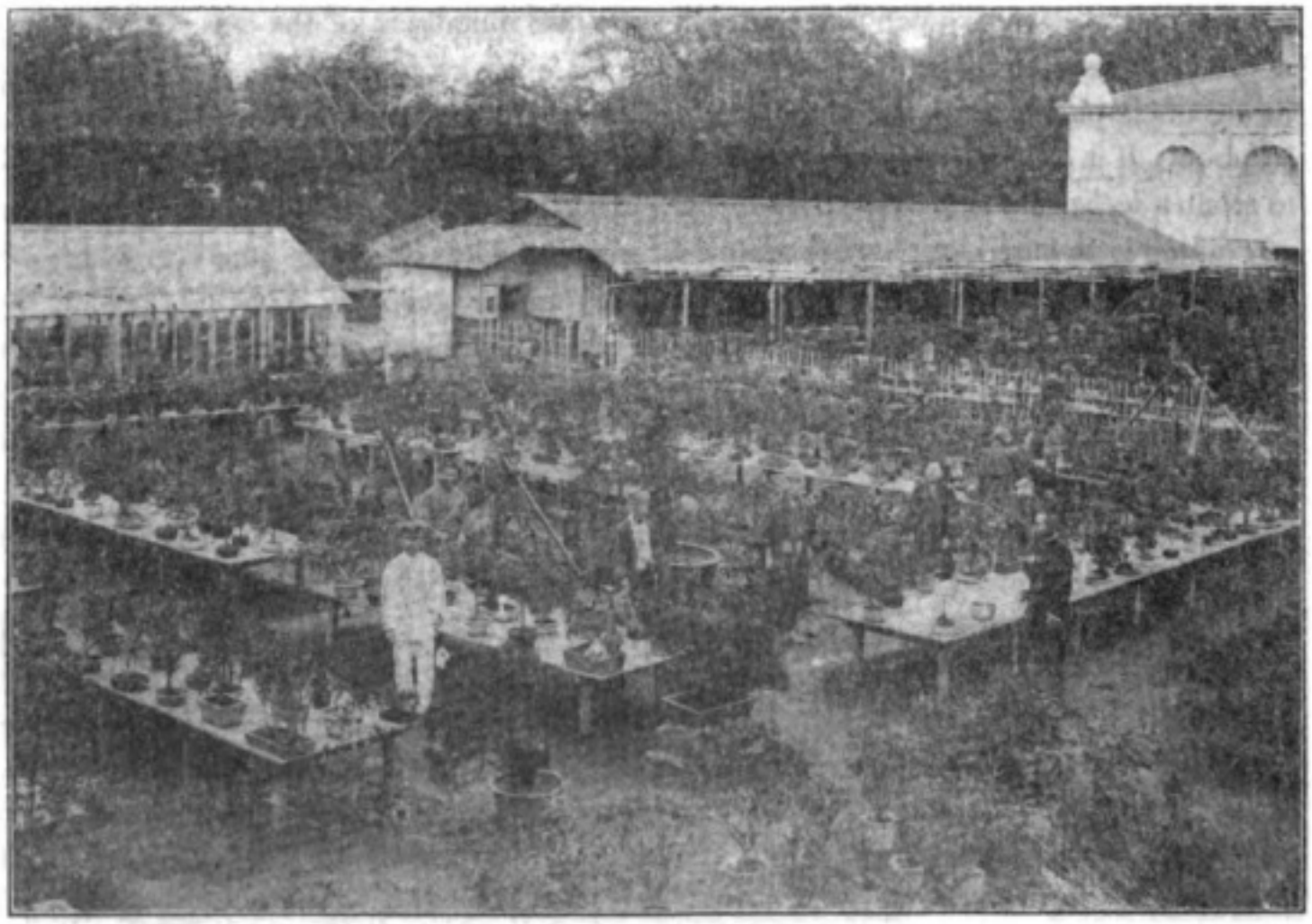


SELLING DWARFED TREES NEAR A TEMPLE AT NIGHT



GARDEN OF DWARFED TREES

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taste, the "boat" and "dragon" being too artificial to have artistic value.

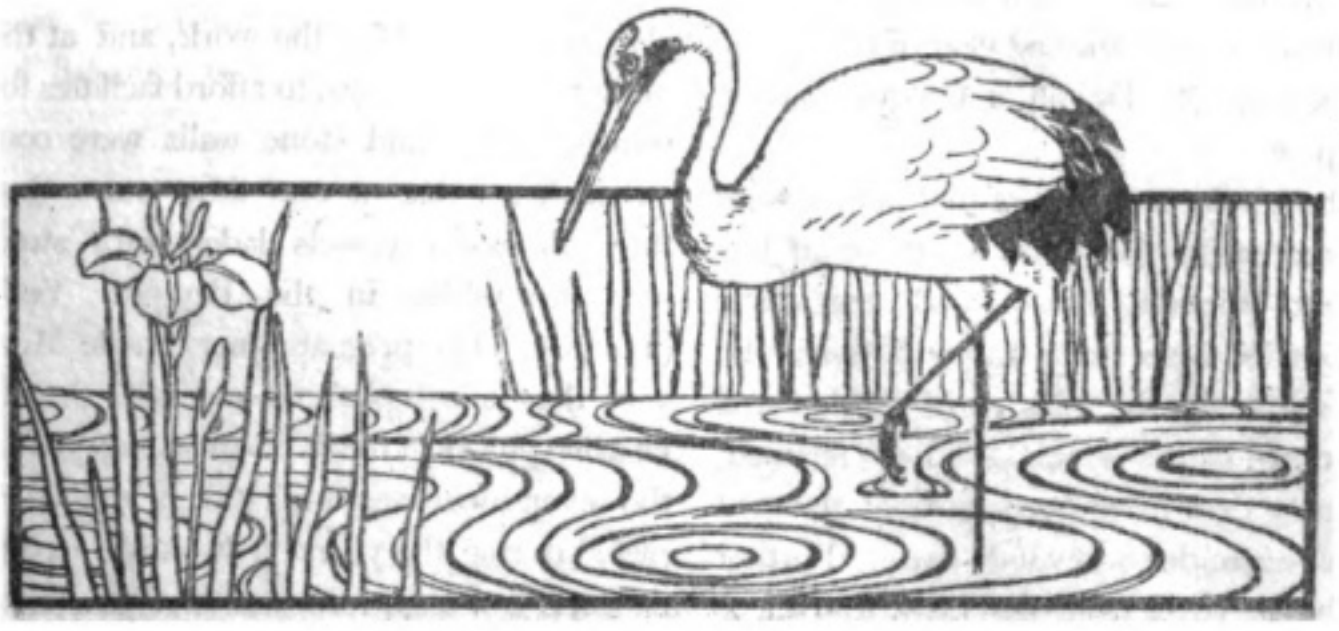
On the festival days of the various temples and shrines, vendors of all kinds ply their trade among the crowds, and the *uyekiya* are familiar to all, their plants and tiny trees always attracting many customers, who carry away with them in a facinating pot or dish, perhaps a flower, but more likely a dwarfed tree or plant, from the price of five or ten to fifty cents or a dollar. They may, of course, always be found at the nurseries, but the man in the street is not often passed by without a purchase.

Plants and shrubs such as the banana and caladium, cape jasmine, pomegranate, and Bitrus sarkodactilis, or Buddha's fingers, are dwarfed, the last two being exceptional in that they bear fruit, and for this reason are highly appreciated.

The kinds of trees mostly used for dwarfing are varieties of the pine, maples, the plum, a species of dwarf oak, which grows in the mountains of Japan, and the catalpa, the latter two being very rare and expensive, seldom seen anywhere but in the collections belonging to wealthy enthusiasts in this line, of which, however there are no few, collecting dwarf plants being a fashionable hobby among the élite, some of whom prefer to train their own rather than purchase, and they go to much trouble to obtain the rarest specimens, cultivating them for years, or even a life-time.

Exhibitions of these fine collections are held from time to time, experts being engaged to act as judges, the chief merits being in the artistic features and the rarity of the plant, and in such instances values have been estimated from two or three hundred to several thousand *yen*.

Among distinguished personages who take great interest in dwarfed trees are Count Okuma, Viscount Miyoji Ito, Member of Privy Council, and Baron Iwasaki.



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On the festival days of the various temples and shrines, vendors of all kinds ply their trade among the crowds, and the *[illegible]* are familiar to all, their plants and tiny trees always attracting many customers, who carry away with them in a fascinating pot or dish, perhaps a flower, but more likely a dwarfed tree or plant, from the price of five or ten to fifty cents or a dollar. They may, of course, always be found at the nurseries, but the man in the street is not often passed by without a purchase.

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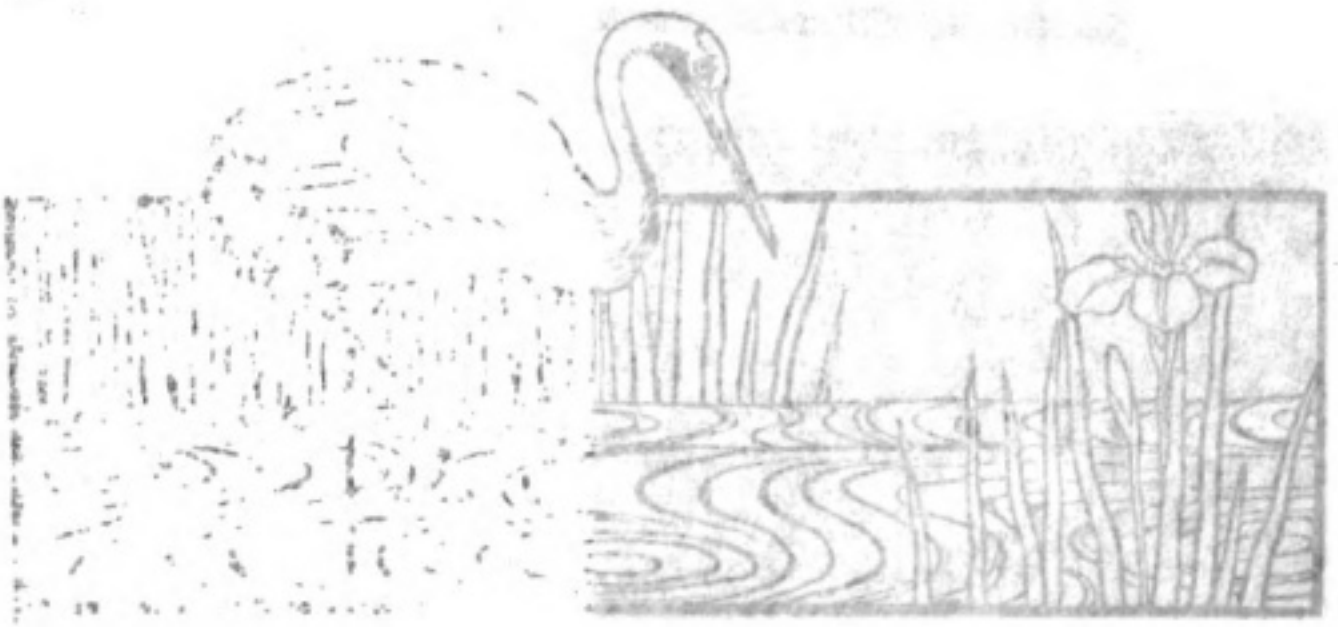

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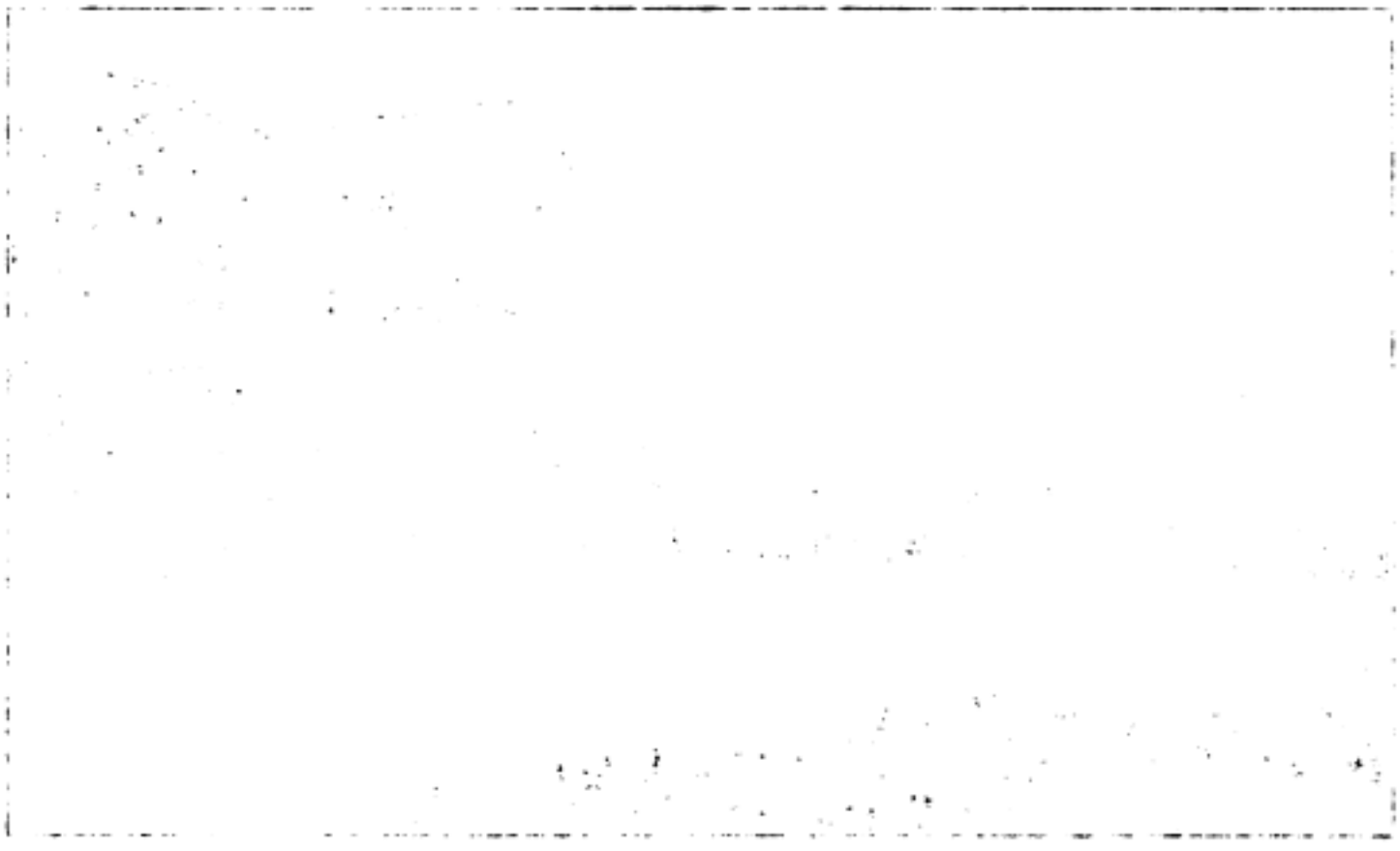

MOAT NEAR YAMATO BRIDGE.

# YEDO CASTLE MOATS

The most interesting and picturesque features of present-day Tokyo are the castle moats, the construction of which dates back to 1457 (by the Japanese reckoning) the first year of Chiyoda, planned by Ota Dokan, a famous warrior and poet.

The castle or palace of that period was approximately the same as those of the present Imperial Palace, and the castle surrounded by "stone walls" and moats. To the south lay the village of Hibiya and Shiomachi, the latter a salt-producing district, and now also a part of the city which expanded in modern times. Further south, part of Tsukiji, now known as Tsukiji, II Tokugawa and Hamamatsu, but in purpose of water, filled with masses of reeds and the very roots of these reeds

When the founder of the Tokugawa shogunate, Iyeyasu, established his military government and capital at Yedo in

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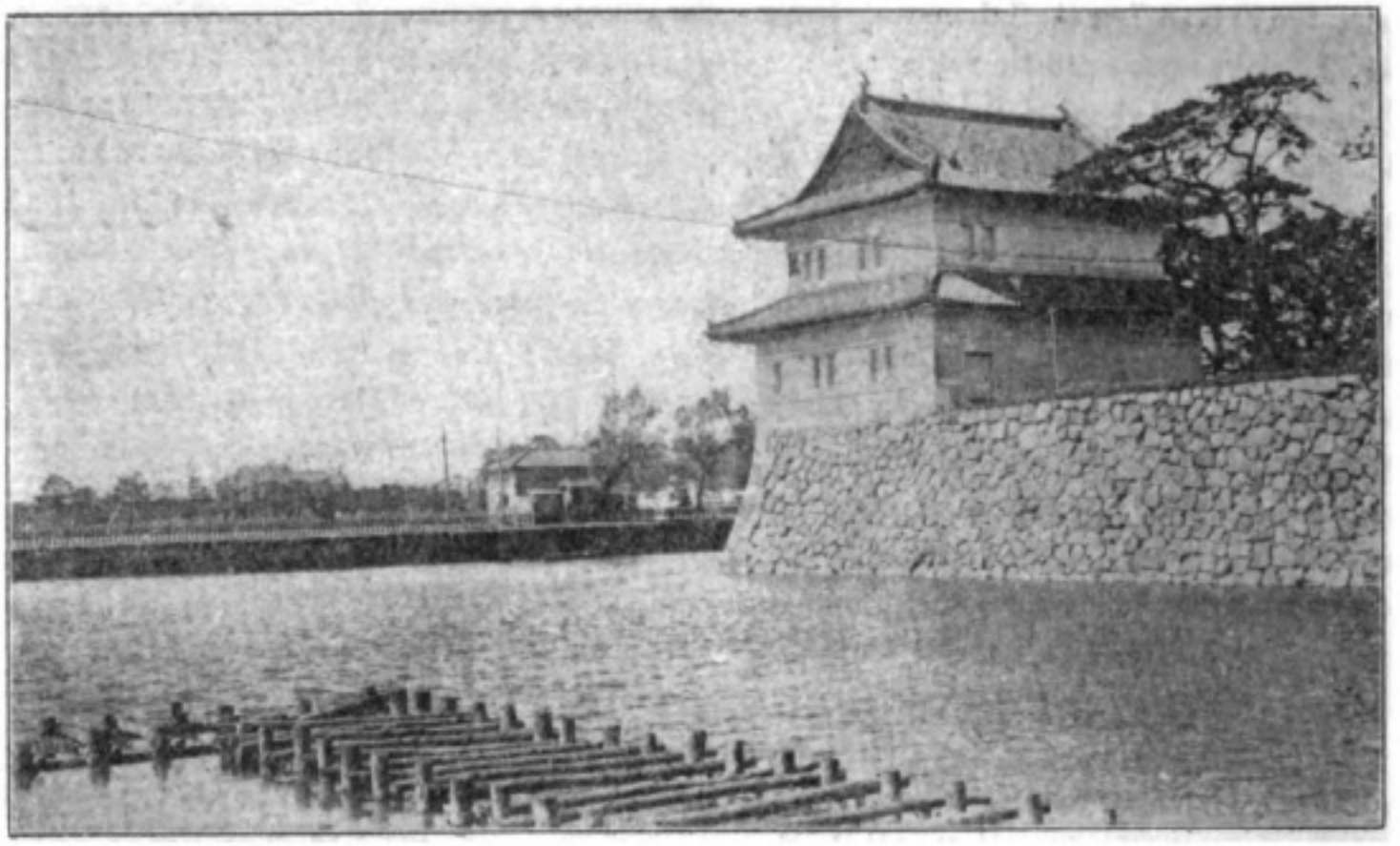

MOAT NEAR YAVESU BRIDGE

# YEDO CASTLE MOATS

AMONG the most interesting and picturesque features of present day Tokyo, are the castle moats, the construction of which dates back to 1457 (by the Japanese calendar the first year of *Choroku*), planned by Ota Dokan, a famous warrior and poet.

The castle premises of that period were approximately the same as those of the present Imperial Palace, and the castle surrounded by a stone wall and moat. To the south lay the villages of Hibiya and Sakurada, names which have been retained, and now designate those parts of the city which expanded to include them. Further southeast, parts of Tokyo now known as Tsukiji, Hatchobori and Hamacho were then but an expanse of water, filled with masses of reed and bush clover (*hagi*), and the sea washed the very walls of the castle.

When the founder of the Tokugawa Shogunate, Ieyasu, established his military government and capital at Yedo in 1603, the hill of Kanda, west of the castle, was leveled, and the excavations utilized for the reclamation of this land. The *daimyo* of the realm were required to supply the laborers for the work, and at the same time water-ways, to afford facilities for transportation, and stone walls were constructed, so that at one time more than three thousand vessels laden with stone were assembled in the Bay of Yedo (Tokyo). The present inner Castle Moat was thus accomplished, and with the increasing power of the Tokugawa Shogunate, the outer moat was undertaken and completed during the years of Kwanyei, 1624—1644, embracing the wards of Sakurada, Kojimachi and Iidamachi.

The average breadth of the moat is about one hundred fifty feet, and its depth about four feet, at some places greater. The banks have a rise of from twenty to fifty feet, with slopes any where from thirty-five to two hundred feet. The

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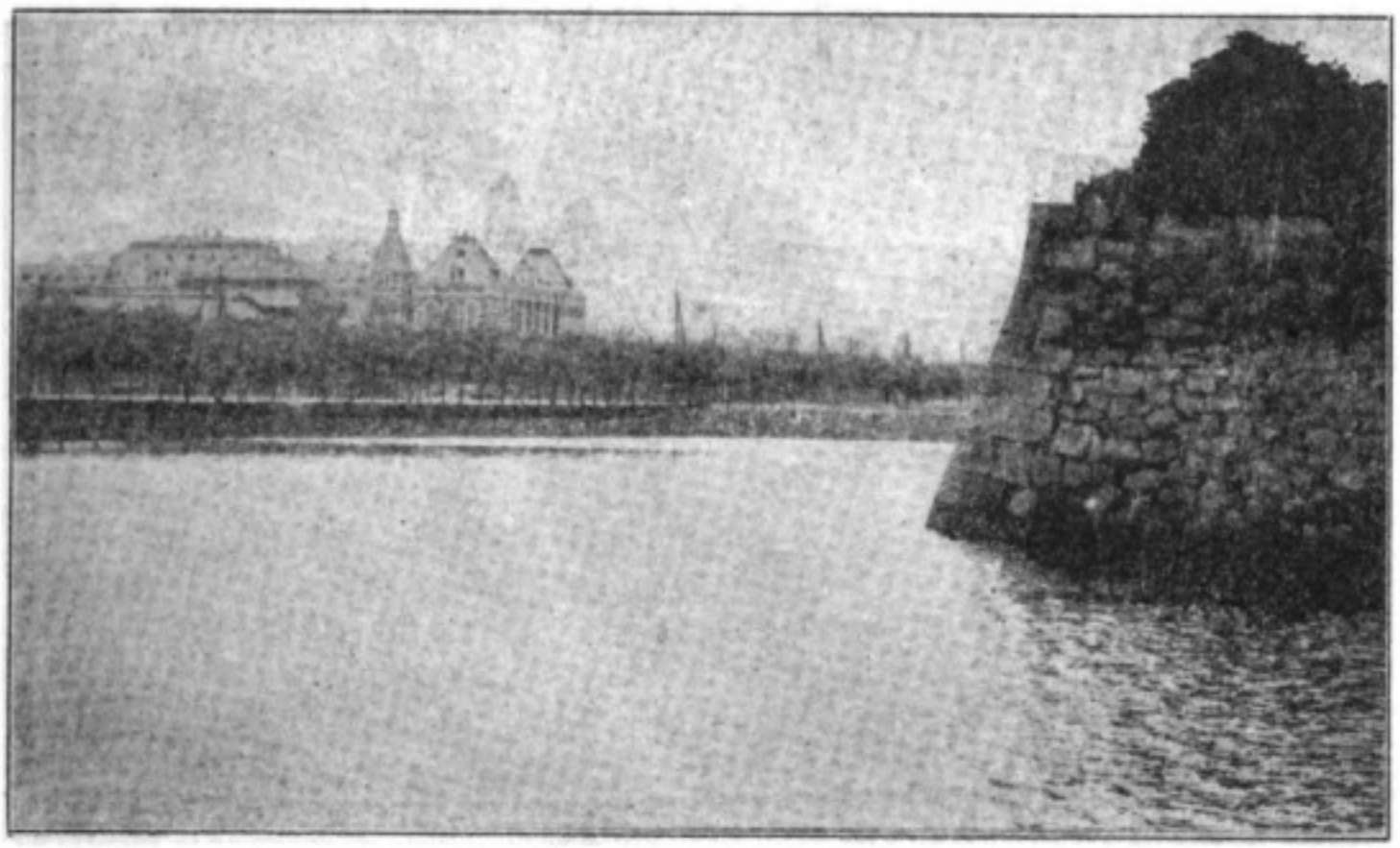
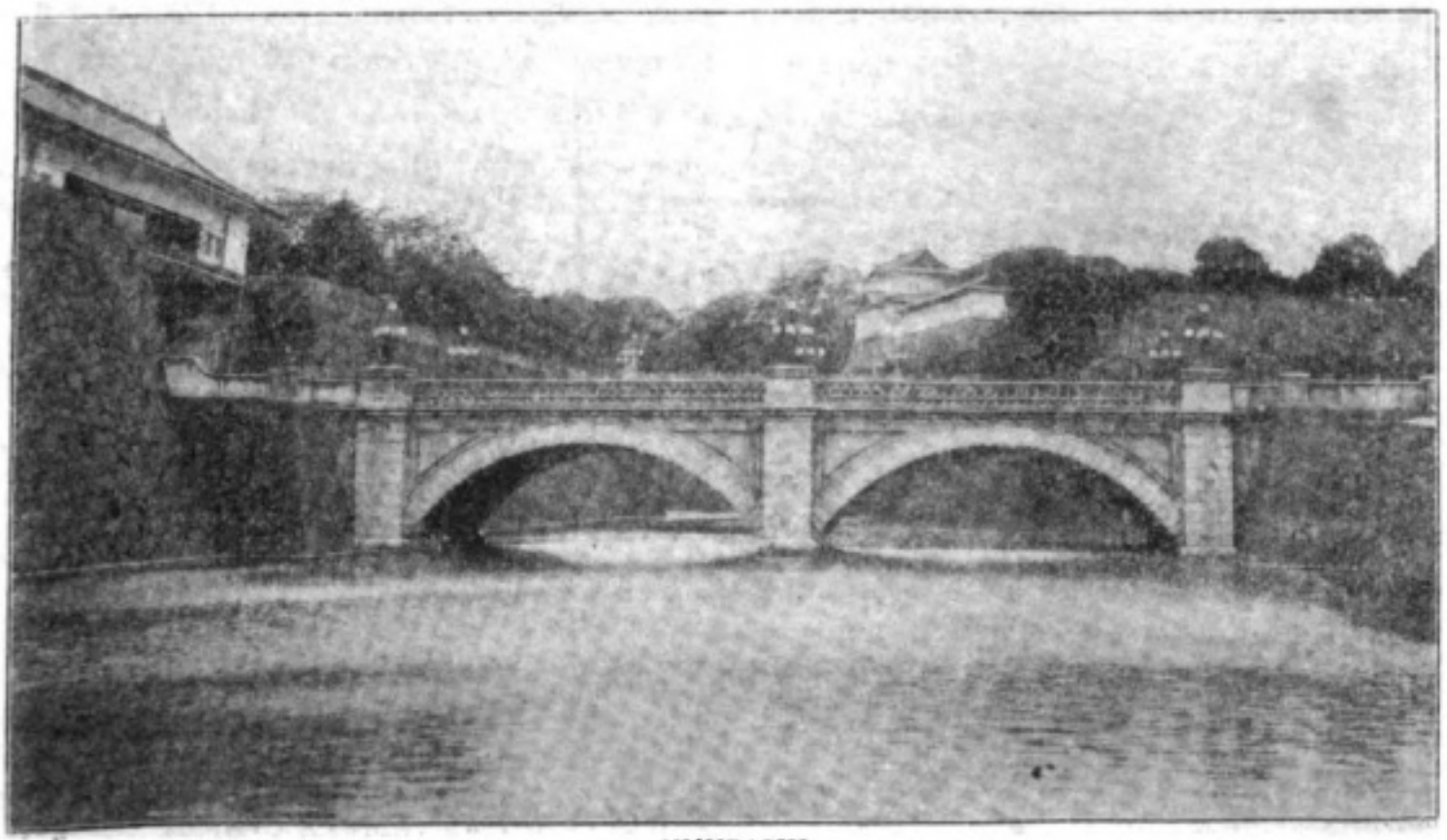


MOAT NEAR DEPARTMENT OF JUSTICE

moat walls are from twenty to fifty feet high. The Tokugawa Shogunate regarded such particulars as state secrets, and those found prying into or in any way scrutinizing them were severely punished. When Yuino Shosetsu and Marubashi Chuya conspired to overthrow the Government, Chuya is said to have attempted to ascertain the depth of the moat by throwing stones into the water and listening to the sound, and the height of the walls by using his pipe as a kind of surveying instrument, but was detected by one of the Shogun's ministers. In those days mere mention of such a thing as investigating castle moats was considered a crime.

Wadagura gate was, in ancient days quite near the sea-shore, and upon slanting ground, from which the name seems to have been derived. Saiwai bridge was formerly called *Onari bashi*, owing to the fact



NIJUBASHI

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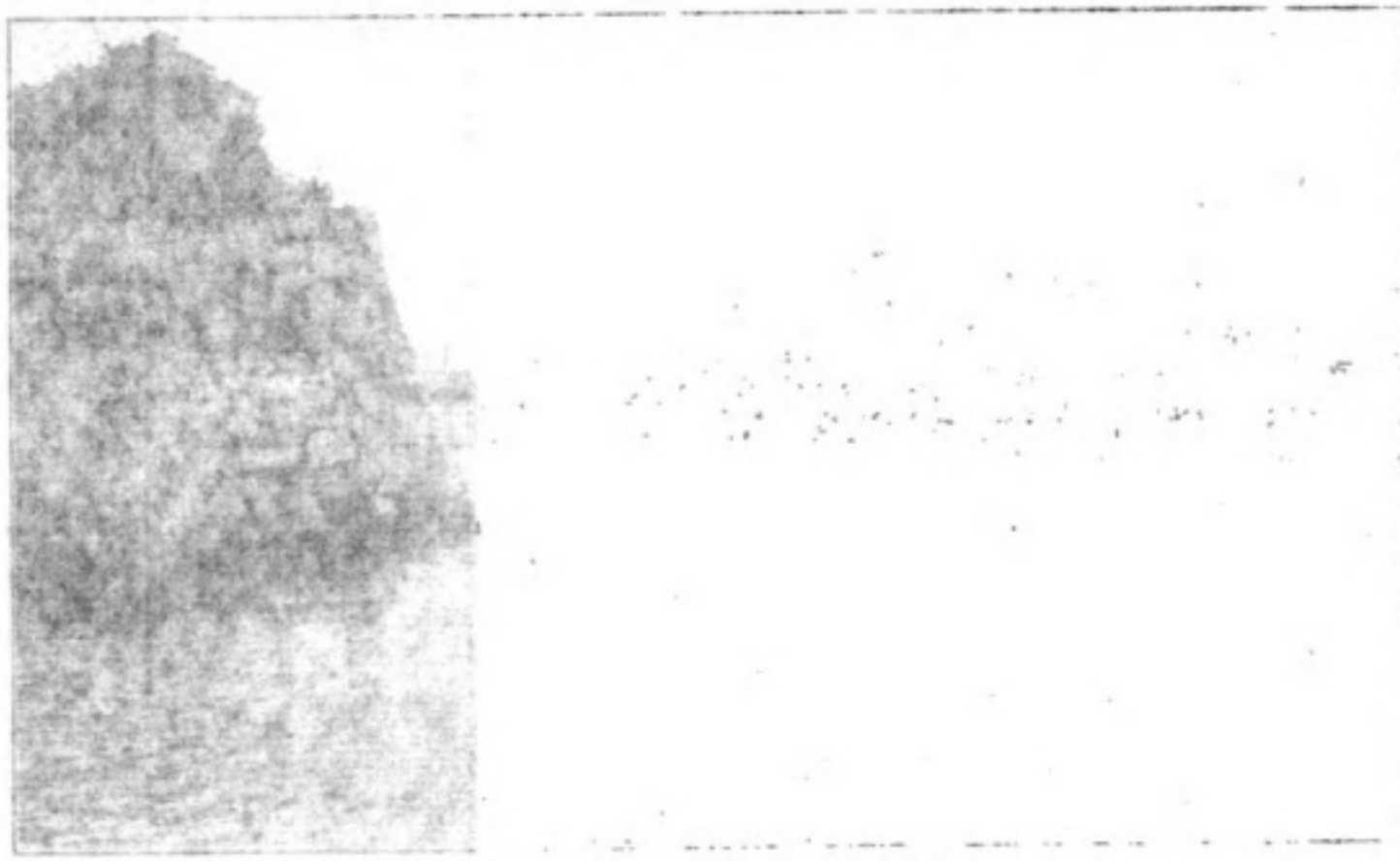

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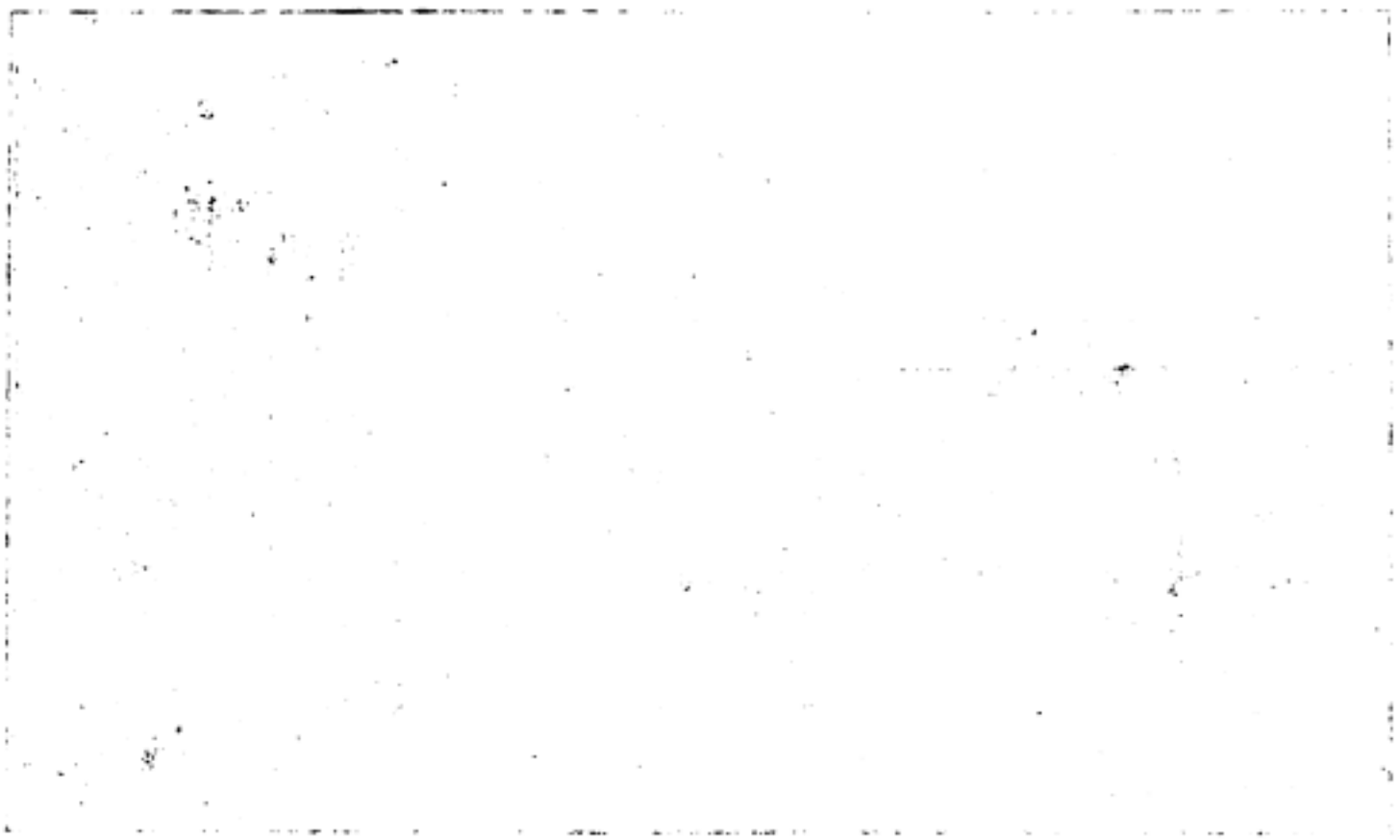

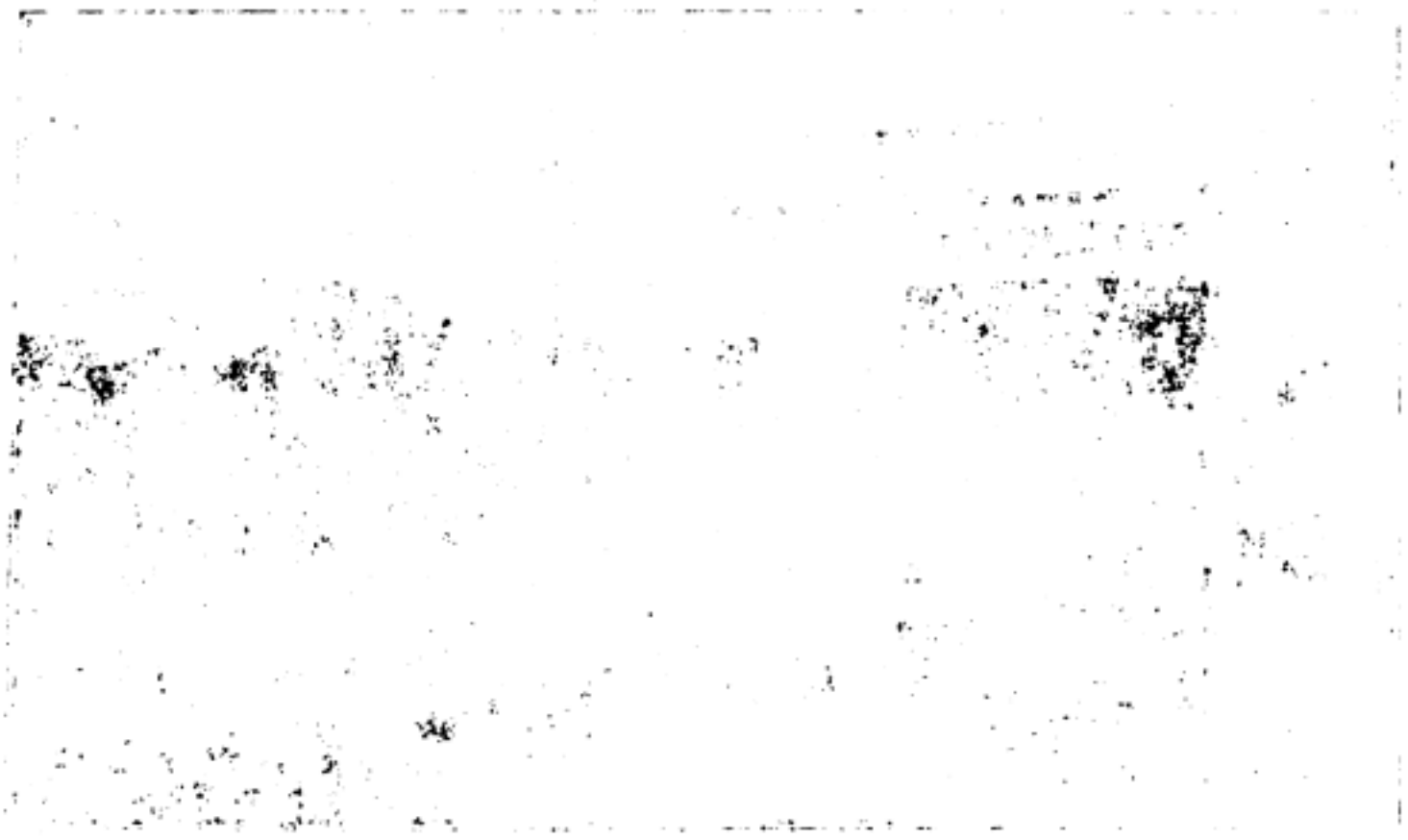

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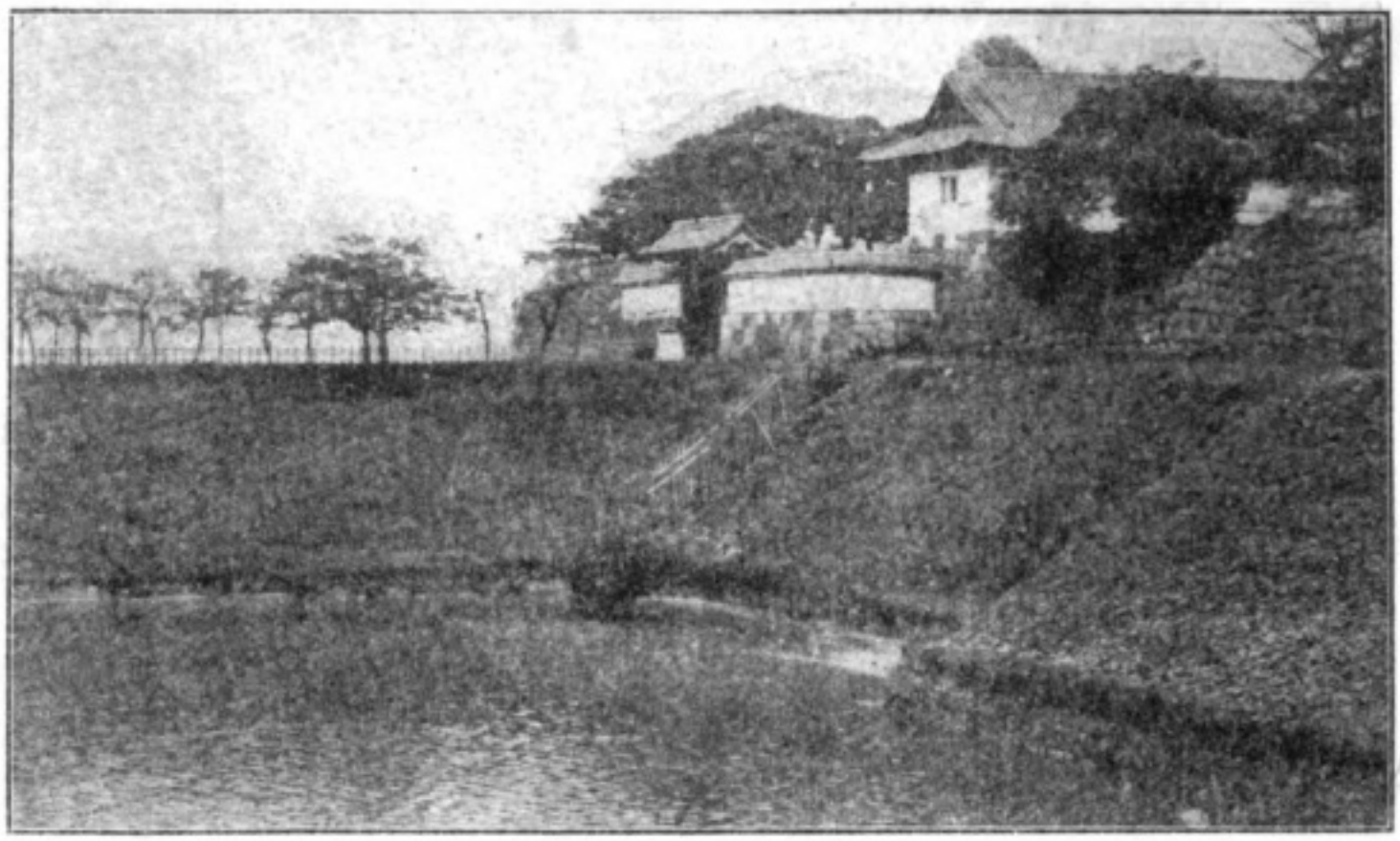

MOAT AT TAYASU GATE

that the Shogun crossed it upon visiting the ancestral temples of Zojoji, in Shiba. Kanda bridge was once the northern thoroughfare leading to the castle, and Tokuoa bridge once known as Asakusa bridge, at that time spanning the small river flowing by the castle and on into the sea, which was converted into a large canal, over which Nihonbashi and Edo-bashi now accommodate the traffic of greater Tokyo.

Gofukubashi takes its name from the neighborhood in which it is located, it being one assigned to officials engaged in the dry goods business (*gofukuya*); likewise Sukiyabashi, situated in the locality formerly occupied by retainers below the rank of *samurai* or *oskey*, those performing the tea ceremony at Court service. Near this, large pleasure grounds were once maintained, where the Shogun occasionally indulged in hawk hunting.

SAKURADA MON (CHERRY VILLAGE GATE)

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# POPULAR JAPANESE SUPERSTITIONS

AMONG other evidences of the ancient religion and the early Chinese influences that remain to-day, are the many superstitions which sway the mind of the lower uneducated classes, and to a great extent still have their effect upon the public in general. The most prominent of these are concerning animals; but birds, insects and inanimate nature, as well as the acts of people, conditions of weather, days of the year, signs in the heavens, etc., all have certain meanings attached to particular circumstances, of which the following are some of the most common.

The fox is certainly the most influential and greatly feared of all the animals to which supernatural power is assigned by the mass of Japanese, and shrines called *Inari Jinsha*, in which the fox is enshrined as a deity, are numberless, and to be seen in all parts of the Empire. It is held that the animal was not originally looked upon as a god, and is not now, except by the ignorant; but the name of the deity written in Chinese characters signifies fox, from which it came to be generally accepted that the god was really a fox, and that the animals with which they were familiar were the messengers or representatives of the real deity, and their images in wood or stone are to be found guarding the Inari shrines. Its natural cunning is greatly enlarged upon, and it is believed to be capable of seriously misleading and deceiving human beings; which fact, of course, brings many to pray to and placate the fox-god. Many stories and testimonies from those experiencing difficulties and inconvenience through designs of the fox, are prevalent and accredited.

The badger, or *tanuki*, perhaps comes next in the superstitious mind as to its power to annoy people, though not being so smart and sharp as the fox, is less feared; its particular habit is a transformation into a Buddhist priest, in which disguise it is guilty of various deceptions and impositions upon them. It is usually represented standing upon its hind legs, and of large proportions, and its images are often seen in shops and homes.

During the period of the Tokugawa Shogunate, many weird stories of cats and their being transformed into human beings were popularly believed, and even now have no little hold upon the many. Long tailed cats, especially, were looked upon with disfavor and few were brave enough to make of such a domestic pet. It was thought that when the long tailed cat grew old, the tail divided in two, and that they were then able to understand language and to assume human form. The aristocratic families of Arima and Nabeshima of that time were the source of some strange rumors in connection with these cats, and narratives of the same are still related with all seriousness by the credulous.

The crying of weasels is regarded as an evil omen, and it is said that some unhappy event is foreboded if this little animal crosses one's path. The baying of a dog likewise augurs calamity, and many such insignificant happenings send a shudder over the believer in these old superstitions, and prayers are upon his lips to his favorite deity for protection, and extra incense is burned, or an additional straw rope and paper emblems, *gohei*, are put up to disperse the evil spirits or prevent them from entering the house. The existence

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# POPULAR JAPANESE SUPERSTITIONS

[illegible]

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[illegible]

The badger, or *tanuki*, perhaps comes [illegible]

[illegible] from entering the house. [illegible]

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of a light colored mouse in the house is a sign of happiness.

The natives of the South Sea Islands interpreted the cawing of the crow into various meanings derived from its different sounds and the effect produced by them. Something very similar is also common among the Japanese, and good omens are presaged by its pleasant cries in the morning, and the reverse by what they consider unpleasant notes, such as death and other dire misfortunes following upon the latter. The crowing of a hen at night is regarded as foretelling some disaster. For swallows to nest inside the house is most favorable to its occupants and always encouraged.

Both good and bad meanings attach to spiders and their appearance in the house, according entirely to the time at which they happen to be seen. If a spider falls from the ceiling in the morning, he brings pleasure, but if at night, it is thought reverses will follow, so that there is a saying, "Kill a spider in the night, even if it resembles your parents, but never kill the morning spider though like your enemy." Contrary to this, to see a centipede at night means happiness.

Springing, perhaps, from Chinese ideas and customs, are beliefs in potions, said to be efficacious in various ways, or to produce certain desired effects, such as influencing the affections, causing forgetfulness, or bringing about miraculous cures of bodily ills.

A potion made from a calcined water lizard is said to cause a person to become enamoured of one administering the same, and the power and extent of this superstition may be judged by the fact that in the city of Tokyo to-day there are many firms dealing exclusively in calcined animal flesh.

A solution of *sake* (rice-beer) in which a serpent has been immersed, is thought to be excellent for consumptives, and the monkey's liver is regarded as specially good for all diseases of the eye.

Large and old trees are objects of reverence and looked upon as sacred, and their destruction is held to bring misfortune, and in the case of a certain kind called *enoki* there is a tradition that blood will actually flow if the old tree is cut, so that it is looked upon as a crime to fell them. In many instances trees are sanctified in the same manner in which a shrine is, by hanging the *shimenawa*, or straw rope with cut paper at intervals, upon them.

The mulberry tree is said to prevent lightning stroke to one under its shelter during a storm, and to be efficacious in that respect generally, so that it is often planted near the house as protection from lightning. It is also thought that drinking *sake* from a cup made of the mulberry tree will exempt a person from suffering with palsy.

To have in one's possession a forked plantain, or the triangular shaped fruit of the gingko, supposedly shields one from any designs the fox may have against him, and also acts as a preventive from poison, as it is said to cause a great noise if coming in contact with a poisonous substance, thus warning the person.

The chrysanthemum flower taken with *sake* diverts calamity or disaster of any kind, and also prolongs life. The root of the lotus is considered good for diseases of the eye, and to partake of the zinziber will produce forgetfulness. Other plants are used for charms.

The number four, like thirteen in foreign countries, is in much disfavor in Japan, owing to the fact that its name, *shi*, in Chinese signifies death, and thus brought about a superstition as to its evil portent. Four and forty-four are avoided by many for use in telephone numbers and the like.

Japanese object to having their nails manicured at night, which arises from their custom of cutting the nails from the fingers of a dead person as keepsakes for the family, which is always done at night, and

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so to cut one's own nails at night is thought to betoken death. Similarly, there is a superstitious fear against picking up or using the detached handle of a dipper; as, in olden times, when a *samurai* was sentenced to commit *harakiri*, or disemboweling, it was required that afterwards he be beheaded by one of his friends or retainers; and a new bucket filled with water, and a new dipper were provided for the purpose of washing the blood from the body and severed head, after which the handle of the dipper was used for connecting the two before burial, and so came to be associated in the mind with a scene of horror and regarded with superstitious dread.

According to the old Chinese calendar, certain days are termed by the Japanese *tomobiki* (literally, accompaniment), and a superstition obtains that anything enacted upon one of these days will draw after it in succession, events of a like nature; therefore, such as funeral ceremonies or anything unhappy were never held upon *tomobiki* days, for fear of their continued recurrence. But on the contrary, marriages and the like were always planned to take place on such a day, as similar affairs would be welcome.

Other days called *nasoku*, meaning to remove or omit, are not propitious for beginning a new undertaking, but excellent for discarding anything, and the fittest for cleaning and scouring. A day designated as *yaburu*, or breaking, is a hazardous tone, and requires much caution and prud ence to be safely passed through. The day called *tatsu*, or starting, is considered ihe best on which to begin building a house, etc., and so on through a long catagory, all the days of the year being classed into happy or unhappy, good or bad omens of twelve kinds. This calendar is not now in general use, a law having been made against it and strictly enforced; nevertheless, it still wields an influence and is consulted by the lower classes whose daily actions are invariably guided thereby. No superstitions are attached to the days as noted by the present calendar.

There are many old sayings among farmers all over Japan which amount to superstitions, so religiously are they believed in and so positively do they control their work. Rainfall on the fifth of May is thought to insure a rich rice harvest; wind on the third of March foretells that pear trees will be attacked by injurious insects; fine weather on the fifteenth of October presages a warm winter, and if on the sixteenth the price of fuel is to be cheap; if the half moon stands erect, the fine weather will continue for that month, but if it lies there will be much rainfall; abundant snowfall means a splendid harvest; mist on the second of June will ncrease cereal harvests; a morning rainbow is continued rain, but the evening one, twenty days of fine weather; many stars in the Milky Way indicate dry weather throughout the year; glorious sunrise, rain, but glorious sunset, fine weather.

In every day life there are various things with which some superstition is associated. The exchange of anything by chopsticks bodes enmity between the two, arising from the custom of using chopsticks for picking the bones of a cremated body. Broken chopsticks are a most unlucky omen, likewise a broken comb, which portends the loss of one's children; and the giving of a comb as a present is thought to rupture a friendship; the finding of a comb in the street means to the finder that he will not be present at the death bed of his parents.

It is a universal custom among Japanese housekeepers to avoid drying clothes outside the house at night, as an obnoxious bird is thought to cause them to become poisonous to the wearer.

For amusement children often look each other in the face intently until one or the

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[illegible] to betoken death. Similarly there is a superstition [illegible] up or raise the detached handle of the dipper; as in old times, when a [illegible] was sent [illegible] to consult *Kamiya*, or disinterred [illegible] it was supposed that if the [illegible] had [illegible] by one of his friends or relations, and a new bucket filled with water, and a new dipper were prepared for the purpose of washing the blood from the body and severed head, after which the handle of the dipper was used for connecting the two before burial, and so came to be associated in the mind with a sense of horror and [illegible] with superstitious dread.

According to the old Chinese calendar, certain days are termed by the Japanese *kamiyo* (literally, accompaniment), and a superstition obtains that anything enacted upon one of these days will draw after it in succession, events of a like nature; therefore, such as funeral ceremonies or anything unhappy were never held upon *kamiyo* days, for fear of their continued recurrence. But on the contrary, marriages and the like were always planned to take place on such a day, as similar affairs would be welcome.

Other days called *[illegible]*, meaning to remove or omit, are not propitious for beginning a new and risking, but excellent for discarding anything, and the first for cleaning and scouring. A day designated as *[illegible]*, or breaking, is a hazardous one, and requires much caution and prudence to be safely passed through. The day called *[illegible]* or starting, is considered the best on which to begin building a house, etc., and so on through the long category of the days of the year being classed into happy or unhappy, good or bad omens of twelve kinds. [illegible] is not now in general use, a law having been made against it and strictly enforced; nevertheless, it still [illegible] an influence [illegible] by the lower [illegible] than [illegible] the [illegible] [illegible] forces [illegible] up [illegible] level [illegible] is [illegible] with [illegible] the [illegible] [illegible] is [illegible] *Ooda*; [illegible] the [illegible] of [illegible] is [illegible] cheap; if [illegible] the weather will [illegible] for that month, but if it lies there will be [illegible]; abundant snow will [illegible] a plentiful harvest; [illegible] the second of June will [illegible] a real harvest; a [illegible] bow is continuous rain, [illegible] twenty days of fine weather; many [illegible] in the [illegible] day weather throughout the year; [illegible] rain, but [illegible] the weather.

In every day life there are various [illegible] with which [illegible] association [illegible] The [illegible] of anything by [illegible] bodes [illegible] between the two [illegible] from the [illegible] of being [illegible] for picking the [illegible] of a [illegible] Broken [illegible] most [illegible] omen, if [illegible] portends the loss of one's children; and the giving of a [illegible] thought to [illegible] in [illegible] under that [illegible] death [illegible].

It is [illegible] house [illegible] [illegible] [illegible] [illegible] poisonous [illegible].

For [illegible] each other in the face [illegible] one or the

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# JANUARY PROMISES

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other laughs, he being considered defeated; this is severely condemned by those believing in a superstition to the effect that one so defeated will die an untimely death.

To put a bamboo basket over the head is avoided as it is supposed to retard one's growth. If one imitates the actions of an afflicted or deformed person, he must not neglect to manipulate his hands in a certain way, else he will be visited with the same; if one puts on a raincoat in the house, he will be unable to escape promptly in case of fire; if one tickles the sole of a foot, he will fall into poverty; if the hair of one's head be cast in the fire he will become insane; if but a single cup of rice be taken at breakfast, one's parents are to be separated from him; or if one mimics crying he will lose his parents. A knife or cutting implement left upon the hearth will be the cause of death at some future time.

Most of these superstitions are looked upon seriously by the older generation of the lower classes, but may be said to be gradually passing as education becomes more general, though in many provinces they are most pronounced.

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# JAPANESE PROVERBS

Illiterate vice is injurious to many, but educated vice is detrimental to all great principles of state.

Mere monetary impulses are apt to fail, but he who is actuated by love will attain his desire.

He who loses himself in sensual pleasure, is apt to betray his kinsmen.

A quarrel between a man and his wife is disagreeable even to dogs.

Those who blossom in the tongue, never bear fruit in the heart.

Exuberant mirth is followed by abnormal depression.

Pinch yourself, and you will know the pain of others.

Negligence is the enemy of him who follows it.

The cherry among flowers; the *samurai* among men!

The dumpling rather than the flour.

The tongue is a source of great misfortune.

The avaricious know not the spirit of humanity.

Better a near neighbor than a distant relation.

If you are in haste, take the circuitous route.

A bat for the place where there are no birds.

Provide your umbrella before it rains.

The *samurai* has but one tongue.

A poor man for a large family.

Benevolence is not for others.

Willows are never broken by snow fall.

Even the walls have ears.

Life is short; the name everlasting.

Hatred is the back of love.

No harvest, no seed.

Lavish in praise, profuse in rebuke.

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# PUBLIC BATHS IN JAPAN

SINCE the remotest times, the Japanese, as a nation, have been known for their cleanliness of person, and their liking for hot baths. The innumerable hot springs throughout the country, unequaled, perhaps, in any other quarter of the globe, have always been a source of pleasure, as well as health, to the Japanese people, and are frequented winter and summer. Many of these springs are famous for the medicinal value of their waters, among which are Ikao, Hakone and Atami, and some have been made more so in the eyes of the Japanese by a visit from an Emperor or Empress, such as the celebrated Dogo Spring, of Iyo Province, where may be found the oldest specimen of Japanese literature, an inscription upon a monument erected in honor of a visit from the Empress Suiko, 596 A.D.

The first reference made to bathing is found in the legend of the creation of Japan, in an account of the death of the goddess Izanami; it is stated that her husband, Izanagi, happening to look upon her dead body, hastened to cleanse himself in water, the idea of cleanliness being so extreme as to consider pollution possible even through sight, and the religious conception holding the defilement of body and soul to be one and the same, bathing was looked upon as being efficacious in purifying the soul, and from such teaching it can easily be understood how the habit of daily baths grew firmest among the classes usually squalid in other countries, especially when so well provided for by the many natural facilities.

Though evidently of religious origin, it has doubtless retained its favor with the common people on account of the real bodily refreshment which they found it afforded them, for it long since lost its religious significance in the sense in which it was once held.

That the sovereigns of the country interested themselves in the cleanly habits of their subjects, is shown by the fact recorded in history that the Emperor Komyo, in the Nara period, established a public bath for the benefit of the people, and it is related that he appeared in person at the place, and took part in the ablutions.

The indifference of the Japanese, both sexes alike, to exposing their bodies, is a matter never understood by occidentals, but is merely another result of long established customs, different conceptions and ideals, and in no sense regarded as immodest or to do with the immoral; so that fomerly no distinction was made for separate accommodation in public baths, and only since the introduction of foreign civilization has the line been drawn, being at first so little understood by them that a rope stretched across the

SANSUKE AT ENTRANCE

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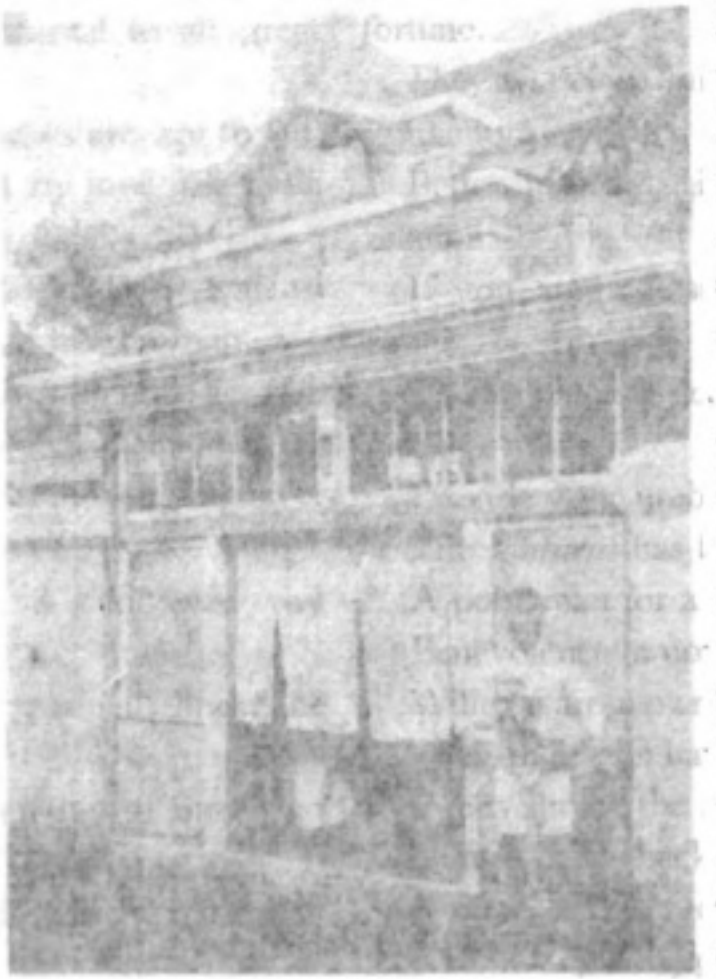
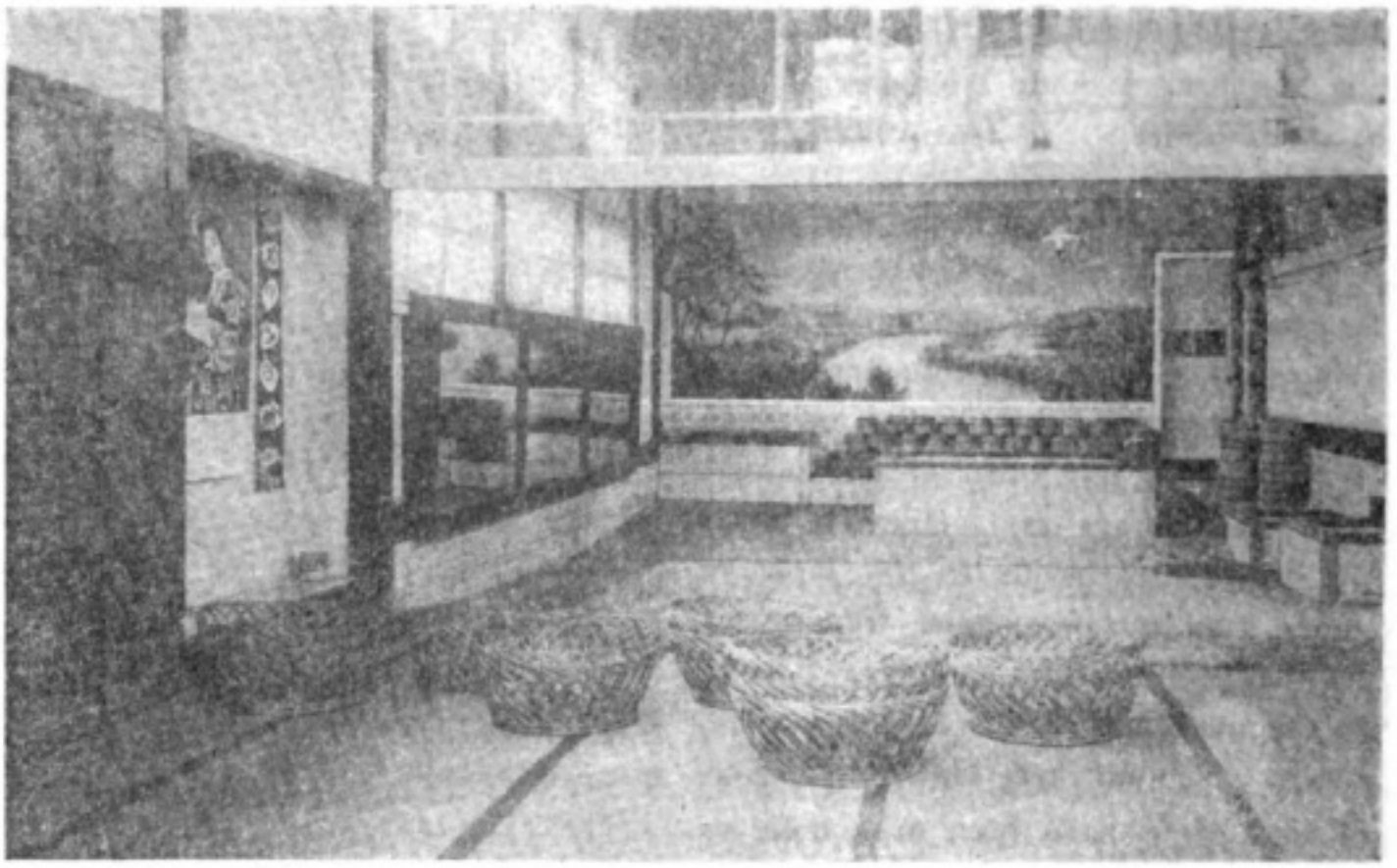
# PUBLIC BATHS IN JAPAN





BATH HOUSE—WOMEN'S DIVISION

bath for separating the men and women was looked upon as conforming to the new rule. The Japanese are never shocked by nature, but on the other hand, art, of the kind with which European galleries are filled, the nude in both sculpture and painting, to them has appeared indelicate, even offensive.

With the beginning of the Tokugawa dynasty, the popularity of public baths was noticeably increased, and large buildings were erected therefor, and a new feature, which seemed to grow out of the gayety which prevailed at these places, was an amusement hall, where the young men, in particular, gathered after the bath, to enjoy games such as chess or *go*, and where tea and light refreshments were served to the patrons. One of the most noted comic writers of that period, Shikitei Samba, has given vivid pen pictures of these institutions during the Tokugawa Shogunate, in his *Ukiyoburo*.

With little changes, except in separate apartments for men and women, the same places exist to-day, though perhaps only in Osaka and Kyoto are they generally combined with amusement halls, there being only a very few such places in Tokyo, in which city alone there are more than eight hundred public bath houses; and it is estimated that one third of the total population of over two million, bathe daily in them; this represents, of course, the middle and lower classes, as well-to-do people do not frequent them.

Dr. Baelz, formerly professor in the faculty of medicine of the Tokyo Imperial University, held that the remarkable absence of cases of rheumatism among the Japanese, in spite of the damp climate, was largely due to the frequency and high temperature of baths, they being so hot as to be quite unbearable to persons living elsewhere and not accustomed to such. Especially has this been true in Tokyo, so that it was an easy matter for the *Yeddoko*, as citizens of Tokyo proudly styled themselves, to discover a provincial, (all the rest of Japan is provincial to the resident of Tokyo), by the manner in which he squirmed in the excessively hot bath, and even now if one complains of its temperature, he is ridiculed as a country boor.

The Tokyo bath house is readily recognized by its particular style and the *noren*, or shop curtain, which always hangs at the door, usually blue with the name of

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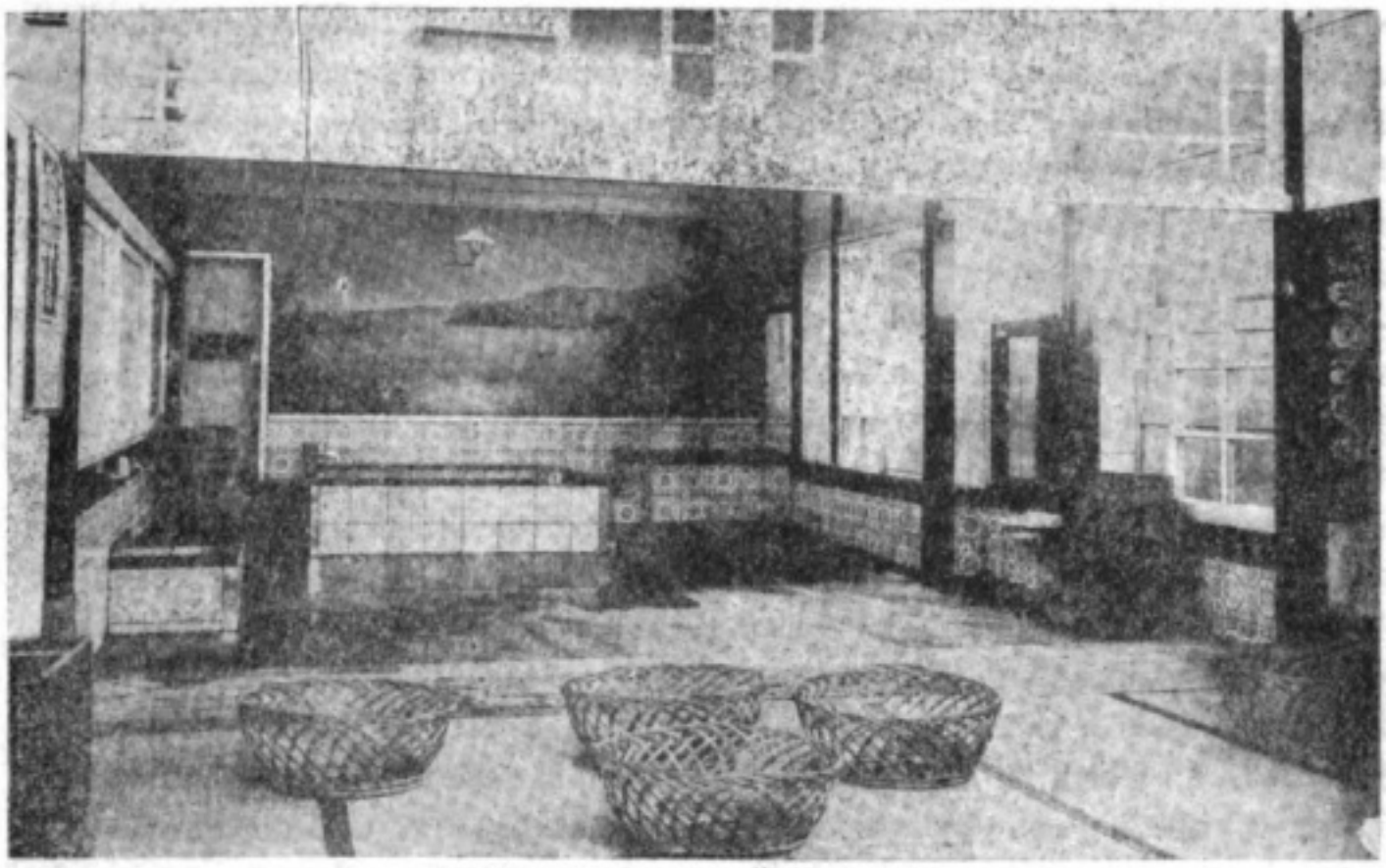

BATH HOUSE—MEN'S DIVISION

the house, more often that of the street in which it is situated, in white characters; sometimes names, such as "crane" and "tortoise" are used, because of their significance of longevity, therefore of luck, to the Japanese; or in some instances, where a special medicine is added to the bath, it is indicated upon the curtain, as "the Ginseng Bath," etc., and several of the up-to-date Tokyo bath houses have now adopted the names of popular European resorts.

The building is usually a good sized, two storied one divided from the entrance by a partition, with signboards designating the division for men, and that for women. Upon entering, the first thing to be seen is a square, elevated seat, where the owner or chief clerk, *banto*, is seated to collect the fee charged, usually three *sen* (one and a half cents), and to superintend both divisions generally, the dais being half on one side and half on the other, and attend to caring for patrons' clothing and shoes or clogs. During the busiest hours in the afternoon and evening, an extra assistant is required for this purpose, and all such articles are checked. The *banto* greets each new arrival with a polite salutation and remark about the weather, and upon their leaving is ever ready with the indispensible *arigato*, "thank you." If his patrons require to be provided with towels and soap, they are supplied for an additional half *sen* each, and women bathers are usually given a cleansing agent peculiar to Japan, a small cotton bag filled with rice bran, which formerly took the place of soap in this country, the price of which is also one *sen*.

In front of the *banto's* seat in both divisions, is a space covered with mats, *tatami*, where the bathers undress and dress themselves, separated, in winter, from the bath room, by sliding paper doors, which are removed during warm weather. Baskets are placed around this room for receiving their clothes, which are then placed in the lockers at the side; valuables may be deposited with the *banto*.

The bath room, differing in size, of course, according to the establishment, usually has a wooden floor slanting from two opposite sides to the centre, where there is a narrow opening into a drain pipe, thus preventing it from becoming sloppy, though it is always wet. There is one large tank of boiling water from

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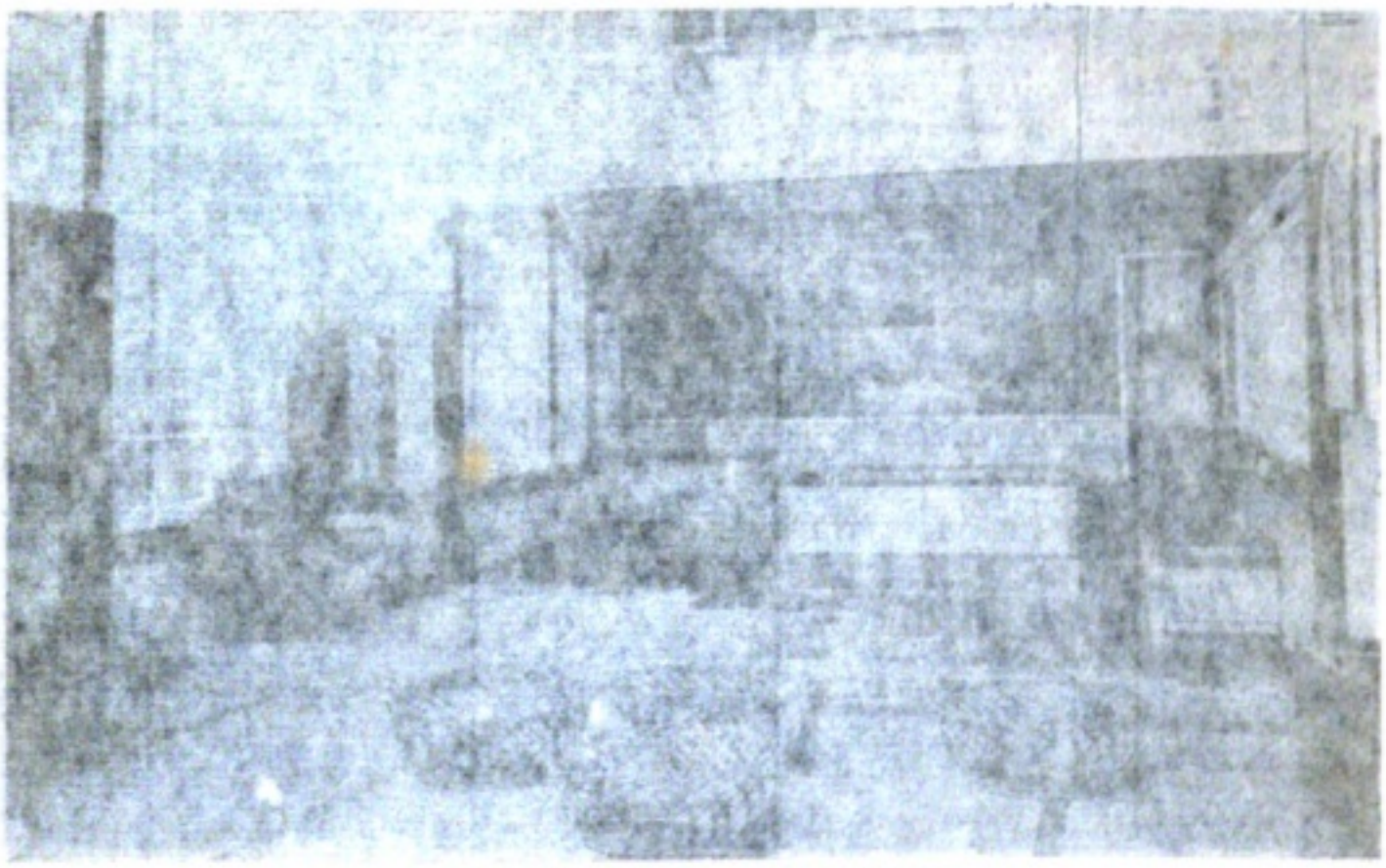

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which a plunge (usually large enough to accommodate ten persons at once) in each division is supplied; there are two or three others of smaller size for supplying both hot and cold water for the small tubs or [illegible] by each bather while [illegible] plunge in the [illegible] which [illegible] he remains [illegible] to his chin.

While [illegible] constant [illegible] to look [illegible] regulate [illegible] men and [illegible] their [illegible] one sex is [illegible]

Any [illegible] *Amazon*, who [illegible] *sawsake* [illegible] pieces of wood, [illegible] once if for a man, twice if for a woman; the *sawsake* immediately provides a wooden stool for the bather to sit upon, and two tubs larger than the ordinary, with hot and cold water with which to perform his bath, and proceeds therewith.

The occupation of the *sawsake* originated with a person by [illegible] which descended to those [illegible] the same work, and strange to say, most of them are recruited from the same province.

Each bath house [illegible] by people in its particular [illegible] they are usually [illegible] other, in course of which there is generally lively conversation, and [illegible] singing [illegible] are [illegible] strictly enforced.

The bath [illegible] in the morning, [illegible] men. [illegible] other time, the laboring men congregating there after their day's labor for the refreshing and restoring hot bath. They are nightly visitors, while those of more sedentary habits, such as merchants, usually go on alternate evenings. On the walls of the bath house may be seen favorite land or seascapes from the brush of some native artist, usually in foreign style, and advertisements of various popular theatres, music halls and picture shows, and the conversation often runs along these lines. Generally speaking, the public bath in Japan is a grateful recreation and pleasure to the people.

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which a plunge (usually large enough to accommodate ten persons at once) in each division is supplied; there are two or three others of smaller size for supplying both hot and cold water for the small tubs or buckets used by each bather while cleansing his person previous to the plunge in the general bath, in which latter he remains five or ten minutes immersed to his chin.

Male assistants called *sansuke* are in constant attendance, whose duty it is to look after the supply of hot water, regulate the temperature, and serve both men and women if called upon to wash their backs, for which an extra charge of one *sen* is made and extra attention given.

Any bather desiring this, applies to the *banto*, who gives a ticket, and calls the *sansuke* by striking together two square pieces of wood, called *hyoshigi;* once if for a man, twice if for a woman; the *sansuke* immediately provides a wooden stool for the bather to sit upon, and two tubs larger than the ordinary, with hot and cold water with which to perform his task, and proceeds therewith.

The occupation of the *sansuke* originated with a person by that name, which descended to those undertaking the same work, and strange to say, most of them are recruited from the same province.

Each bath house being patronized by people in its particular neighborhood, they are usually known to each other, in consequence of which there is generally lively conversation, and sometimes even singing indulged in by the men, which grew to be a nuisance, and regulations were instituted against loud talking and singing, but they are not very strictly enforced.

The bath is open to men as early as six in the morning, but not until ten for women, as household duties employ their early hours. The bath is hotter in the morning when there are the fewest bathers, and it is considered a feat of great endurance to enter it with no sign of annoyance. A foreigner attempting to do so made a hasty exit exclaiming that he had been half boiled, like the notorious highway robber, Ishikawa Goemon, who was thrown into a cauldron of boiling oil at the command of Hideyoshi. The bath houses are more crowded in the evening hours than at any other time, the laboring men congregating there after their day's labor for the refreshing and restoring hot bath. They are nightly visitors, while those of more sedentary habits, such as merchants, usually go on alternate evenings. On the walls of the bath house may be seen favorite land or seascapes from the brush of some native artist, usually in foreign style, and advertisements of various popular theatres, music halls and picture shows, and the conversation often runs along these lines. Generally speaking, the public bath in Japan is a grateful recreation and pleasure to the people.

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AT THE PERRY MONUMENT - FROM LEFT TO RIGHT, SUEO IWAYA, BARON SHIBUSAWA, BUEI NAKANO, TATSUYA KATO, AND MOTOSADA ZUMOTO

# A VISIT TO THE PERRY MONUMENT

By TATSUYA KATO

THE committee meeting of the Honorary Commercial Commissioners of Japan, held at the Tourraine, Boston, on the evening of October 24, 1909, decided to dispatch a delegate, representing the Commission, to the tomb at Newport, to pay a tribute of honor and respect to the memory of Commodore Mathew Calbraith Perry, who, in 1854, opened the ports of Japan to the commerce of the world, and started us on the road to civilization which has made the present Japan.

The party included Baron Shibusawa, chairman of the Commission, Mr. Nakano, vice-chairman, Mr. Zumoto, editor of the Japan Times, Mr. Iwaya, a well known literateur, and myself, accompanied by Mr. J. D. Lowman, president of the Associated Chamber of Commerce, of the Pacific Coast, and Mr. Louis Coolige, of the Boston Chamber of Commerce, and left the South Depot, of Boston, in a special parlor car attached to the 9 o'clock train for Newport.

It was a very cold Sunday morning in October, but we found ourselves quite comfortable in the private car, and enjoyed the beautiful scenery, especially charming at that season. In two hours we arrived at Newport and were met at the train by Mayor Boyle, Secretary Wheeler and a few others. We were immediately taken in two large touring cars, specially sent from Boston for the occasion, to the Island Cemetery, where the remains of the great

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Commodore are interred. At the cemetery, the superintendent, Andrew K. McMahon, escorted us to the Perry Circle, which is situated nearly in the center of the grounds. The monument stands close to that of the Belmonts, relations of Perry's.

The inscription runs as follows :—

Erected by his widow,
To the memory of
Mathew Calbraith Perry,
Commodore in the U. S. Navy.
Born, April 10, 1794
Died, March 4, 1858

We placed a large wreath of laurel and white roses tied with wide red and white ribbons, our national colors. Each of us bowed to the monument as we do at home at an ancestor's grave. Baron Shibusawa made a short address, to which Mayor Boyle replied on behalf of his countrymen, and said that he and the whole nation greatly appreciated the wonderful mark of respect that Japan was showing to-day to that great officer—Commodore Perry. Our party was photographed, during which time it rained hard, but we remained uncovered.

Major Andrew, the superintendent, showed and explained to us about the cemetery, Belmont Memorial Chapel and other places of interest. Mayor Boyle then took us to the official residence of Captain Fullan, Commander of Newport Training Station. The Captain, a jolly, lighthearted officer, greeted us at the door, and seemed delighted at our unexpected visit. Shortly, Mrs. Fullan came, and around the beautiful wood fire in the parlor, we were served with whiskey and soda and had a most enjoyable time, all pleased with the right thing at the right time. The Captain related his recollections about Japan, which he had visited some twenty years before as a junior officer. We united in saying that we hoped the Captain would soon return to Japan as Commander in Chief of the U. S. Asiatic Squadron, and that Mrs. Fullan would enjoy fair Japan while her husband cruised. The Captain, after showing us around his home, took us to the Naval Station where a number of young boys are trained. We spent a most enjoyable morning, after which we went to the Bellevue, where we had luncheon, and set out for sight seeing about the city, visiting Bellevue Avenue, Cottage Colony and Ocean Drive, where are the summer homes of many New York millionaires. The beautiful hills and rolling waves reminded me of scenes at Oiso and Kamakura. We passed the residence of Mr. August Belmont, the Perry monument at Touro Park and the home of Commodore Oliver Hazard Perry, with whom the distingushed officer stayed for some time after his return from the cruise to the Orient. We had intended to return to Boston in automobiles, but on account of heavy rains, took the three o'clock train. We had greatly enjoyed our visit to Newport.

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## DREAM OF SAIGYO

Priest Saigyo, celebrated for his beautiful poems, was originally a member of the Imperial Body Guard, at Kyoto, his real name being Sato Hyoyenojo Norikiyo. He was such an ardent student of poetry that he forsook the sword for the pen, and became an itinerary Buddhist priest, thereby affiliating himself with the learned class of the time. In adopting a clerical name he chose *sai*, meaning west, and *gyo*, going, as he intended to travel from east to west. His perigrinations extended over every part of Japan and many interesting stories of his adventures are told.

At the beginning of a new year he happened to visit Tsuzumigataki, one of the three most celebrated water-falls in Japan, the scenery around which has been an inspiration to many poets of distinguished talent, and even those who make small pretense to the muse feel constrained to put forth their best efforts upon beholding this charming picture.

Saigyo was over-proud of his talent and expected to compose a poem at which all Japan should wonder admiringly. Reflecting for a few moments he inscribed the following lines:

*Tsutaekiku Tsuzumigataki ni kitemireba sawaberi sakishi tanpoponohana.*

(Coming to the far-famed falls of Tsuzumi, the dandelion blooms along the bank.)

He was filled with self-satisfaction over his production and fondly regarded it as one of the best things he had written in many years. So engrossed was he in contemplating this marvel of his genius, in which he thought there were none to rival him, the sun sank to rest without his taking note of the passing hours, and he suddenly found darkness almost upon him.

He hastened his way, as he thought, to a near-by hostelry, but finding none, had about decided that he would be obliged to be content with the shelter of some friendly tree, when he descried a tiny twinkling light in the distance, which led him to a peasant's hut, where he asked for lodging of the kindly master who answered his summons, a white haired old man of more than three score.

On being admitted, he was impressed with the appearance of their humble abode which seemed much above what he had expected. An old lady, evidently the wife of the master, and a young girl of some twelve or fourteen summers, who appeared to be clearing away the evening meal, were the other members of the household.

Saigyo addressed himself to the old man, saying, "I am a traveling priest, going from place to place in quest of the finest scenery, with the object of composing poems thereon. To-day I have come to see the beauties of Tsuzumigataki, and becoming so lost in its charms, I forgot the approaching night and can not continue on my way.

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A round the Hibachi

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I shall deem it a great favor if you will allow me a night's lodging in your home, and would be grateful to be quartered even in a corner of your kitchen."

He *was welcomed*, with apologies for the poor fare and accommodations which must needs be offered him, and given a warm place by the charcoal fire in the brazier (*hibachi*), which *was* burning brightly in the middle of the room.

Greatly delighted over his good luck, he began to observe his surroundings, and gradually found. The family, though poor, had the manners and speech of people of better station, and he *wondered* if they might not be of some high lineage.

They regaled him *with* the best they had and gathered around the *hibachi* to cheer their timid guest.

Shigyo opened the conversation by asking whether they had been long in that place. The master replied, "We have been many years in this secluded spot, and rejoice to be far *away* from human strife. My two grown sons are tradesmen in the plains below, and this young girl is one of my grandchildren, living with us to gladden our lonely lives."

He then asked Shigyo whether he had composed a poem, and remarked that he would be happy to read it, at which Shigyo smiled to himself, doubting the old man's ability even to understand its purport, much less to appreciate its poetical value. However, he drew forth the poem, and the old couple read it attentively and repeated it several times. They praised its merits, and remarked that of all the poems on Tsukumigahara, they knew of none that equaled it, but the peasant asked if he might be allowed to make a slight change that *would* improve the composition and make it unrivalled. Chagrined at what seemed to him great presumption, Shigyo enquired what change he could suggest. "Well," said the old man, "the first line *would* sound better thus: 'Okami Ayu Yuzumigawara' " Shigyo could not but be struck with the improved rhythm, and complimented at his host upon the gratification he had displayed. The aged wife *who* had been listening, *now* proposed another change to 'Yasumigawara' to wellnigh every, which *was* voted still better; in amazement Shigyo heard the young girl volunteer to change the last line to 'Azumaku wa Kaeru Kamoyo wa Asou,' so that the whole had now an Sapphic or entire transformation, far surpassing the original and read thus:

Oku Aki Yasumigawara ni Tachiyoru
Ya, Akaebune Kakeji Kamoyo Asou.

Once fallen though he *was*, Shigyo could not but admire its improved beauty, and felt somewhat awed at the surprising talent of the three, and his *wondering* about them redoubled.

Suddenly he found himself reclining under an old pine tree in front of the hills, instead of being in the peasant's cottage, and realized it *was* but a dream in which he had been so taken aback; but he felt a keen sense of shame at his self-praise, and that his dream had been a divine reproof by which he should profit. He afterwards devoted himself more assiduously to the careful study of composition and became one of Japan's greatest poets.

## ICHINOTANI

The following extract is translated from the "Heike-Monogatari," a most typical production full of chivalric elements in its general idea, and is *written* in the most graceful and elegant language. The famous battle of Ichinotani *was* fought *between* the Genji and the Heike in 1184 A. D. *With* a large force, the Genji, or Minamoto clan, completely routed the enemy out of the Castle of Ichinotani, and the Heike Army had to retreat to Yashima, Sanuki Province. At the close of the battle, *two* gallant *warriors* happened to come together on the beach of Suma, to-

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I shall deem it a great favor if you will allow me a night's lodging in your house, and would be grateful to be quartered even in a corner of your kitchen."

He was welcomed, with apologies for the poor fare and accommodations which must needs be offered him, and given a warm place by the charcoal fire in the brazier (*hibachi*), which was burning brightly in the middle of the room.

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*Otoni kiku Tsuzumigataki wo uchimireba, Kawabeni sakishi tampopono hana.*

Crest fallen though he was, Saigyo could not but admire its improved beauty, and felt somewhat awed at the surprising talent of the three, and his wondering about them redoubled.

Suddenly he found himself reclining under an old pine tree in front of the falls, instead of being in the peasant's cottage, and realized it was but a dream in which he had been so taken aback; but he felt a keen sense of shame at his self-praise, and that his dream had been a divine reproof by which he should profit. He afterwards devoted himself more assiduously to the careful study of composition and became one of Japan's greatest poets.

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ward the evening. The one was Kumagae-no-Naozane, a brave general of sagacity and valour, of the Genji; the other, Mukan Taira-no-Atsumori, a blooming youth of seventeen summers and baptism in war. This is famously known as the Single Combat of the two at Suma-no-ura.

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At the battle of Ichinotani, the Heike army was terribly crushed by the Minamoto clan. Having lost ground, men and women of high rank of the Heike were compelled to take refuge in a boat at Suma-no-ura. Kumagae-no-Jironaozane, of Musashi, proceeded alone towards the shore in search of the most powerful and gallant warrior of the Heike with whom he desired to decide for victory or defeat in single combat. Just then, a man on horseback was plunging into the sea; he was attired in a gold brocade robe with stork figures, and also clad in light green armour. A bright horned helmet was tied upon his head, he wore a gold sword, and carried twenty-four arrows on his back, and was nimbly mounted on a gray-spotted charger with a gold saddle, holding a bow in his left hand and the reins in his right. Thus he moved on some fifty or sixty yards into the sea, fixing his eyes on a boat in the distance.

Looking at him, Kumagae waving his fan cried, "Halloo! why, art not thou ashamed to show thy back to thy foe? Thou art, I judge, a noble warrior of the Heike army. Come back and let us combat!"

The warrior who was called turned and hurried to the beach, while Kumagae advanced a little into the sea to grapple with him.

They scuffled, each trying his best to throw the other. After some time, Kumagae tripped the gallant warrior, and down they went with Kumagae on top. Kumagae raised the helmet of the enemy to cut off his head. Oh! a juvenile face of unsurpassed fairness, and thinly powdered! This made Kumagae loose his hold, as he called to mind that his own son, Kojiro, was about the same age as this noble young warrior.

"Who art thou? Thy fate is sealed. Tell me thy name, and I will save thy life."

"What is thy name, my honorable?"

"Kumagae-no-Jironaozane of Musashi, and an insignificant fellow."

"I will not make my name known, but I am just the foe for thy sword. Take my head without delay, and ask my name from others."

Then Kumagae muttered, "What a gallant warrior he is. Even though I kill him, defeat will not be victory; and also victory will not turn not to defeat, should I save him. This very morning when my son Kojiro got a slight wound, deep was my sorrow; and when the lords of the Heike hear about the death of this fair lord, how they will grieve! I will save his life."

With this, he looked back, and there, coming towards him, were Dohi and Kajiwara accompanied by some fifty horsemen. Wiping the tears from his cheeks, said painfully:

"Behold! Our comrades have come in sight like cloud and haze. Alas! There is no way to spare thy life. It is better to die by my hand than by the hand of others; I will guard thy spirit forever."

"Do it quickly, as thou wish."

The young warrior, turning to the west, kneeled down upon the ground, and calmly waited the fatal stroke. Kumagae, hanging his head, was greatly absorbed in deep meditation, wondering how to treat him, for he knew not where to pierce his sword through and give him the *coup de grace*. His eyes glistened with tears, his senses became confused and he almost lost consciousness; but the footsteps of his comrades drawing near, compelled him at all costs to act. In an instant the sword

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---

It the battle of Dannoura, the Heike army was terribly overwhelmed by the Minamoto clan. Thereby lost several men and women of high rank of the Heike race, compelled to take refuge in a boat at Shimo-no-seki. Kumagusu-Jirosaburo, of Musashi, proceeded alone towards the shore in search of the most powerful and gallant warrior of the Heike with whom he desired to decide for victory or defeat in single combat. Just then, a man on horseback was plunging into the sea; he was attired in a gold brocade robe with work figures, and also clad in light green armour. A bright horned helmet was tied upon his head, he wore a gold sword, and carried twenty-four arrows on his back, and was nimbly mounted on a gray-spotted charger with a gold saddle, holding a bow in his left hand and the reins in his right. Thus he moved on some fifty or sixty yards into the sea, fixing his eyes on a boat in the distance.

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"What art thou? Thy face is veiled. Tell me thy name, and I will save thy life."

"What is thy name, my honorable?"

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festival, and there was bright, jolly-eyed labour.

Yet how pitiful was Kumagae on the occasion, for who is more pitiful than one who bursts into unbidden tears? The memorable occasion of Hideyoshi's return was bitterly, pressing his sleeves to his face.

Kumagae then sang and played the koto with the bucket robe. He found a flute concealed in a bucket, took it out, tested it to the music, and discovered the youth to be the very player of the flute at dusk, in his candle at Tokinotani and mistress, "How lovely and pitiful! Though there is the thousandth of man in our world among, none could play such a melodious tune at this time of *year*." He took it with him, and showed it to his lord, and all the knights assembled *were* blind with tears.

At this, Lord Oda, it became known that the youthful enemy *was* Tokiwa-Nyumon, son of Izumo-no-Kami. Upon this he, Kumagae showed his head, and there was much elaborate talking.

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## AVENTURAS OGAWA

IN the very beginning of creating the goddess Amaterasu Ogami ruled over the Japanese empire. She established Dai Nihon, meaning "Many thing on the Land of the Rising Sun," and was the ruler of light. She had two children, one of who is, Tsukiyomiko Kami, ruled the sea; and the other, Susa-no-Mikoto, governed the land. The latter *was* very foolish and often lost his temper and became very angry, giving much trouble to his parents, brother and sister. They *worried* much over him and thought in every *way* to influence him for good, but it all seemed in vain. At last his parents *resolved* to exile him, convinced that his conduct would never improve, and

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flashed, and there was bright, adolescent blood.

Ah! how pitiful was Kumagae on the occasion, for who is more pitiful than one who bears bows and arrows! There are always such occasions of distress among warriors. How cruel was the blow! He wept bitterly, pressing his sleeves to his face.

Kumagae then wrapped up the head with the brocade robe. He found a flute enclosed in a brocade cloth which was fastened to the waist, and discovered the youth to be the very player of the flute, at dawn, in his castle at Ichinotani and meditated, "How lovely and pitiful! Though there were thousands of armed men in our Genji army, none could play such a melodious tune at this time of war." He took it with him, and showed it to his lord, and all the knights assembled were blinded with tears.

A little later on, it became known that the youthful enemy was Tayu-Atsumori, son of Tsunemori. From that time, Kumagae shaved his head, and wearing ecclesiastical garb, devoted the rest of his days to the pilgrimage of Atsumori. *Namu Amida Butsu*!

## AMATERASU OGAMI

AT the very beginning of creation, the goddess Amaterasu Ogami ruled over the Japanese empire. She established Dai Nippon, arranged every thing on the "Land of the Rising Sun," and was the ruler of light. She had two brothers, one of whom, Tsukiyomino Kami, ruled the sea; and the other, Susano-no-Mikoto, governed the land. The latter was very irritable and often lost his temper and became very angry, giving much trouble to his parents, brother and sister. They worried much over him and sought in every way to influence him for good, but it all seemed in vain. At last his parents resolved to exile him, convinced that his conduct would never improve, and fearing that he might eventually exert an evil influence upon his brother and sister who were now so obedient, kind and good. He was, therefore, sentenced to quit the palace and go to Nenokuni, a far away land of darkness, from which he would have no hope of returning and where he would be absolutely alone. As he had no power to refuse to obey his parents' command, he prepared for his sorrowful journey and set out upon his way to the dark island.

Not being willing to leave without a last appeal to his sister, he decided to call upon her at least to say farewell. On arriving, however, in some unfortunate way, he caused a great commotion which so alarmed Amaterasu Ogami, that she immediately dressed as a warrior, and gathering her bow and arrows, appeared upon the scene and exclaimed in a sharp tone, "You rascal, why came you here? Begone this instant."

At these unexpected words, Susano-no-Mikoto was much astonished, but said, "Sister, I came here to bid you goodbye thinking this might be our last meeting, as I am now on my way to Nenokuni, having been banished from the palace by our parents.

His sister did not believe him, and did not wish him there at her home. Finally he proposed to prove his honesty and truthfulness in some miraculous manner, saying to his sister, "I will bring forth children and if they are all boys, my honor will be established; but if they are girls, you may know I have spoken falsely." Whereupon four boys appeared, and Amaterasu Ogami was greatly impressed and agreed to allow him to remain with her. He did not, however, improve his opportunity and soon began to be swayed by his evil tendencies and committed many wicked deeds, destroying even his sister's rice fields and her most valued sacred treasures. She displayed wonderful patience and sought to help and encourage him to a better life, but heedless of all she had said to him, his

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behavior became worse and worse, until one day when she was weaving a marvellous piece of sacred cloth to be presented to the gods, he chased a wild horse into the house, causing dreadful havoc and the total distruction of the beautiful fabric, besides the death of Amaterasu Ogami's maid.

Exasperated beyond control, Amaterasu rushed into the Amano Iwato and closed its doors of rock, leaving the world in utter darkness. In great alarm, eight hundred gods met together and consulted as to how they could induce the goddess of light to come forth again and shed upon them her gracious radiance. It was left to the decision of the god of wisdom, who in his understanding of woman's nature devised a plan which he knew would not fail in its purpose. He arranged for a festival with music and dancing to be held at the very entrance of the Iwaya, during which Amenotachikaranomikoto, the god of strength, should stand by the doors to be ready at the first opportunity, if the sun goddess opened them just a little to see what was going on, to use all his power and prevent their being closed. All was made ready for the great merry-making that was to tempt back the light of day, and they gathered around in the hopeful expectancy of basking once more in sunshine.

The sound of music was carried even beyond the forbidding doors of stone, and the shouts of gay laughter and applause of the dancing reached the ears of the wondering sun goddess, amazed that revels were being held despite her absence, and at once she made up her mind to divine the meaning of it all, and discover, if possible, by peeping out, the occasion of such a celebration. She drew cautiously to the door and after listening to all that went on, without being able to understand it, she could no longer resist her desire to know, and slowly drew back the massive door to make the smallest aperture through which she might look slyly out. But back it flew as though but of paper, and the great god of strength burst in upon her, followed by the rejoicing gods of other powers, who craved her glorious light. Flattered by their high praise, she stepped forth, bringing with her the splendor of effulgent day.

## SAMURAI AND CHERRY BLOSSOM

Long ago maidens sweetly sang "*Hanawa-Sakura-yo Hitowa-bushi!*" (If born a man be a *samurai*, but if a flower be the cherry). In this Eden of the East, the cherry has always been queen of flowers, and the *samurai* was considered a king among men. When spring follows winter and Nature is waking from her long sleep, from end to end Japan is decked with the beautiful cherry blossom, so fair and so graceful, that it charms both old and young, and excursions "to view the cherry" are made to every place where it grows in profusion. Its season is, however, very brief, for a sudden blast of wind will sweep the flowers from the tree, till not a single petal remains.

It was the greatest and most desired honor for a *samurai* to risk his life in his first campaign, and as the cherry blossom will not remain on the tree as long as other flowers, the *samurai* and cherry blossom have always been associated together in the minds of the Japanese, for the flower that falls to the ground so quickly seems typical of the soldier's life. In olden times it was considered the greatest shame for a *samurai* to die at home in his bed; as it was also a great disgrace to die in soiled clothes, before going to battle they bathed and changed their clothing saying, "Thus we decorate our death." Moreover, it was a disgrace to be sent home wounded or to die at home sick, and especially to be taken prisoner. In the latter case suicide was preferred, and from their point of view, perfectly justifiable.

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# CURRENT JAPANESE THOUGHT

The address made by His Excellency the Minister of Finance, Marquis Katsura, at a recent meeting of the Clearing Houses of Japan, embraced a statement of Government work and policy, and has been widely quoted and commented upon the opinions of the Japanese press of course varying. Concerning Japanese policy Marquis Katsura said:

"Our public debt expanded by loans and bounds during and after the war with Russia, and at the same time taxes were increased to the utmost, the result being that extreme uneasiness was entertained concerning our finances; market questions both at home and abroad went down to bottom, and the foundations of the economic circles in Japan were shaken. It was the most fortunate thing for Japan that both the Government and the people were sagacious enough to see the cause of the disease and did not spare any effort to cure it. First of all the Government set about the readjustment of finances, and simultaneously the redemption of public bonds was instituted. The harmony of finance and economics, and lessening the burden borne by the nation have been and are the things the Government has always in view. Commercial people, appreciating the Government's policy, always have rendered assistance, and thanks to their efforts, our financial economics have now recovered a normal and healthy condition, being thus far successful, the Government will, of course, adhere to the policy hitherto pursued. The development of the country has added to the responsibility Japan has towards foreign countries, and it has become all the more necessary to solidify the foundations of our finance and economics. The nation may rest assured that the Government will never abandon the policy pursued so far.

In compiling the Budget for the next fiscal year the Government made it a point, firstly, to maintain equilibrium between the revenue and expenditure, and not to resort to public loans; secondly, to support the redemption of public bonds at least over 50,000,000 yen every year, so that the credit of the bonds may not be decreased. These two points are the backbone of the Budget for the next fiscal year.

Since the establishment of the Empire it has been the great and unerring policy of Japan to maintain the permanent peace of the Orient, and to assure the safety of the Empire. The powers have now recognized the sincerity of Japan. The alliance with Great Britain has been cemented, the two countries are striving to maintain peace, and relations with other powers are also in a most satisfactory condition. In view of the present situation of Japan, and the experiences obtained through the late war, I have realized how important it is to preserve the peace of the Orient, and since I reorganized the Cabinet, it has been my sole aim to develop the policy of peace and to advance the prosperity of the nation. As national defense has the most important bearing upon the preservation of peace, the greatest attention must be paid to it. The recent tendency of the world in regard to naval armaments shows a remarkable change in the construction of war ships. Although Japan has no necessity to abruptly expand her navy, as far as present circumstances are concerned, yet it is unavoidable from the view-point of national defense that a proper change should be made in war ship construction in order to keep pace with the navies of the powers. Thus the already established plans in the construc-

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tion of war ships have to be changed to a certain extent, and on that account an increase of appropriations has become necessary. The financial conditions have been so much improved that the country will not be embarrassed in the least by providing the necessary expenditure for national defense. The Government has therefore decided to expend about 80,000,000 yen in six years, in addition to the already fixed outlay, the demand being met by the ordinary revenue. This sum in essential to the completion of the national defense of the Japanese Empire, and it is trusted that the world will appreciate this fact.

The floods this year had such great dimensions that the extent of the damage suffered by the people was extraordinary. In this connection many voluntary enterprises have been started to lessen the suffering of the people, and I greatly appreciate these public-spirited enterprises. The Government is still investigating the expenditure which is needed for the afflicted districts, but a rough estimate has been made, and the necessary fund will be provided before long.

Drainage is vitally important for the preservation of land, and protection of life and property of the people. A fundamental policy should therefore be established for drainage. It should include all items relating to rivers, forests, embankments, railways etc. It is for this object that a committee on drainage was organized the other day.

By the annexation of Korea, the constant source of trouble in the Far East has been cleared away and the peace of the Orient permanently assured. Korean subjects numbering over 10,000,000 are now under the benevolent administration of the Mikado. As a result of annexation, the responsibility for all sorts of expenditure needed for the preservation of peace and to open the recources of wealth in the peninsula, has been placed on the shoulders of Japan. Japan has already expended an enormous amount of money in Korea, and now the accounts of the Korean Government have been placed on an independent footing. Various methods have also been devised or the effective utilization of outlays, and the Government had to add only a small amount for expenditure after annexation, to the fixed amount. It will thus be seen that the annexation of Korea has put no special burden on the general finances of Japan.

The redemption of public bonds, which was commenced at the beginning of this year, has been smoothly carried out, affecting already 500,000,000 yen worth, the term of which is due.

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It is quite proper that the Government should adhere to the conversion scheme once established, but the public often has various misconceptions about the policy. I therefore take the opportunity to express the Government's determination in regard to this question.

In order not to cause abrupt change of tone in the money market at home by utilizing a huge amount of foreign capital, the Government has taken care not to appropriate foreign funds above 20,000,000 yen. Through this precautionary measure the money market has not been abnormal. It is admitted that idle money has been increased through the redemption of bonds, but it is constantly distributed among the local districts through the Hypothec Bank, Finance Department etc. The fact that circulation in Japan is concentrated in one particular place and that the provinces are short of funds is the most deplorable phenomenon, and the present sluggish state of the money market will afford the best opportunity to cure the defect, as idle money can be distributed among the districts which are in need of funds.

With regard to the condition of the economic circles, statistical investigations

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show that political enterprises are gradually being developed. The amount of capital of all kinds and other commodities is nearly in[illegible] [illegible] 60,000,000 yen belongs to banks or companies started when the enterprise fever was at its climax, and suspended [illegible], but have been restarted this year — a [illegible] proof of economic circles. The companies raise funds by loans and [illegible] methods such as the issue of debentures etc., and interest has a downward tendency. By such means their foundations are being solidified. Business circles which were greatly depressed have begun to be active, and we are now [illegible] blest with the dawn of economic prosperity."

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The *Akahata's* Tokyo letter approves the Premier's strict adherence to the basic policy, while meeting in an adroit manner every fresh turn of financial affairs. The Government's financial policy fundamentally aims at the maintenance of a balance between the revenue and expenditure, and does not look to loans as sources of income, while annually relending national loans to an amount not less than 50,000,000 yen. If, the writer argues, this was all the financial business before the Government, it could not have found easier work, but to adhere to that, while dropping of a series of national affairs that were calculated to affect that policy, cost the government no small amount of labor. The naval expansion is one of these questions, and the paper regards it a success on the part of the Government, that it has solved the question by means of an annual appropriation of some 80,000,000 yen for the next six years. The annexation of Chosen (Korea) has not affected the financial stability in any serious manner, as the Premier declares, and the people must welcome that assurance. The unexpected expense to undertake [illegible] by the floods could not be avoided, and the paper heartily approves the Government's [illegible] [illegible] [illegible] [illegible] [illegible] of the [illegible] [illegible] paper regards it as [illegible] to the measures of [illegible] [illegible] carried out. In short, the paper considers the Government's success with its financial measures subject for national congratulation.

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The *Jiji Shimpo* regards the Premier's policy, which is considered as best suited to the financial situation, to carry out the redemption, as well as conversion, as a change from the declared policy of the Government at the beginning. It was conversion that the Government was to adopt as the sole policy. If that policy had been a success, as the Premier declares, then that policy should be consistently adhered to. But, when he declares that past experiences have led him to adopt both redemption and conversion as the most proper policy, it amounts to an acknowledgement of the failure of his first policy. The paper advises the Government in that case, to wait for better opportunity for the work of conversion.

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The *Yorozu Chohoh* questions whether the Premier will be able to make good his declaration, which is commendable in itself, that the government would adhere to its fixed financial policy. The Government has on its programme several new undertakings that are continuable for coming years while lacking sources of income to carry them out. Such a policy is inconsistent with the desire to solidify the financial basis. As to the conversion of public loans, the paper thinks that the Premier has learned a lesson from the conversions in the past "to aim at the rebonding of all

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show that reliable enterprises are gradually being developed. The amount of capital of banks and other companies newly inaugurated or extended from January till September last, is computed at about 363,000,000 *yen*, of which 68,000,000 *yen* belongs to banks or companies started when the enterprise fever was at its climax, and suspended afterward, but have been restarted this year—an eloquent proof as to economic circles. The companies raise funds by honest and sure methods such as the issue of debentures etc., and interest has a downward tendency. By such means their foundations are being solidified. Business circles which were greatly depressed have begun to be active, aud we are now being blest with the dawn of economic prosperity."

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The *Kokumin's* Tokyo letter approves the Premier's stout adherence to the basic policy, while meeting in an adroit manner every fresh turn of financial affairs. The Government's financial policy fundamentally aims at the maintenance of a balance between the revenue and expenditure, and does not look to loans as sources of income, while annually redeeming national loans to an amount not less than 50,000,000 *yen*. If, the writer argues, this was all the financial business before the Government, it could not have found easier work, but to adhere to that, while disposing of a series of national affairs that were calculated to affect that policy, cost the government no small amount of labor. The naval expansion is one of these questions, and the paper regards it a success on the part of the Government, that it has solved the question by means of an annual appropriation of some 80,000,000 *yen* for the next six years. The annexation of Chosen (Korea) has not affected the financial stability in any serious manner, as the Premier declares, and the people must welcome that assurance. The unexpected expense to make good the damages caused by the floods could not be avoided, and the paper heartily approves the Government's intention to establish a fixed policy of river improvement. As to the re-adjustment in future of the entire remainder of the bonds bearing high interests, the paper regards it as logical sequence to the measures of readjustment already carried out. In short, the paper considers the Government's success with its financial measures subject for national congratulation.

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The *Tokyo Asahi* questions whether the Premier will be able to make good his declaration, which is commendable in itself, that the government would adhere to its fixed financial policy. The Government has on its programme several new undertakings that are continuable for coming years while lacking sources of income to carry them out. Such a policy is inconsistent with the desire to solidify the financial basis. As to the conversion of public loans, the paper thinks that the Premier has learned a lesson from the conversions in the past "to aim at the rebonding of all

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high interest bonds by degrees." The paper reads into this phrase the Government's resolution to refrain from hasty and strained efforts of conversion. A forced conversion will surely end in jeopardizing financial and monetary order of the country. The *Tokyo Asahi* is not so hopeful as the Premier on the two eminent barkers, Baron Mastuo and Mr. Toyokawa, who spoke of the return of better times. The floods, for one thing, struck depression again into the heart of the market which had early shown signs of recovery.

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The *Hochi* declares that the recent speech made by Premier Katsura on the Government's financial programme shows that the Government has decided to continue its formal loan policy and carry into practise the naval expansion scheme, as the result of which, the bill relative to the reduction of income tax, has apparently been sacrificed, and shall probably be shelved for some time to come. The paper considers this a serious affair, demanding the attention of the nation.

Mr. Chisaka, a prominent member of the House of Peers, says:

"The financial Policy of the Katsura Cabinet for the next fiscal year, an outline of which was given the other day by Marquis Katsura, can not be said to be at all sound. The Government intends to increase, more or less, the expenses both for the fulfillment of naval armament and river improvement; but it is a question whether the Government, which pledged itself for the continuation of its celebrated nonloan policy can make both ends meet in the next year's Budget. The fact that the Marquis did not say even a word in his last speech with regard to the adjustment of taxes, makes us doubt the intention of the Government for the fulfillment of its promise made in the last session of the Diet, about the reduction in income tax. The increase of expenses for the administration of Chosen is inevitable, and what we should like to know is, whether the Government has a definite source of funds to cover these new items of expenditure."

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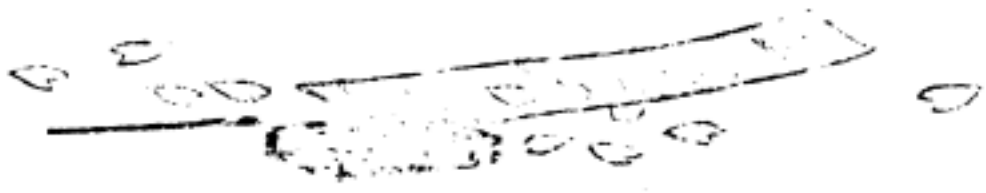

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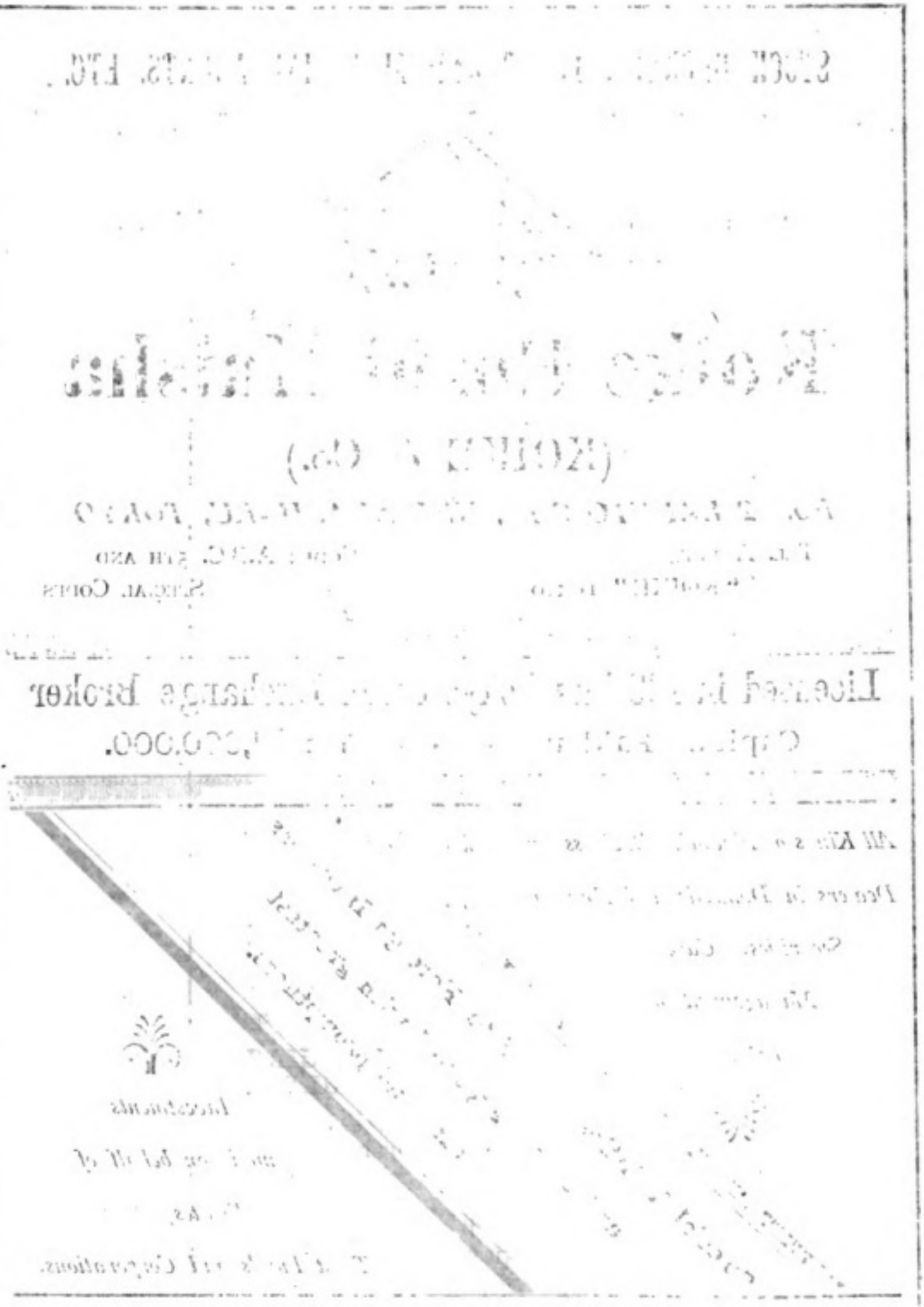

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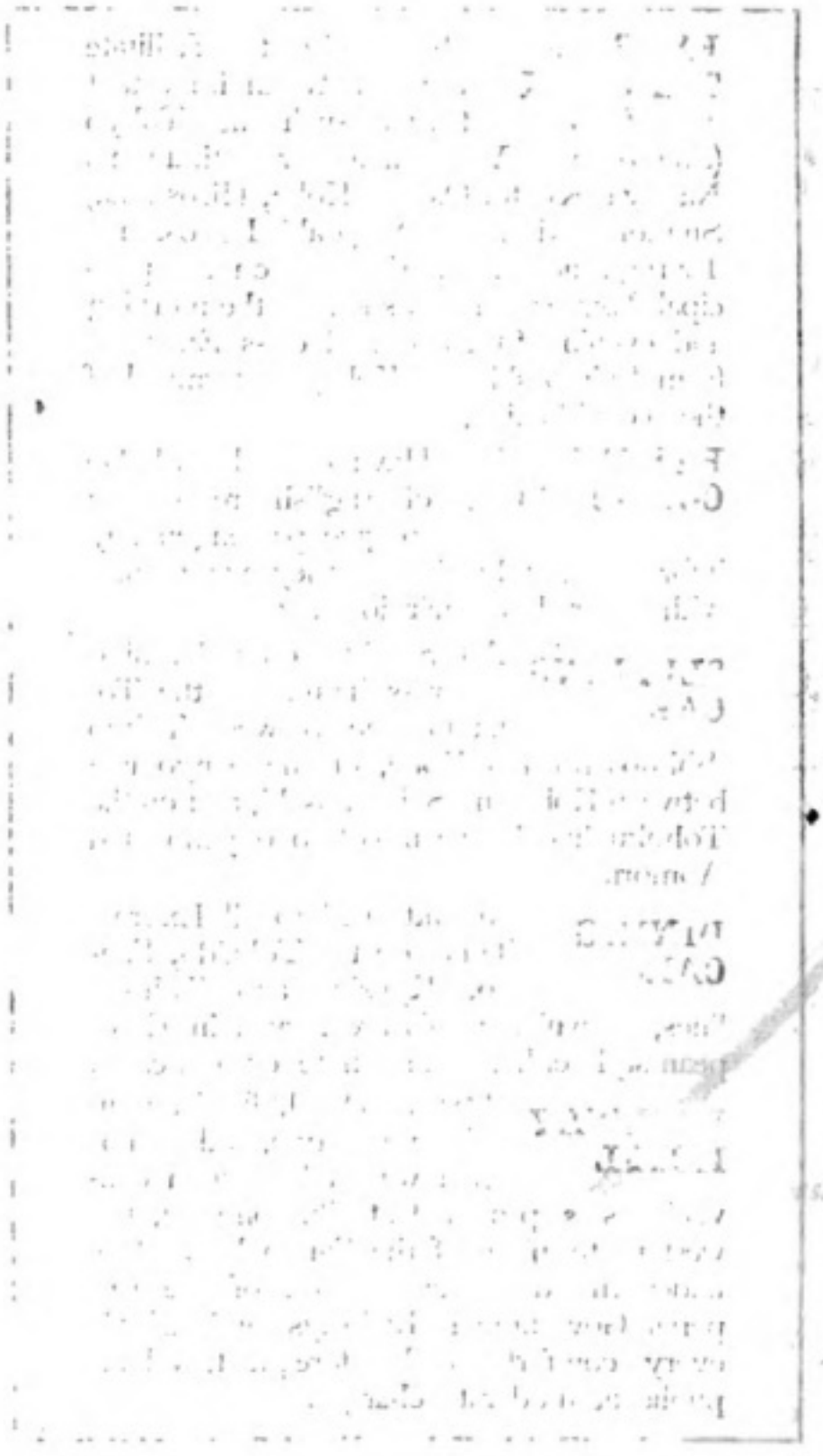

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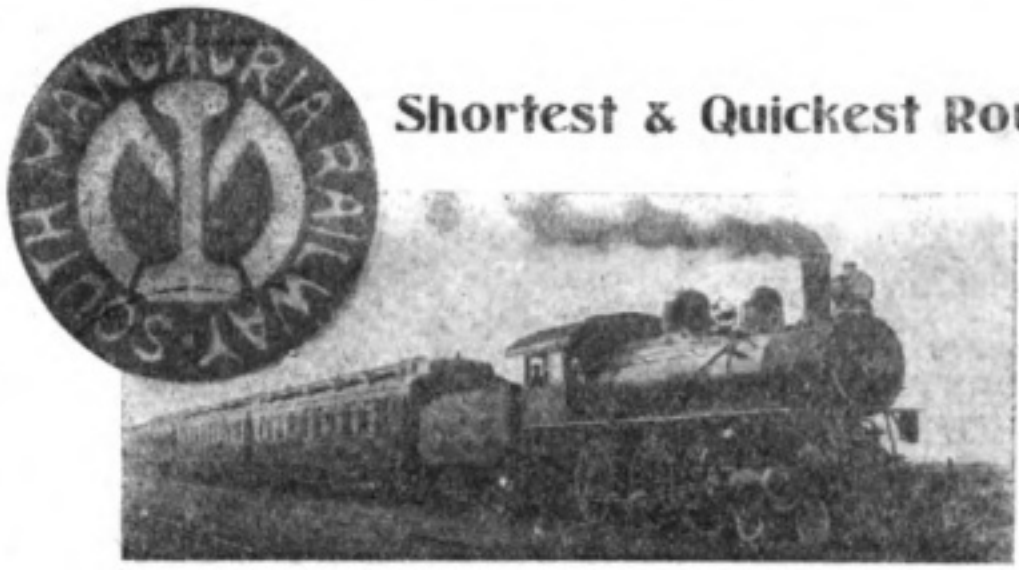


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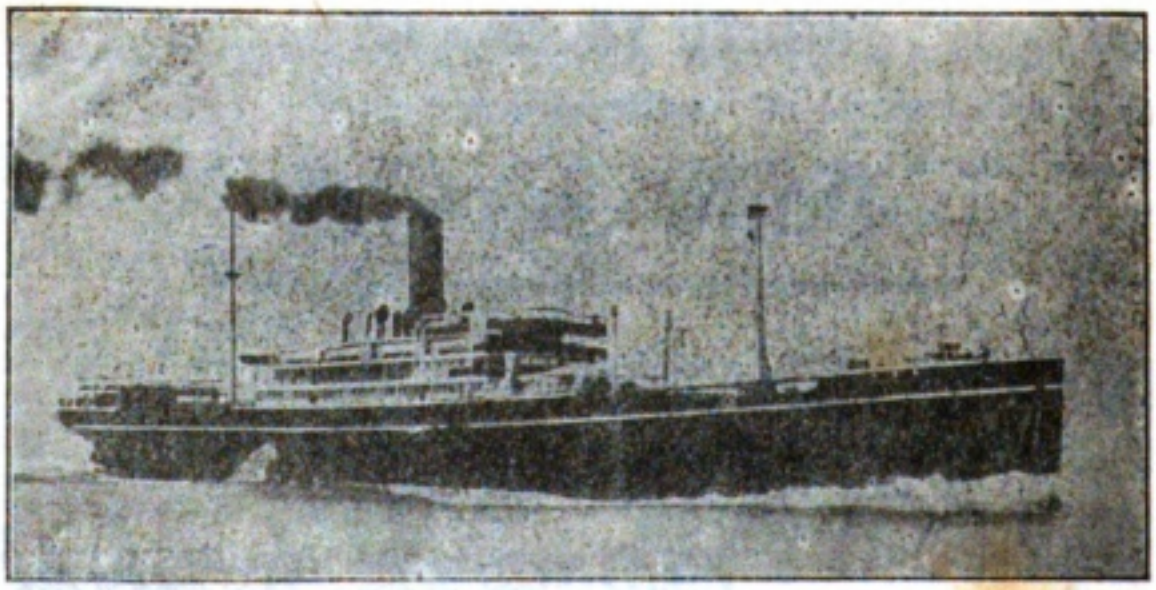

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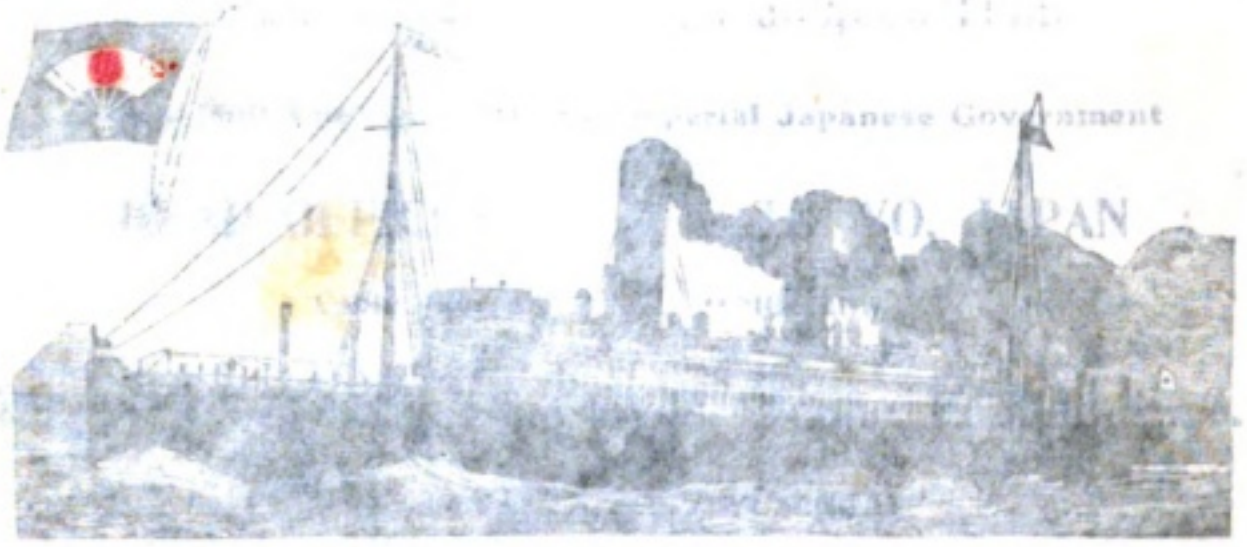

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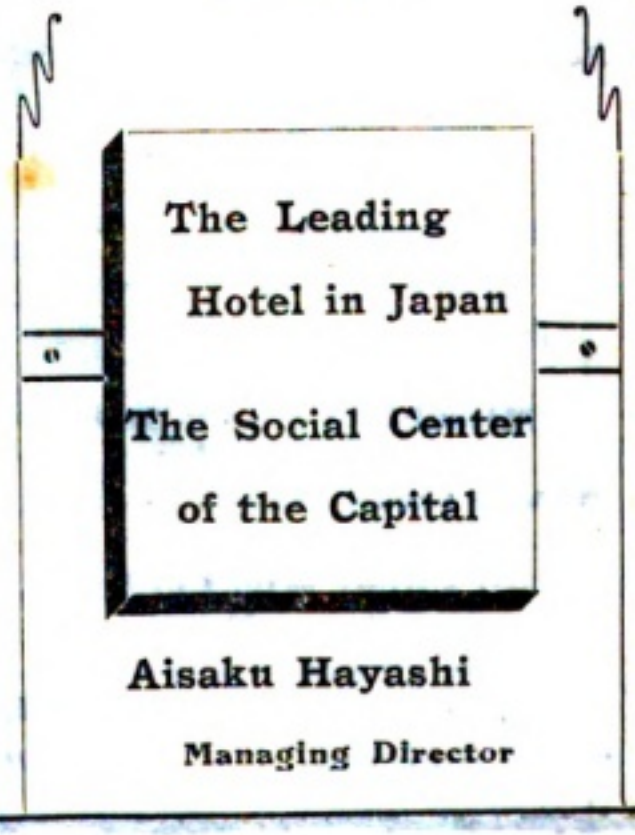


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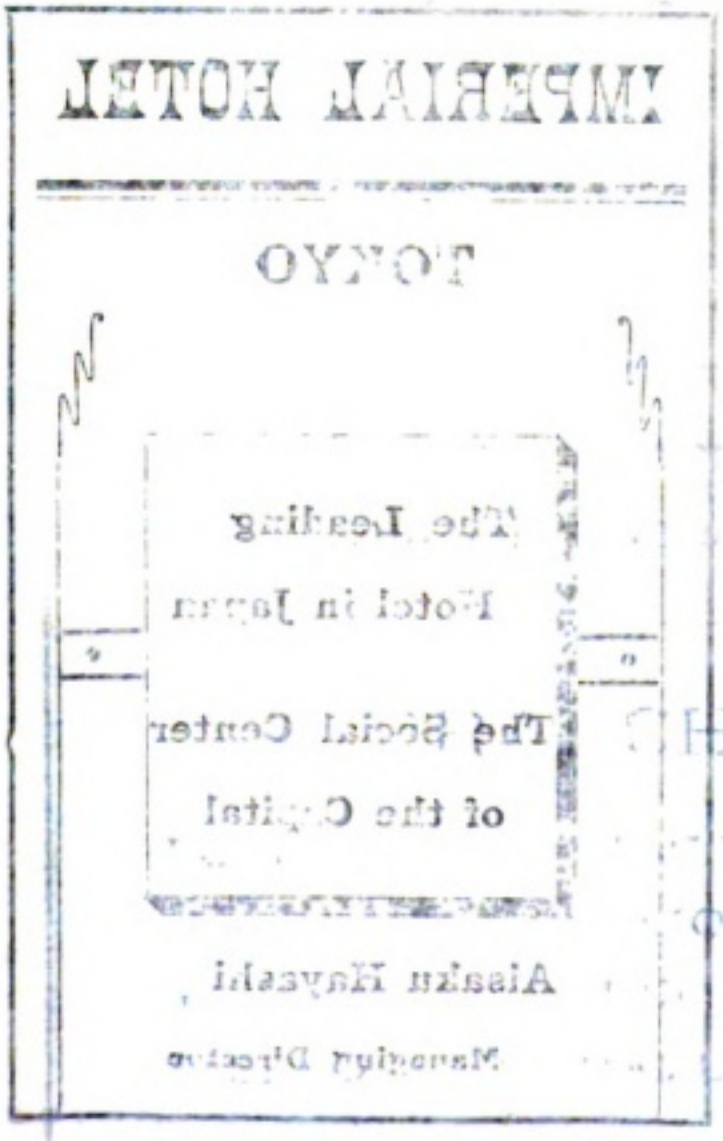

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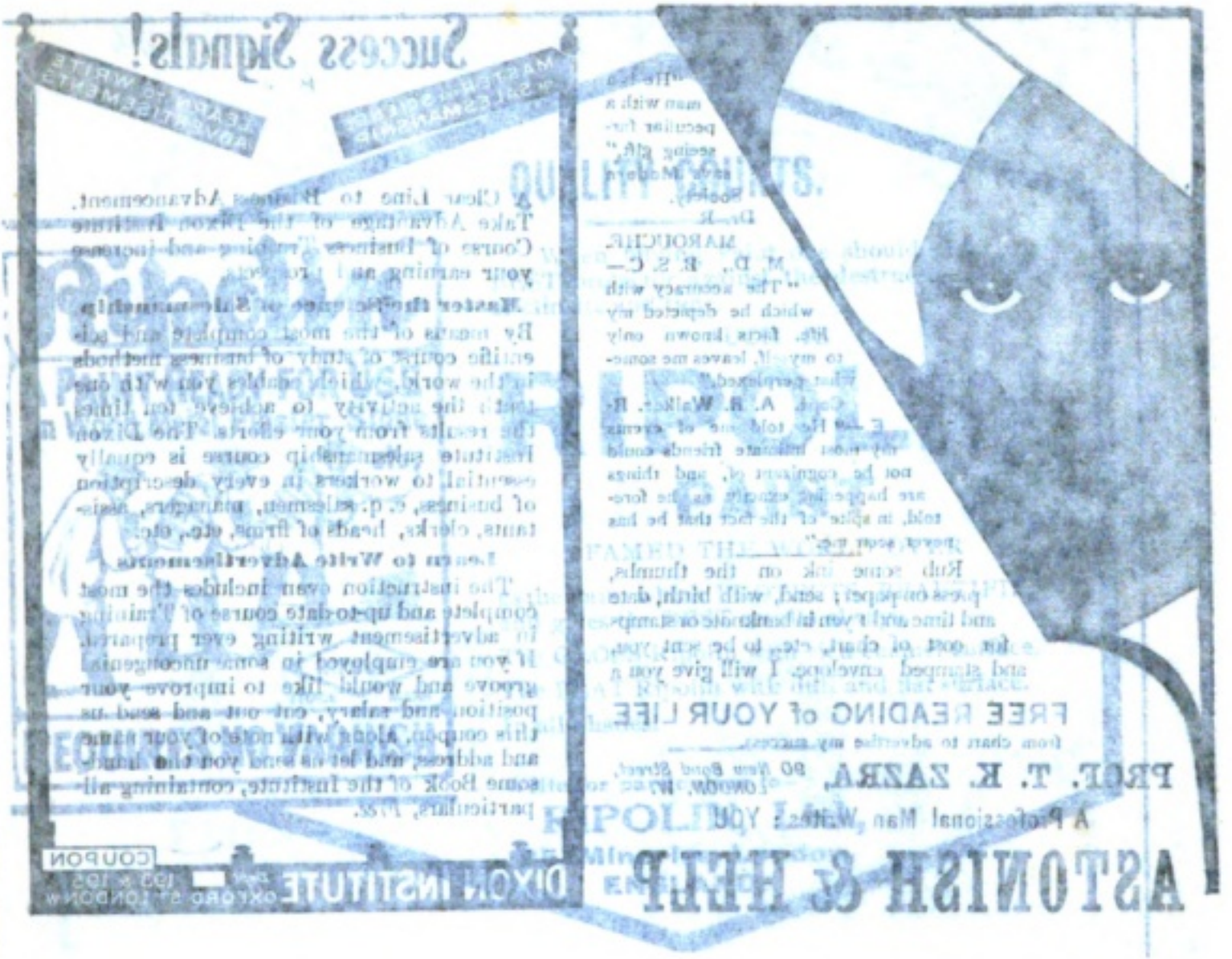

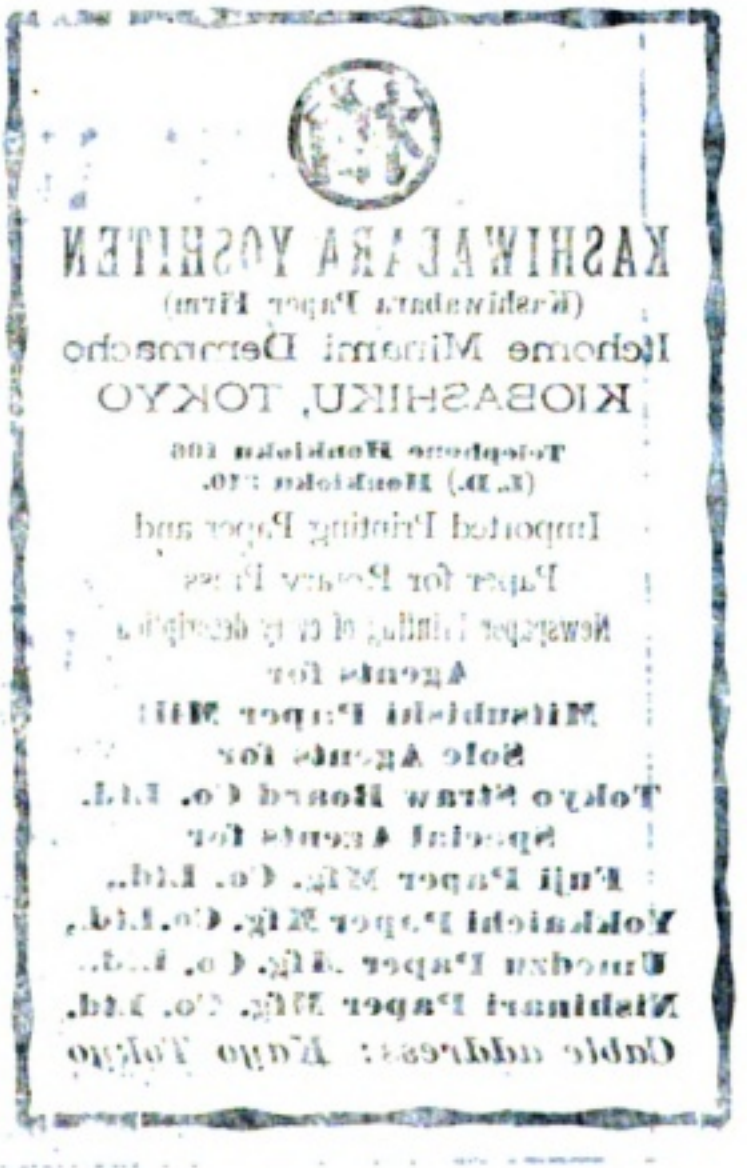


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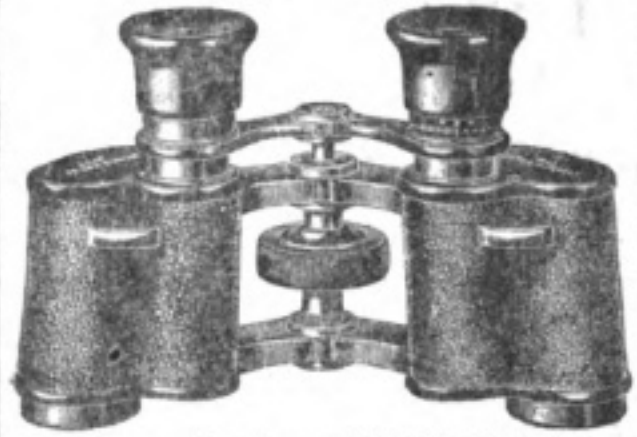

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雖、必しも日本商人の商業道德に關することでない、其他予は英佛獨の商人にして實際日本商人と取引を爲せる者に逢ふ毎に其の取引に於ける彼等の感想を聞くことを努めて居るが、未だ曾つて在留外商の如き惡口を聞かない、予は二十二年間外國貿易に從事せる內先方の過失或は故意と思惟せらるゝ事項にして、幾分の損失と迷惑を蒙りたる例はあれど未だ取引振に不道德呼ばはりを受けない、又た知人の同業者にして不道德の誹りを受けたるものなきは、予の保證する處である今此の保證が容易なる事實で示される卽ち過去數年間に於ける我邦海外貿易の狀態は年々邦人の海外直取引を增進し、在留外商の取扱ひ高は大に減少したること、是れである。

我邦古來よりの商事取引の狀態を見れば如何に信用を重んじたる者なるかを想起すると同時に、今日も亦同一たることを、首肯せられる、弊商會は北は北海道より南は琉球の端迄も取引しつあるが、殆んど信用取引である、無論商取引を爲すに當つては先方の信用如何に深く意を用ゆることであるが、若し在留外商の如く日本商人が不信用の者であるならば如何にして此商取引を爲し得べきか、然らざる所以のものは全く國民の商業道德の進步を現はすものと謂はざるを得ない云々、（東洋經濟新報所載）

## 編輯餘言

新渡戸博士の話にこんなのがあつた、

「日本人は知つた人には非常に愛想がよいが知らぬ人に對しては實に不愛想極まる。汽車に乘つても人を押し分けて最先きに乘り込み毛布を其處等に擴げたり、鞄を乘せたりして獨りで廣い場所を占領し、他客の不便を知らぬ顏して居たり、甚しきは豫防策として寢た振りをして居たりする。知人へ對する禮儀を知つて居て公衆に對する觀念が無い。昔から日本人は公衆を全く敵視し何等の溫情をも持つて居なかつた、「人を見れば泥棒と思へ」だの、「男は家を出れば七人の敵がある」などゝ公衆を全く度外視して居る、之は日本人の先祖以來遺傳せる惡弊だろうと思ふ、何も先祖傳來だと云つて惡弊を受け繼ぐに及ばぬ。」

實に此言の通りである、蓋し戰國時代以來、封建制度の完備した爲めかゝる惡思想が生じたのだろうと思はれる、例へば注文主を個人的に知つて居ないと殊に遠距離の地からの注文だと故意に粗惡品を送つたりするのは日本商人許りの惡弊で無いのだ、日本人全體の國民性をなしてるのだ。但し國民性だからと云つて平氣で居る必用は無いのだからお互に注意しなければなるまい。



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次第に中間外商のコンミッション（口錢）を得る餘地の減少せるは、已むを得ない、卽ち此原因は一は日本商人の海外貿易的技倆の發達せると一は商取引上の競爭が激烈となつた爲めである。

昨春北米合衆國旅行中、米國商人、會社等にて日本の商人と直接取引を爲せる者に逢ふ毎に、取引開始以來年限及商取引上に就て如何に日本商人を感ずるかと云ふ問題を屢々持出したのである、然るに一人として日本商人の不道德を唱へた者はなかつた極めて滿足であると彼等は云ふて居つた併し尙ほ何か注意すべき點はあるまいかと談じたるに、多くの中で只二人あつた、一人は曰く日本商人の取引は英語を用ゐるを可とする、稀れなれども文意を明瞭に解し難く感ずることがある、併し之は只日本との取引のみではない、國語を異にする國と取引をする場合には英語に精通したる人と雖ども時に此事は免れぬのであると、他の一人は曰く日本商人との取引は非常に正確でなければならぬと感ぜしことがある、蓋て過去八年前の取引に於て一回包紙の色が印刷所の誤りで常用の物より色が少し薄くなつたことがある、自分に於ては大したことゝも思はず其儘送つたが此品物に對して五分の値引を申込まれたことがあつた如何にも其意を解し得ない其れで其割引の申込は甚だ不法であると云ふことを云つたが、日本に於ける商店は之に對する委しき説明をして來られた、「日本に於ては一度或る品物の市場を開いたときには一見して何時も同一の品であると云ふことを直ちに認めらるゝの必要がある、僅か包み紙の色の薄いと云ふことは實品に於いて相違がなければ故障なきが如くなれども、包紙の色の異なる爲めに實品にも相違があるではないかと云ふ感覺を與える從つて賣れ行きが鈍い又は値引をせねばならぬことが起つて來る、事實包み紙の色の薄い爲めに販賣の勞を增し、値引を爲ねばならぬと云ふ故に五分の値引を請求した故である」と多くの米國商人に聞き質せる內、不滿足を抱けるは前記二人に過ぎぬ、而かも此兩者の言と



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は多くの場合絹糸商人の手を經れども一、二の大工場は製絲家（伊太利等にある）と直取引を爲す其方法としては掛賣取引最も多く行はれ年の始めには通常長期の契約成立す而して現時の傾向は其期限を漸次に短縮しつゝありと云ふ現金取引も稀に行はれつつあるが如し商習慣として掛賣勘定九ヶ月以内は割引なし、六箇月以内は一、三分の二%三箇月以内は三、三分の一%即時拂は五%の割引をなす。

人造絹糸は年々其使用額を增しつゝありて多くは「トリーミング」即ち帽子又は衣服の裝飾用として用ゐられ又織物としても使用せらる、獨逸の人造絹糸製造高は一九〇八年中一、一八〇噸にして尙三〇〇噸を瑞西及白耳義より輸入したりと云ふ。

# 日本商人の道德

日本人の商業道德、殊に海外貿易に對しては日本商人の道德が不信用である、曾に外國人のみならず、日本の當路の人にして直接關係のない人が屢之を口にして居る、併し果して日本商人の道德が外國人及日本人に云はるゝ如く慶頽して居るか實際深く研究して見る可き問題である、大抵の人が日本商人の不道德を彼是と云ふ其基礎が何處にあるかと云へば、事實其商取引に與からない外國人の言葉を信じて直に事實であると速斷するのである。

外國商人にして、日本商人の不道德を詰じるのは、又た前に大に深い原因がある、而して其多くは外國に居る外國商人にあらずして、本邦在留外商である何故に事實を曲げて、日本商人は不道德であると云ふか、是は我外國貿易なる者が、追々日本商人の手に歸して數年前の如く在留外商の手を次第に遠かるからである、卽ち自己の業務の衰頽を來したるが爲め其挽回策として此惡口を吐くものと信ぜらる、些少の商事取引上の行違ひがあれば之を針小棒大に報告して日本商人は皆斯くの如しと云ふのである、彼等の業務の衰頽を來せるは時勢の然らしむる所で、



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# 日本商人の道徳



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物仲買商、撚糸業者、染色及整理業者等は一八四七年に於て一度協議會を開き次で同五四年に「チューリッヒ」地方絹工業組合を組織し同九二年に及んで其名稱を「チューリッヒ」絹工業組合と改稱したり此組合の任務は時々原料生糸の市況等を報じ同工業に關する諸統計を作るにありて一九〇五年に及び其中の織物業者は特に瑞西絹織物協會を組織し一致團結して同業發展の爲めに行動する一機關となしたり同七年には絹頸卷製造者により瑞西、獨逸頸卷製織組合設立せられたり而して以上は皆其事務所を「チューリッヒ」に置けり其他獨逸「ダスルドロフ」市に事務所を置き獨逸絹製造業協會に連なるもの十六名「ベルリン」市に事務所を有する「ベルベット」卸賣商組合の組合員なるもの十名「チューリッヒ」市に店を有し同地製品の取引を爲しつゝあり。

## 第三、獨逸に於ける絹織物工業

獨逸絹工業地の中最も重要なるものは「クレフエルド」市にして是に次で「エルベルフエルド」「スダルドルフ」「バーメン」等皆其近傍に位置す。

「クレフエルド」市が絹織物工業地として漸く世に知られたるは第十九世紀の後半にして其事業の基を爲してよりは未だ半世紀の外に出でず卽ち里昂「チューリッヒ」等の絹工業地に比して遙かに後進なるものにして「ヂャカード」機力機等應用の發達と共に自ら其位置を作りたるに近し殊に同地の「ベルベット」は一の特產物として認めらるゝに至り其量全產額の約三分の一に上り其他服地、蝙蝠傘他襟布絹、「リボン」等を產す。

目下同地にある織工場の數は一〇三にして內二二は「ベルベット」七三は通常織物七は兩者を共に產するものなり。

絹工業が消費する原料は生糸、紡績絹糸、羊毛、綿糸、人造絹絲等なり中生糸は勿論其最重要位置を占め紡績絹糸は「クレフエルド」に於て「ベルベット」製造の爲め多量に需要せらる、之を仕入るゝに



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製織し遂に又本元地を壓したり其時代革命軍の爲めに大損害を被りたる里昂市は非常の悲境に陷り或るものは「チユーリツヒ」に移るの實況を呈せり一八三五年「ジヤカード」機始めて同地に紹介せられ其工業は益〻隆盛に向はんとするに際し里昂の工業は次第に回復して是と競爭の位置に立てり又此時に至り「チユーリツヒ」產「タフタ」の名漸やく世に高し力機の同地方に用ゐられたるは五十年以來のことにして是が爲めに其工業は一新紀元を開きたり又是と相前後して絹增量法應用せられ染色家の利潤を增したり。

一八九〇年頃よりして瑞西の機業家は其關稅關係若しくは工手雇傭の難易等に基因し其分工場を外國に設くることを計畫せり現に一八〇六年に至り同機業家等が外國（獨逸、佛蘭西、伊太利、北米合衆國等）に有したる織機の數は力機二七、一六一手織機一三、〇〇〇にして其割合實に全歐米絹織機の五分の一に當ると云ふ面して其分工場内の主なる技術者及支配

| 歐羅巴 | 吉羅瓦 | 亞細亞 | 吉羅瓦 |
|---|---|---|---|
| 伊太利 | 四、二〇〇、〇〇〇 | 亞細亞土耳其 | 一、二〇〇、〇〇〇 |
| 佛蘭西 | 二五〇、〇〇〇 | 波斯及トルキスタン | 一、一〇〇、〇〇〇 |
| 西班牙 | 八〇、〇〇〇 | 英領印度 | 一、〇〇〇、〇〇〇 |
| 勾牙利 | 三〇、〇〇〇 | 佛領印度 | 一、〇〇〇、〇〇〇 |
| 瑞西 | 二〇、〇〇〇 | 支那 | 二五、〇〇〇、〇〇〇 |
| 露西亞コーカサス | 四五〇、〇〇〇 | 日本 | 一〇、〇〇〇、〇〇〇 |
| バルカン諸國 | 二五〇、〇〇〇 | | |
| 歐羅巴土耳其 | 二〇〇、〇〇〇 | | |

「チユーリツヒ」地方にある織物業者、生糸商、織



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て同時に之を刈込むは言を俟たず。

「ゴブラン」織に用ゐらるゝ染料及染法は略ぼ第十四世時代のものを其の儘襲用し赤には「コチニール」黄には「ゴート」青には「インヂゴー」を用ゐ近世の人造染料類は實驗上不適當なりと云へり同染工場にて一箇年間に染めらるゝ原料の量は二五〇乃至三〇〇吉羅にして其色の數は千四百乃至千八百種なりと云ふ其加工せられたる色絲は一倉庫内に色別の順序例へば第一赤の二第二綠の〇等の附號の下に整然區劃して排列收藏せらる。

## 第二、瑞西に於ける絹織物工業

瑞西の絹工業地の中「チユーリッヒ」市は最も大なるものにて他の地は皆之を中心として立つの觀あり又「バーゼル」市は「リボン」製織を以て名高く兩々相併んで當國の絹工業を代表するものと云ふべし。

瑞西の同工業は第十三世紀の中頃近東より伊太利を經て入りしものなりと云ふ其の當時にありては單に「ムスリン」、紗等の生織物を產し「ブロケート」「ダマスク」「ベルベット」「タフタ」の類は伊太利工業地獨占の姿なりし、尤も其頃よりして當局者は常に產業發展の爲めに力を用ゐ之を補助奬勵し其製品齊一の規定を設け又整理を了らざるものを輸出することを禁じたり。

第十四世紀の末戰亂により其工業甚しく衰へたりしが第十六世紀の半ばよりして又着々進歩の域に入り爾後三世紀間は彼等が克く今日の圓熟を遂げたる技術の修養時代なりき卽ち其頃には「クレープ」「ベルベット」「ダマスク」「リボン」及び薄き裏地用「タフタ」（後日「チユーリッヒ」絹と稱へたる）を製造したり。

第十七世紀の末に於て「タフタ」に光澤を附する方法一專門機業家により創始せられ其聲價は遙に佛國產のものを凌ぐに至れり又第十八世紀には「ボロン」（伊太利）の特產なりし「ボロン、クレープ」を



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數名の職工が斷へず從業して五年七年乃至十年を費すなり從て其價格も莫大に到底庶民の購求し得るものにあらず是古來佛國朝廷或は貴族の御用品なる觀を呈したる原因なるべし。

抑「ゴブラン」織なる名稱は此織物を巴里に於て製造し始めたる一染色家の名より來りたるものにして其發達經過の歷史を分つて三期となすべし卽ち同製造業が萠芽を出したる第十七世紀（中に就て略ぼ第十四世時代の作は最も異彩を放ち今も尙は世人の歎賞措かざるものあり）次に其名漸やく海外に知られ其製造業が最も隆盛なりし第十八紀、佛國皇室の沒落、人民美術思想の變遷等により甚しき悲境に陷りたる、第十九世紀是なり。

近來に至り佛國共和政府は此歷史ある國家的美術の滅するを惜み「セーブル」なる陶器製造と共に自ら之を監し國立製造所なる名稱の下に多額なる補助をなして其業を經營持續しつゝあるなり。

今更に轉じて同織物が如何にして製造せらるゝか

## 原料は羊毛又は絹絲にして經には專ら羊毛絣には毛又は絹を用ゐ其現はさる可き模樣は常に絣絲の色を變ずることに依て行ひ經絲には原色の倭なる羊毛を用ゐるなり而して之を製織するには模樣の縱方向に絣絲を打込むを以て模樣の方向と製織の方向とは全く直角をなし製織中なる模樣は橫に現はるゝを見る是其作業の容易なると古來よりの習慣上より來るものなりと云へり。

其作業の實況を見るに經絲は上下二個の卷木により强く張られ其上部には奇、偶數の絲を交互に牽くことに依りて綾を作り得る如く裝置せられ二間乃至三間幅なる機臺に數人の職工各傾分を限りて位置し彼等の頭上又は後方に揭げられたる原畫を參照しつつ其意匠と色合を案配し一方尖れる管を以て一小部分宛を製織するなり而して一回緯絲を通じたる每に同管の尖端を以て之を打込み經緯の交錯を確固ならしむ「タピー」の織面組織は天鵞絨と同樣なるを以



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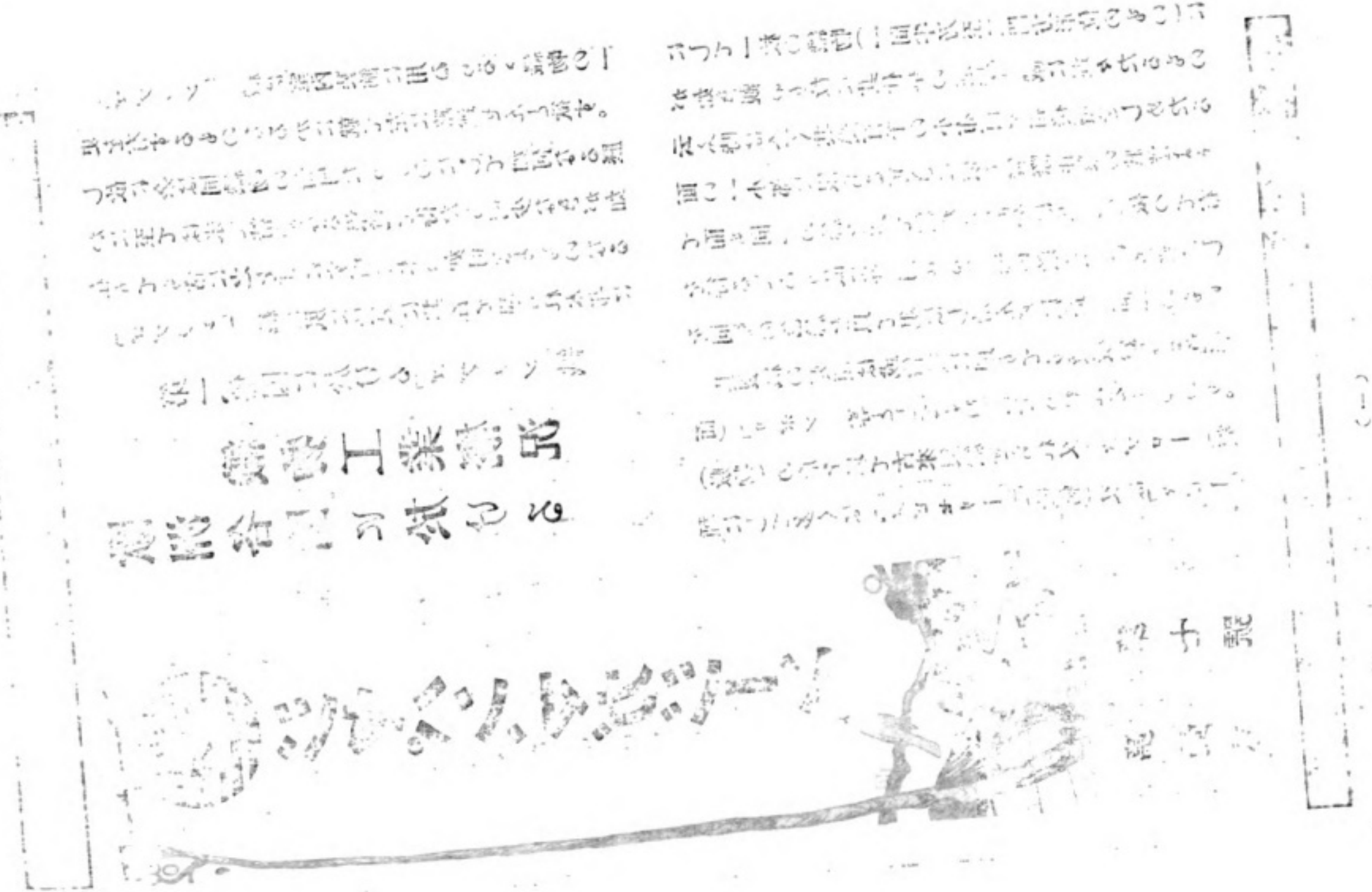

ジヤパン、マガジーン
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第七號

# 歐洲各國に於ける織物工業概況

## 第一、佛國に於ける「ゴブラン」織

「ゴブラン」　織は夙に世界に其名を知られ本邦に在りても常に之を耳にす而も本來如何なるものなるかに至ては未だ精細なる報道を得たる例少なきが如し故に余は同織物の如何なるものにして如何なる歷史を有するものなるかに就て左に略述せんと欲す。

「ゴブラン」　織は室內裝飾に用ゐらるゝ織物の一種にして多くは「タピセリー」（壁繪）又は「タピー」（敷物）の形を以て古來製織せられ又「タブロー」（額面）「リボン」等としても製出せられたるものあり。

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# 人名ゴロ合せ

## 人物問題

### 人名ゴロ合せ

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ジヤパン、マガジーン第一巻第七號

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# THE JAPAN MAGAZINE

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# THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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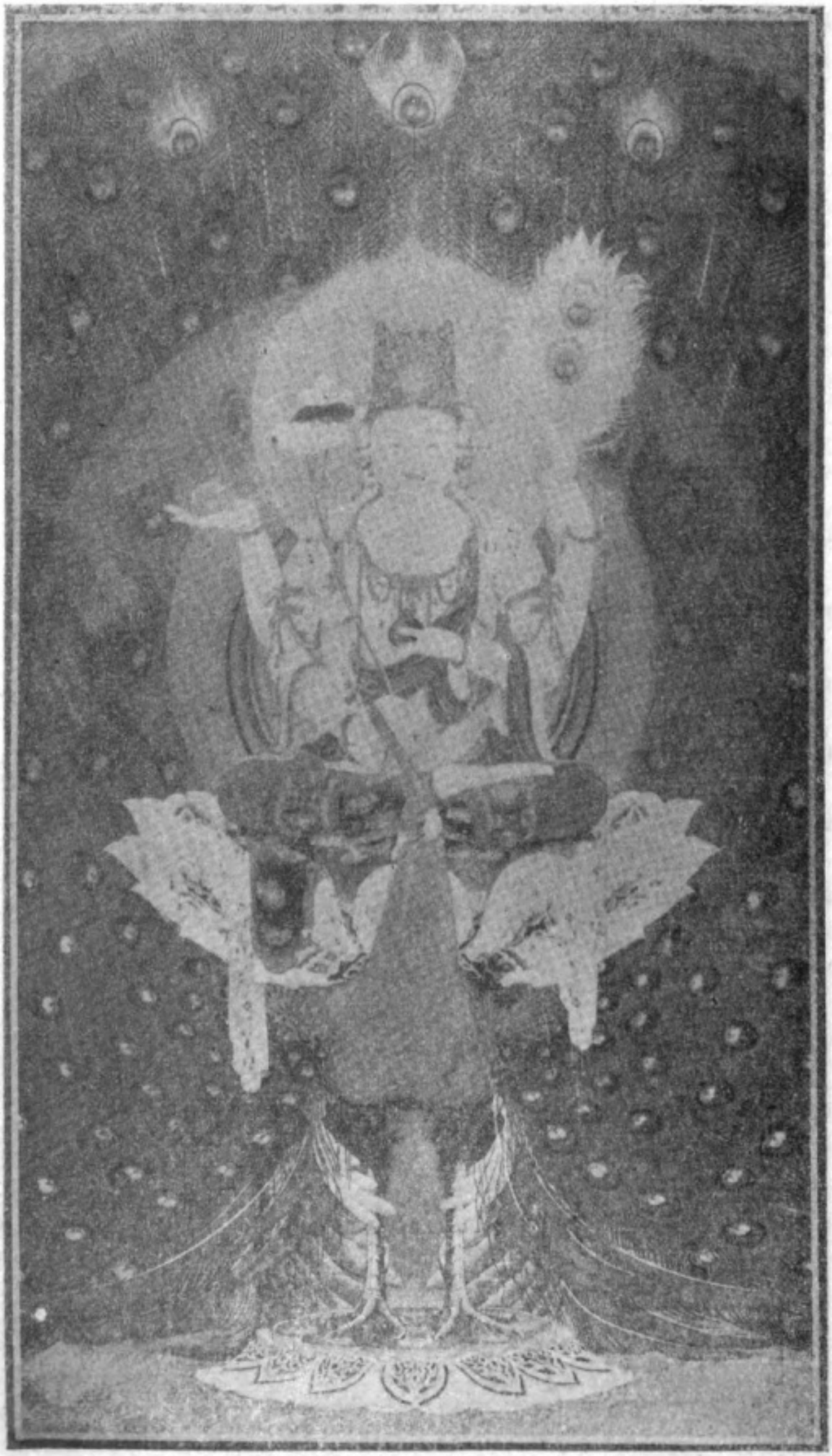

MAYURA VIDAYRAJA, FROM A PAINTING BY BUSAN KIMURA

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THE JAPAN MAGAZINE

VOLUME ONE DECEMBER, 1910 NUMBER EIGHT

# THE FINE ARTS EXHIBITION

(TOKYO)

By RENE T. DE QUELIN

THE Annual Fine Arts Exhibition, just held in the gallery at Uyeno Park, has been one to command the most serious attention from native and foreigner alike, for Japan is passing through a state of transition, a conversion, in which an extraordinary assimilation of modern facilities in everything that tends toward energetic and intelligent progress is taking place. As far as the commercial and military world is concerned, it has without a doubt placed Japan in the first rank of Oriental powers; but when applied to her arts, it should only be done after the most profound thought and consideration, for there lies the great danger of the loss of the true ideals and spirit of her people and country, which identify them as strictly Japanese. For is it not true that the art of every country is known by that indefinable expression, original with her people and land, stamping it as distinctive, in a class by itself and confused with no other, and by which we perceive and immediately recognize its native source? Hence, we not only differentiate styles, as more pronounced in architecture, but also to what country they belong, period, etc., which inspired their creation. So we recognize the arts of the various countries in Europe, or of India, China or Japan in Asia.

The ancient inspirations and ideals which came to Japan from India, and the culture and learning from China, developed into strictly and distinctively Japanese art and methods; but the past thirty or forty years of European and American customs and methods, have made sad inroads into that beautiful and wonderful spirit, essentially Japanese.

The people may be divided into three groups; one quarter staunch and true to the old spirit of Japan and for all that it gave or was; another quarter for everything foreign, perhaps because they find that by its methods there is a quicker and richer way to the exchequer; the remaining half of the population is burdened with both ideals and systems and confused with a mixture of the two.

The exhibition was a true expression of this, as voiced in the art of painting and sculpture; the true interpretation of Japanese sentiment and poetry as painted upon silk; the true Japanese sculpture as expressed in their wood carving, as well as

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"NOBLE LADIES IN A GARDEN IN AUTUMN,"
BY MISS SHYOEN UYEMURA.

remarkably good things both in painting and sculpture by European methods and technique. The Japanese paintings executed on silk—all first class Japanese work is usually so executed—were mostly very large panels. They are generally painted for two purposes; as *kakemono*, to be exhibited in the recess of the *tokonoma* in the main reception room, or to be used for large screens in two, four or six folds, with the size of the panels governed accordingly; but also long narrow panels are sometimes hung over the *nageshi*, which corresponds to the freize of the foreign house, though of course much lower; sometimes this is also the place for panels with poetry and autographs by notable poets or great men, which are usually pointed out with much pride and admiration to the visitor at a home.

A high standard has been established for all art work, and no first prizes were awarded in either of the sections, though there was some wonderfully strong work in each, which really seemed to merit it; but it is to the judges' credit that they have not done so, thereby creating a further stimulation for the very highest ideals, the grandest force of expression.

"Offering Lanterns in the Temple," by Keigetsu Kikuchi, painted on two large separate panels, was one of the prize pictures. The left hand panel shows the figure of a *kuge* in full robes, seated Japanese fashion on a slightly raised dais, holding in his right hand a rosary; one of the supporting posts of the temple passes frankly from top to bottom of the picture. The right hand panel portrays four ladies in ancient court costume with their long hair hanging loose and flowing, reaching the floor; the foremost lady is placing a lighted taper in a lantern, and the others are in a prayerful attitude.

Another of the supporting columns divides this picture almost in the centre. Whilst not one artist in a hundred would dare such a severe yet truthful composition, it has no unpleasant effect, but only adds to its strength and force in severity of line, and by power of contrast brings out the sweeping, flowing grace in the lines of drapery which envelopes the figures, truly extraordinary in their beauty and sweet-

"OFFERING LANTERNS IN THE TEMPLE,"
BY KEIGETSU KIKUCHI

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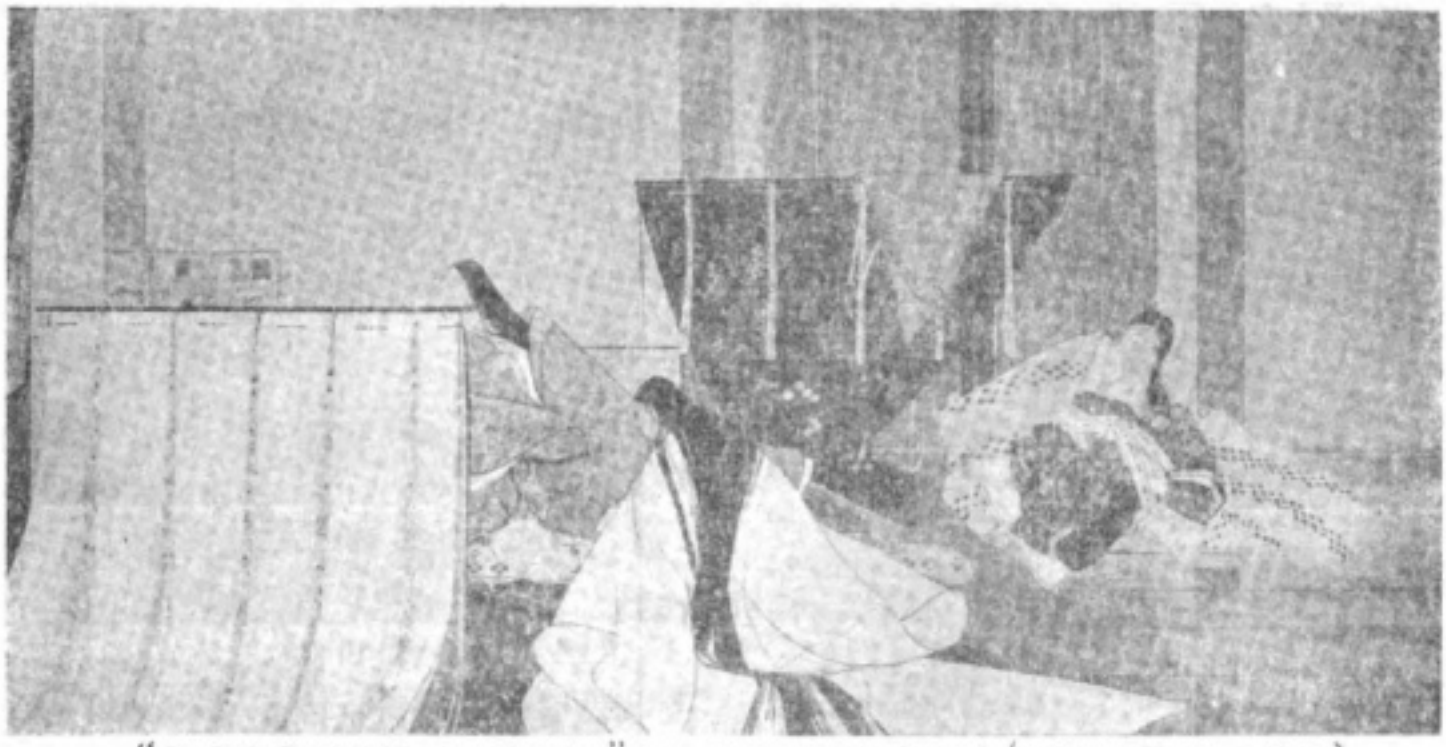

"MAJOR-GENERAL KOREHIRA," BY KOKO TAKAHASHI (RIGHT HAND PANEL)

ness, and shows the wonderful precision and surety of technique attained by the painter; for in painting upon silk there is no remedy for one false or undecided stroke, and whatever is done at first must remain, as there is no possibility for changing as in oil or water color work. Hence the artist must attain absolute perfection as a technician before attempting a picture. The simplicity of the whole is characteristic of the school. In color it is admirable for harmony, tone and value, and expresses that understanding and feeling for exact values that only a master can convey. The exquisitly soft, melting washes of color that blend one into the other in an imperceptable purity of tone are indeed superb. The artist deserves praise for his masterful work, carried out in absolutely true Japanese spirit, unassailed nor influenced by foreign art; it has the added value of being a historical record of the ideals of the past.

A painting for a six-panelled screen, showing the continuation for both sides making twelve panels in all, is "A Court Noble on a Visit," by Chikuha Otake; it is a marvel of beauty in conception, composition and execution, and shows a strict adherence to all that appertains to the Chinese school of painting, both in sentiment and method, proving the artist to be a valiant exponent of the old spirit and ideals, a valuable artist in these transitory times. One set of panels shows a nobleman in court costume attended by two

"A COURT NOBLE ON A VISIT," BY CHIKUHA OTAKE

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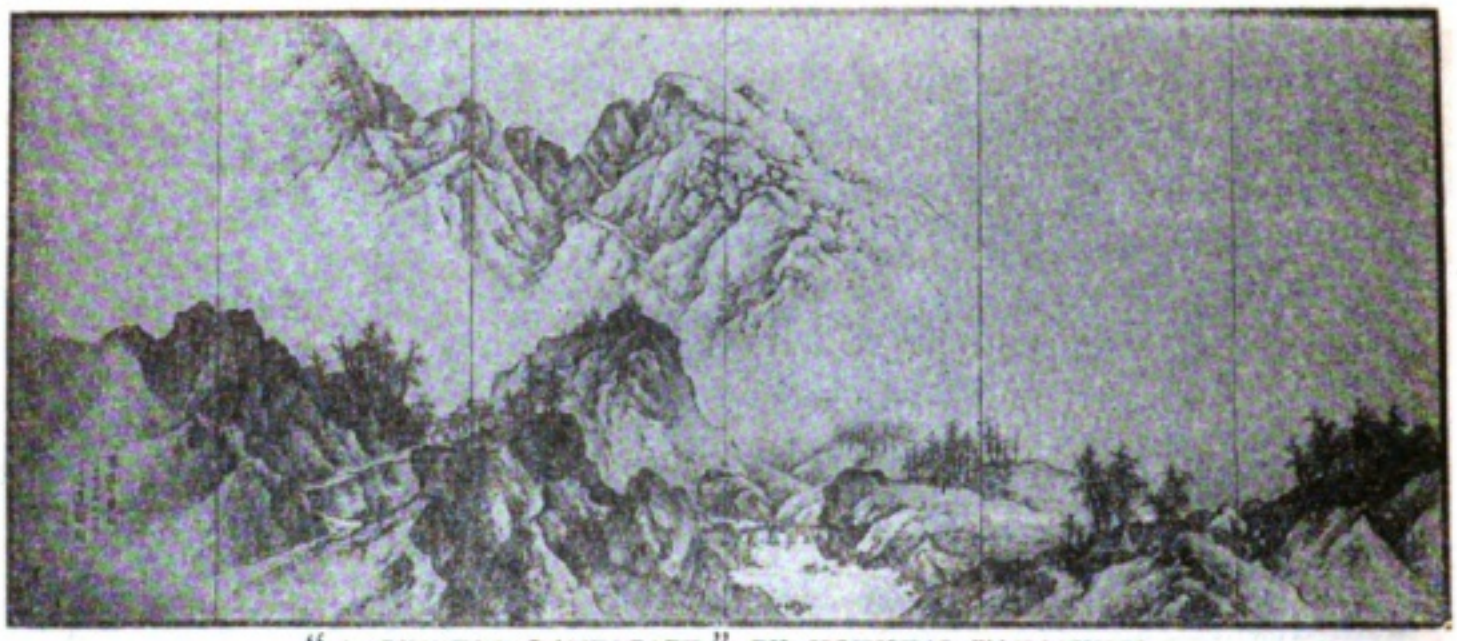

"A CHINESE LANDSCAPE," BY HOKUKAI TAKASHIMA

pages, also in the full court dress of bygone days, passing through a garden. The figures are beautifully drawn and well understood, the action with a quiet and true expressiveness that is most charming. Not one superfluous line is used, but only those absolutely demanded for the perfection of the whole composition; it is really grand in the simplicity and perfect understanding of all its detailed parts.

What, perhaps, is still more strongly exemplified is the splendid talent this artist has for flower painting; such exquisite draughtsmanship, such perfect composition of a difficult mass, so well understood and balanced in all its parts, and filled with such unutterable detail so beautifully rendered with masterly touches! In color it is a mellow harmony of glorious tones; unsurpassed in its perfection of rendering and understanding of exquisite values.

A purely symbolic and decorative panel, "Mayûra Vidyârâja," by Busan Kimura, is really a masterpiece, and may be compared with Sargent's symbolic panel in the Boston Library, U.S.A. It represents a four-armed Buddhist deity seated on a lotus flower which rests upon the back of a peacock, the tail of which sweeps upward from right and left forming a radiant background. In composition this piece proves the artist to have thoroughly grasped the difficult problem of component parts, detail, and the exquisite harmony of line necessary in decorative work. It was awarded third prize, but surely such a splendid piece of work deserved better

"THE EVENING SNOW," BY RAISHO TANAKA

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recognition. It is rich and resplendent in its surpassing tones of greens, blues, violets, yellows and oranges. The perfect understanding of its complicated harmony so masterfully controlled and expressed, such color, such, vibration holds one spell-bound; truly the work of an idealist, a romanticist of a high order.

A large panel entitled, "Noble Ladies in a Garden in Autumn," by Miss Shyoen Uyemura, was also granted a third prize. It is refreshing ro find that Japanese women artists are being tecognized; they are asserting themselves in art and it will no doubt be but a short time until they stand side by side with their brother artists. This panel is full of interest, happy and graceful in composition, with much beauty and sweetness of line. The scene is an autumn one when the maple leaves turn brilliant colors, giving an opportunity for much contrast. The drawing and color are that of a sure and practised technician. The care of detail points to indefatigable energy and force. The whole is executed with a spirit proclaiming this artist to be an enthusiast for strictly Japanese painting, as handed down by her fore-fathers.

"A SAGE IN THE PINE FOREST," BY KEISEN IKEDA

"Major-General Korehira" is a picture in two long panels, painted by Koko Takahashi, depicting the gorgeous magnificence of ancient court ceremonies. It is an instructive delineation of the manners and customs already past into history, and shows the General taking a light repast, and one of the court ladies amusing him by reading a poem, whilst her associates are waiting near by with robes ready for adjustment as soon as the repast is over. It is interesting to note the draped screens of brocade of rich design and coloring, held together and upon the lacquer support by elegant brocade bands and heavy silk cords with tassels, behind which the ladies are seated; it was once against all rules of etiquette for a lady to appear in the same room with a gentleman, the remnant of which may still be observed among old school Japanese. The ladies costumes are excessively rich and voluminous with very long trains; their hair hanging loosely as was the old style. This painting is a forceful piece of work, with a splendid harmony of straight and curved lines that offset each other in their happy composition. The drawing of swinging lines in the drapery, which must be executed with one sure stroke of the brush, the slightest deviation of which would be fatal to the whole picture, is wonderfully clever. The broad masses of soft low tones are in perfect relation to each other and of unusual technical skill, the fullness of its breadth being a valuable study for any artist.

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"DUST," BY DAIMU TATEHATA

In absolute contrast to the foregoing are two panels, each divided into six sections—though a continuous composition—making it suitable for a screen. One is called, "The Morning Fog and the Cold Forest," the other, "The Evening Snow," both by Raishō Tanaka; they are splendid examples of the unconventional school, but executed according to strict Japanese methods of India ink and suggestive tones of color, and in these and its values and drawing, an exceptional piece of work; also a most truthful representation of the country, its conformation, aspect and vegetation. These two panels are of exquisite beauty, and should find a place in some notable collection.

Gisho Shibahara exhibited a large

"SILENCE," BY TAKETARO SHINKAI

square panel, "A Passing Rain," showing the corner of a garden in which a lean-to of rice straw covers some ducks that have taken shelter under its inviting protection and are lazily passing the time. Who can excel the Japanese in the rendition of feathered life? Their skill in this direction is amazing.

"A Sage in the Pine Forest," by Keisen Ikeda, is perhaps one of the best and truest examples of Japanese landscape painting of the idealists' school handed down from China, and the style possibly most admired and of strongest appeal to the Japanese. Herein lies that suggestive rhythm, that poem in form and color merely approached as a far off dream, and left for the imagination to complete in the spiritual measure of one's own make-up. It is but the suggestive key-note of the song, from the hands of the poetic painter who despises modern realism. In the opinion of the conservative Japanese connoisseur even much more might have been left to the imagination. It is a beautiful rendering, strictly idealistic.

Another in the same spirit, of the same

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"NINOMIYA SONTOKU," BY UICHIRO OGURA

poetic expression and drawing is "A Chinese Landscape," by Hokukai Takashima; it is portrayed in two panels of six-fold screen length. It is very vigorous and rugged, yet withal, mystical and vague, qualities much loved and admired by the Japanese, for in such renderings, it is their pleasure to imagine god-like apparitions, or the spirits of their revered ancestors. They are a race of romanticists, of dreamy reverie and mythological legends, and all art, whether in painting, sculpture, music or poetry, to be superior, in their estimation, must appeal to the spiritual side, in which there is always a trace of sadness; and much that is misunderstood by Occidentals, is traceable to this silent, unexpressed, soul-quality in the Japanese people. Their reverence and love for rocks and stones is fully expressed in this picture, as all is subordinate to it; enveloped in clouds they really express the fundamental principles of their spiritual nature.

There were a great many more full worthy of notice, but the limit of space forbids, and only a sufficient number to express to the foreign reader the essential qualities of the Japanese style have been

"A GRAVE-YARD KEEPER," BY FUMIO ASAKURA

chosen for review here. If in so doing, the writer has not fully or exactly exemplified the Japanese idea, he craves the kind indulgence of all Japanese; for the translation of that indefinable, mystical quality which is almost beyond words, must be conceded to be extremely difficult.

In sculpture, there are small figures exquisitely and perfectly cut in wood, belonging to the old Japanese school, and also plaster casts from clay models in modern European style. "Silence", by Taketarô Shinkai, one of the judges, is a seated male figure of heroic size, wonderfully strong, and vigorous in handling. The face is full of mental power and forceful expres-

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"THE SCOUT," BY TAKETARO SHINKAI

sion, showing, as does the entire figure, the physical make-up of a man endowed with unusual muscular strength. The pose is excellent, the lines well studied for harmony and repose. In anatomy, every muscle is in its right place and executing its proper function. The figure, as a whole, recalls Michael Angelo's great work, but in technique it has the modern method of massive and direct laying on, with little tool work, and that sureness and precision born of perfect knowledge and understanding, suggesting, perhaps, a Rodinesque feeling in its technique. It is probable that the work of both of these great men has influenced this artist. It is a work of which the Japanese may well be proud.

"A Grave-Yard Keeper," by Fumio Asakura, is a standing statue of natural size, and won second prize. It is a splendid piece of modelling, good in proportion, well balanced and a natural, easy pose. The whole figure is especially strong, expressive and forceful, but more especially the head, which is exceptionally so, showing the artist to be one of a high order. The technique shows remarkable dexterity. This artist also exhibited a splendid portrait bust of Mr. Fukuda.

"A WAYSIDE INN," BY YAKICHI HACHIJO.

"Dust", by Daimu Tatehata, is a standing figure of a young woman, beautiful in pose and line, and shows the exquisite figure that nearly all Japanese women have, for they are not thrown out of proportion by corsets or other garments which distort the body. The waist and hips are those of the Venus de Milo, perfect and beautiful. It is a figure to test the sculptor's ability, for nothing is so difficult to model as the nude female figure, but it is remarkably well done, evidently with a strong feeling for the old Greek art.

"An Old Man", by Teijiro Nakahara, is a good bust, strong and forceful, with bold, vigorous handling; and it contains an exquisite underlying spiritual expres-

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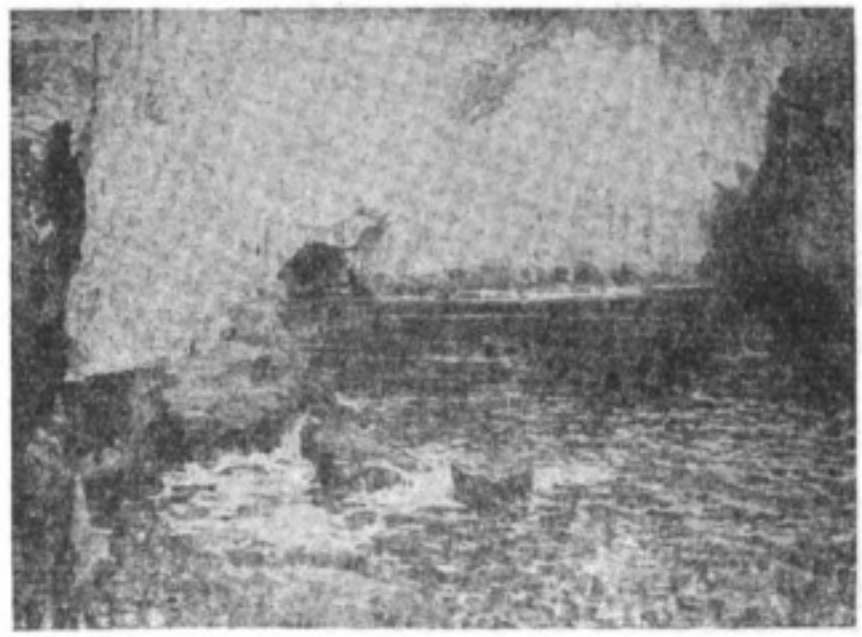
sion which suggests thoughts of the great beyond. Technically it is of the modern French school, and savors strongly of Rodin precepts.

"Ninomiya Sontoku," by Uichirō Ogura, is another bust of merit. The artist has caught with great skill that fleeting expression of pleasure so difficult to portray. It is typically Japanese, and shows the absolute good nature and humor of the sitter. The modelling is good and well understood, with the texture well expressed.



"CLIFF RAMPARTS," BY HACHIRO NAKAGAWA

"The Scout," by Taketaro Shinkai, is a splendid statuette in wood, clever in every sense of the word; the pose portrays the soldier's keen consciousness of his important duty—for not only his own life, but the lives of his comrades, depend upon his quick sight and instant intelligent action, to retreat for report to his superiors without being killed in so doing. It is always a man of unusually quick and intelligent make-up, and an expert soldier, who is chosen for this dangerous post, and here we find just such a man and horse, good companions on such a risky mission, both ready on an instant's notice to be away and give the alarm. This piece is full of feeling, a *chef d'œuvre* of the wood sculptor's art, absolutely devoid of all superfluous detail, which shows the artist's immense breadth of conception. He is a sculptor in the true sense, cutting the statue himself after his own model. How few so-called sculptors of Europe and America do this to day! But the Japanese artist is both artist and craftsman of the first order, working assiduously in every branch that he should know, as all the old sculptors of Europe once did.

"The Jewel of Senkwa," by Unkai Yonehara, another wood statuette, is cut with consummate skill and understanding fo the sculptor's art. It illustrates a Japanese legendary story and is exceptionally well portrayed. Though the face is not prepossessing, it is full of expression, and so with the whole body and limbs, showing the keen feeling the artist had for his subject.

"At Rest," by Yuhachi Ikeda, is a horse standing peacefully at rest with the bridle resting easily on his neck. It is a statuette

"A BUDDHIST SAINT," BY FUSETSU NAKAMURA

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" PORTRAIT OF A LADY," BY EISAKU WADA

of moderate size in plaster, cast from the clay model and shows the artist to be a master in this branch of sculpture. Every part of the horse—an animal evidently in perfect health and condition, well proportioned—is so beautifully relaxed, the whole expression of the face being remarkably so, even to the suggestive drooping of the eyelid, the quiet passiveness of both lips and nostrils, show that splendid expression of perfect repose. Its anatomical structure is also beyond reproach, and for handling it is excellent, ever touch showing accuracy, sureness and precision.

" A Bust," by Kakuji Ishikawa, is of an undraped model, which shows the artists knowledge of the anatomy of the figure. It is a fine, forceful bust, modelled with strength and decision, full of power and a fine understanding of the value of shadows in the art of sculpture ; but with all its strength and force, there is a subtle underlying spiritual quality that shows the artist to be one of fine, penetrating, psychic nature.

The modern school of oil colors in which the Japanese have made such remarkable strides, was well represented. Most of those who exhibited have studied in Europe, many of them in Paris under Monsieur Colin, the famous painter, who was decorated by the Japanese Emperor, for his untiring efforts to advance the Japanese in the modern school of painting. Their splendid work, which is quite a revelation, shows both how well they have been trained and how quickly they adapt themselves to new methods. Many, after several years study in Paris spend some months in Italy, Berlin and London, returning to Japan well equipped for the furtherance of modern art.

One of the prominent leaders in modern oil painting is Eisaku Wada, who exhibited three paintings ; he spent several years in Paris, and afte rwards travelled through Europe for further study. He is a professor in the Tokyo Fine Arts School founded on the same system as the Ecole des Beaux Arts, in Paris ; he is at present engaged upon the mural decoration of the new Imperial Theatre, Tokyo, which will consist of Japanese historical scenes, and will be the first of its class in Japan. " Portrait of a Lady," by this artist is a full sized, half length picture of extraordinary merit, that not only shows the careful training but the unusual talent with which he is gifted. There are exquisite drawing, fine color and masterful handling ; the expression is well caught, and depicts a Japanese lady of a most refined type, a beautiful countenance denoting a pure and soulful intellect. The drawing of the

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hand proclaims the artist a master draughtsman, and the face is wonderfully lit from opposite directions; a most difficult problem here successfully solved. The warm, rich tones suffusing the whole picture are subdued with an exquisite *finesse* which characterizes the whole picture, completing a worthy work. The background was well chosen, and though elaborate in detail, is in proper relation to the whole. "Facing the Light," a figure piece by this artist, depicts a Japanese woman seated on a *zabuton* playing the *samisen*; it is well understood and further illustrates that this artist in an accomplished figure painter. Being on the jury he was not eligible for prizes.

"Cliff Ramparts," a coast scene by Hachiro Nakagawa, is an important canvas of tremendous strength and force, and won second prize. The upper part of the picture shows an upright precipice of formidable rocks, is full sunlight, and their warm, rich yellow, orange and red tones produce a fine effect, accentuated by contrasting harmonies of blues and greens of the water, deep, transparent and of excellent quality, the lighter parts showing the reflection of a perfect azure sky. In the shadowy recesses of the rock are subtle purple tones that give immense value to the golden yellows. The whole is resplendent with the color of some enchanted isle. The artist's technique is bold and sure.

In the same class is "A Mountain Stream," by Hiroshi Yoshida, another of Japan's foremost exponents of modern art, and one of the judges. He is a colorist with highly developed feeling for harmony and values, combined with broad and direct technique.

"In the Clouds," by the same artist is a canvas of heroic proportions with cloud renderings, as seen from the top of a mountain. It is a fine piece of color and shows he artist has complete mastery of his subject and materials.

"READING," BY TAIJO AKAGI

"Arya Panthaka" (a Buddhist saint), by Fusetsu Nakamura, is a splendid picture, symbolical in character, excellent in composition, and drawing, and executed with a superb understanding of chiaroscuro; its light and shade are well balanced and opposed, the highest light falling upon the centre of interest and beautifully accentuated by contrasting shadows of many values, the dragon and drapery offer an opportunity for subdued contrasting color; the halo around the head, together with the smoke of the incense, is well expressed in a fine subtle manner. The painter was another of the judges.

"A Wayside Inn," by Yakichi Hachijo, is a strong, forceful canvas, that well portrays life among the lower classes in the

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"A FOREST ROAD," BY SHINZO KAWAI

summer months; the men, while refreshing themselves witha cooling drink, are having a friendly chat with the proprietress, who holds her pipe, no doubt having enjoyed a whiff with her visitors. It is a well balanced picture, nicely drawn and very colorful and exceptionally lit. This painting was awarded third prize.

"Portrait of a Lady," by Keisuke Yanagi, is a full length portrait, of a Japanese lady in native costume—which is in a beautiful tone of grey; it is well drawn and modelled; the face very sweet and pleasant, lacking perhaps in expression, but the ladies of Japan have not that vivaciousness of her Western sisters. The pose is exceptionally easy and graceful; the background rich and full of depth, yet quiet and fine, a telling contrast to the figure. All in all, it is a painting that shows the Japanese are fast coming to the front rank in this class of work.

"Sunset in the Deserted Garden," by Kiyoteru Kuroda, is a strong, colorful rendering of trees and shrubbery, full of force and power, beautifully handled and well understood in all its parts.

"An Old Man" by Shiro Kuri, shows a Japanese of the better class enjoying a convivial cup of *sake*, and evidently well satisfied with its qualities, judging from the pleasing happy countenance. The figure is seated on a *zabuton* Japanese fashion, fronting full face; it is well drawn and painted, with a fine effect of color, excellent in its values.

"The Fish Market," by Gentaro Koito, is a strong forceful canvas, with bold direct handling, and well portrays the very busy life on the numerous canals in Tokyo, by which nearly all freight and merchandise of every description finds its way to the heart of the city, and thence is taken to all parts by the retail shopkeepers who go there to buy. It is a clever canvas, showing Tokyo's everyday busy life.

"A MOUNTAIN STREAM," BY HIROSHI YOSHIDA

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"A Flower Garden" by Yasugoro Adaka, is a well handled canvas, good perspective and composition, excellent in light and shade with well understood values. A difficult and complicated subject and well portrayed.

There were many other oils worthy of notice and favorable criticism.

Among the water colors executed solely by European principles and methods, there were many good examples. "A Forest Road," by Shinzo Kawai, ranked high. It is a splendid bit of color, full of melodious harmony in greens; with fine tones and values, handled with power, and a breadth that shows the artist to be a consummate technician, one who thoroughly understands the difficult medium of water color and its many limitations.

"WINDSOR FROM THE THAMES," BY K. MIYAKE

"Reading," by Taijo Akagi, is another of high merit. It represents a lady seated Japanese fashion by a window in the upper story, with the *shoji* drawn on one side, giving a full and unobstructed view of the street; the lady is not actually reading at the moment the artist has portrayed her, but is evidently in the act of deep meditation. It is well composed and drawn, and a splendid bit of color, with good handling, and bold sure touches in all their various values rendered by a practised and able hand. The picture is a real gem.

"Windsor from the Thames," by Katsumi Miyake, is a beautiful bit of English scenery, strongly and forcefully painted with sureness of handling, and splendid color tones and values. His rendition of sky, buildings, trees and water shows well trained talent.

For soft, subtle shades, the beautiful picture called "Mountain Cottages in Autumn," by Torahiko Aida, a poetical conception in a melodius rhythm of tender tones of vibrating color and alluring values, was unsurpassed.

"After Sunset," by Shigeru Enomoto, is a mountain scene of unusual strength, charming in color, and remarkably well understood for contrast in chiaroscuro and complementary effects; for texture, exquisite in its several renditions all executed with a masterful technique.

The exhibition as a whole shows a decline in that subtle underlying spirit which is essentially Oriental, the result of a remarkable absortion of Occidental art. But it is to be hoped a renaissance of the beautiful ideals of the old Japanese masters will arrive in time to save from complete decadence their own arts, and further them to a higher and loftier standard than ever before.

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LAKE SHOJI (WINTER) WITH THE VOLCANO, FUJI, TO WHICH IT OWES ITS EXISTENCE

# INFLUENCE OF VOLCANIC AGENCIES ON THE SCENERY OF JAPAN

By E. BRUCE MITFORD, F.R.G.S.

It may with perfect truth be said that Volcanic Action is the oldest of Nature's formative agencies—the first of those great forces which have shaped the surface of the earth on which we live. When first this now solid globe passed from the gaseous state of a nebula to that plastic condition with which we are still familiarized in flowing lava-streams, and when the semi-fluent mass, cooling externally, took on a solid crust, then, it may be claimed, volcanic force began. In countless places, for countless ages, the new-formed crust gave way, with resultant flows, on an immense scale, of that magma which constitutes the fundamental basis of almost every rock on the face of this planet. As the superficial crust increased in strength and thickness, and, with it, the pressure on the imprisoned masses below, such ruptures as took place acquired a more violent character, thus giving rise to those explosive phenomena which are commonly associated with volcanic action; and as the oceans began to form in the profounder hollows of the still troubled crust, these explosive manifestations, intensified by the presence of steam, predominated over those of the earliest, or plutonic, stage of geological history. But amidst the more permanent ridges and depressions, weak places still existed, and it is these which constitute

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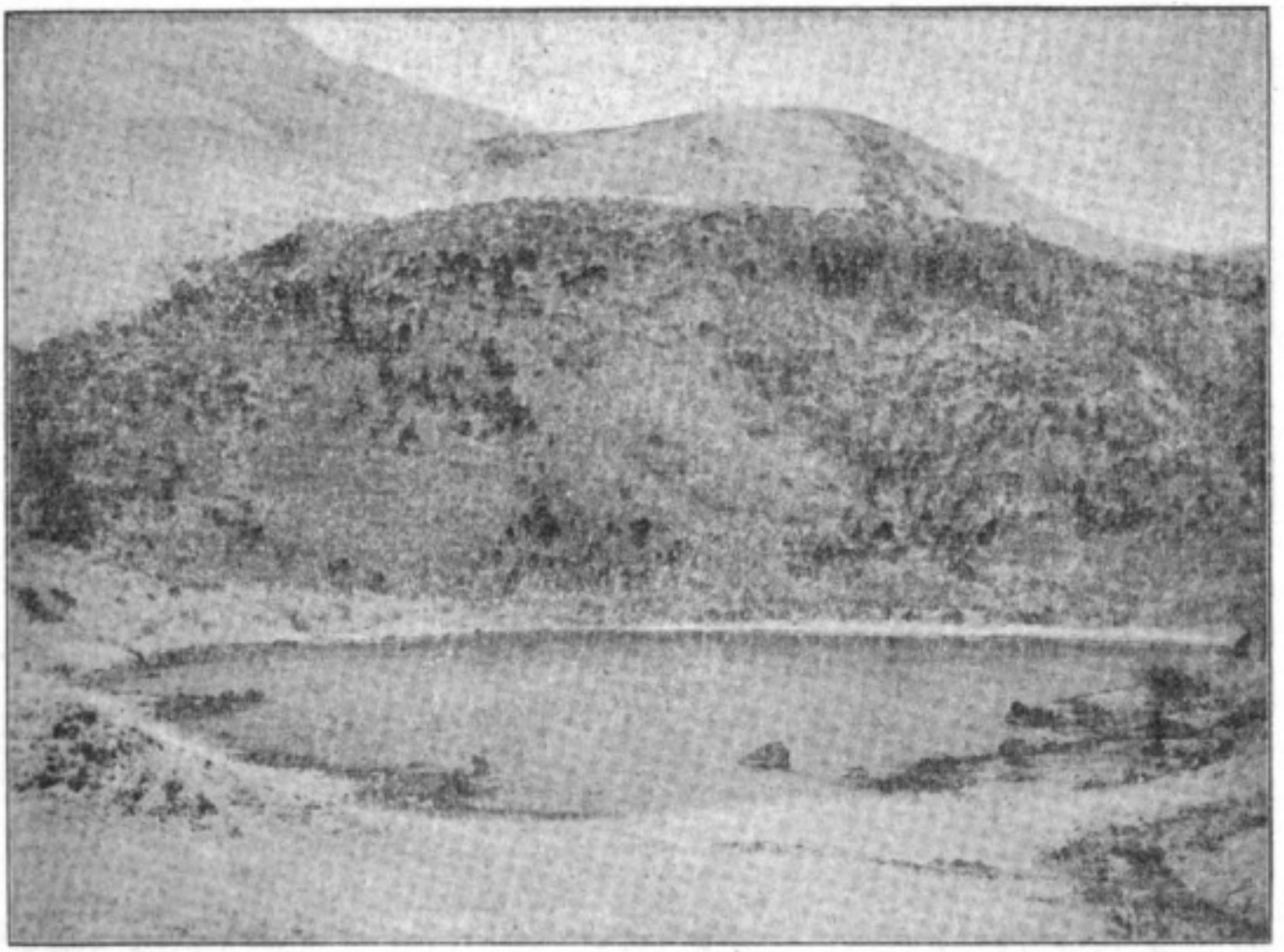

CRATER LAKE ON HAKONE MOUNTAINS

to-day the volcanic regions of the world. The great majority of these weak places, it has been observed, are disposed about the Pacific Ocean. Leaving on one side the not altogether fanciful theory that our lunar satellite had its origin in this side of the earth, it is not in the least surprising that the edges of the vastest depression on the earth's surface should be marked by a series of "lines of weakness," through which volcanic vents have been opened, and are still being opened. It is only in accordance with the nature of things that the region of greatest difference of level in the earth's crust should also be the region of greatest strain; and if the strata about this region should have frequently yielded to that strain, giving rise to earth quakes, or the formation of volcanic fissures and vents, this is no more than might have been expected. Furthermore, since the islands of Japan, which occupy some 2,000 miles of this great depression's edge, happen to lie alongside its very deepest part, it is no matter for wonder that they are the scene of many earthquake-producing fractures, and volcano-making rifts, in the over-strained rockbeds of this region. From which preliminary statement two facts emerge: that volcanic action is a link with the primeval; and that the Japanese islands, by the nature of things, constitute one of the most volcanic regions in the world. It is not so far a cry as it may seem from the nebular hypothesis to the eruption, shall we say, of Tarumai; and the viscous mass that was forced from that ancient vent, as paint from the aperture of a collapsible tube, is a direct survival from that distant age when the Earth was no more than a rotating mass of incandescent vapour.

Japanese geological maps show as many as 165 volcanoes in various parts of these islands. The estimate is a conservative one. These are of course the obvious cones, active and extinct, the "independent" volcanic mountains, so far as they can be ascertained to be such. But if there are

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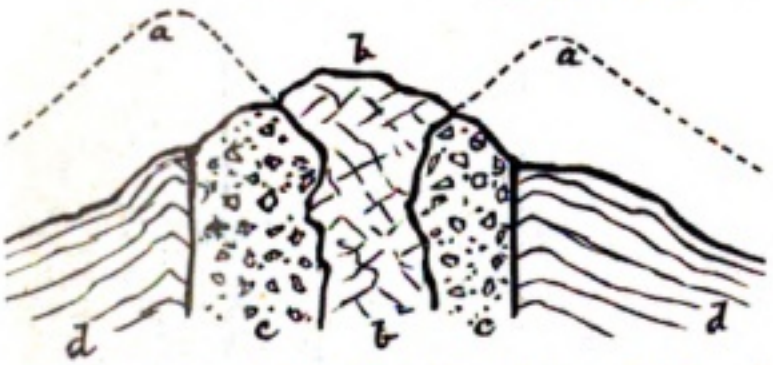
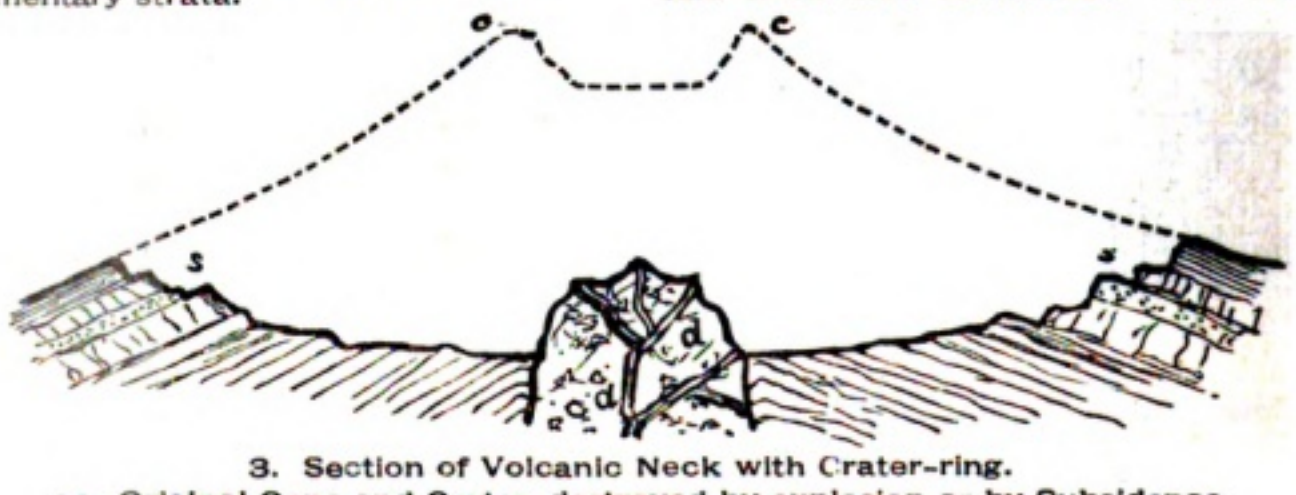
1. Outline of Volcanic Neck




2. Section through the same Neck (Fig. 1)
*a,a*, Original outline of Crater. *b,b*, Lava Column.
*c,c*, Agglomerate. *d,d*, Tuffs and Sedimentary strata.

that graceful cone-formation which recalls the peerless image of Fuji-yama; the craters whence poured floods of lava and showers of scoriæ have vanished forever before the destroying touch of denudation. All that can now be seen are rounded dome-shaped hills, overgrown no doubt with vegetation, and even, perhaps, forest-clad from base to summit. But for all




3. Section of Volcanic Neck with Crater-ring.
*c,c*, Original Cone and Crater, destroyed by explosion or by Subsidence.
*s,s*, Stratified Lavas and Tuffs. *d,d*, Dykes.

165 "independent" volcanoes, it is safe to say that there are many more "dependent" ones—that is to say, parasitic or subsidiary cones, opened on or near the so-called original cones. Nor are these parasitic cones by any means to be despised, small though many of them may appear to be by comparison with their "great originals." The "hump" of Hoeizan on Fujiyama is a relatively insignificant affair, but it laid the ashes six feet thick on the shores of Suruga Bay and as many inches deep in the streets of Yedo. Similarly the outburst of Usu-dake, a few months ago, which devastated for miles the shores of beautiful Lake Toya, was no more than the opening of a series of parasitic craters low down on that ancient mountain's flank. But over and above all these, there are many volcanic mountains in Japan which have long since lost all outward suggestion of their origin. In these instances no traces remain of that, these are old volcanoes, as their internal structure, could we lay it bare, would soon reveal.

From this it is evident that the volcanoes of Japan, past and present, are not to be reckoned by scores or hundreds; nor can they even be shown on maps. Their name is legion: their forms are multitudinous, and their age can be measured only in geologic time. Great is Fuji among volcanic mountains, but, with all her greatness, she is comparatively young. We may be sure that there are scores of volcanic cones in these islands which came into fiery being and passed into cold extinction long before that peerless cone was dreamed of. Aso, the ringed monarch of Kyushu; Bandaisan, that slept for a thousand years and then, with one colossal explosion, blew four hundred people into eternity; and the Komaga-take of Yezo, whose magnificent pinnacle towers 600

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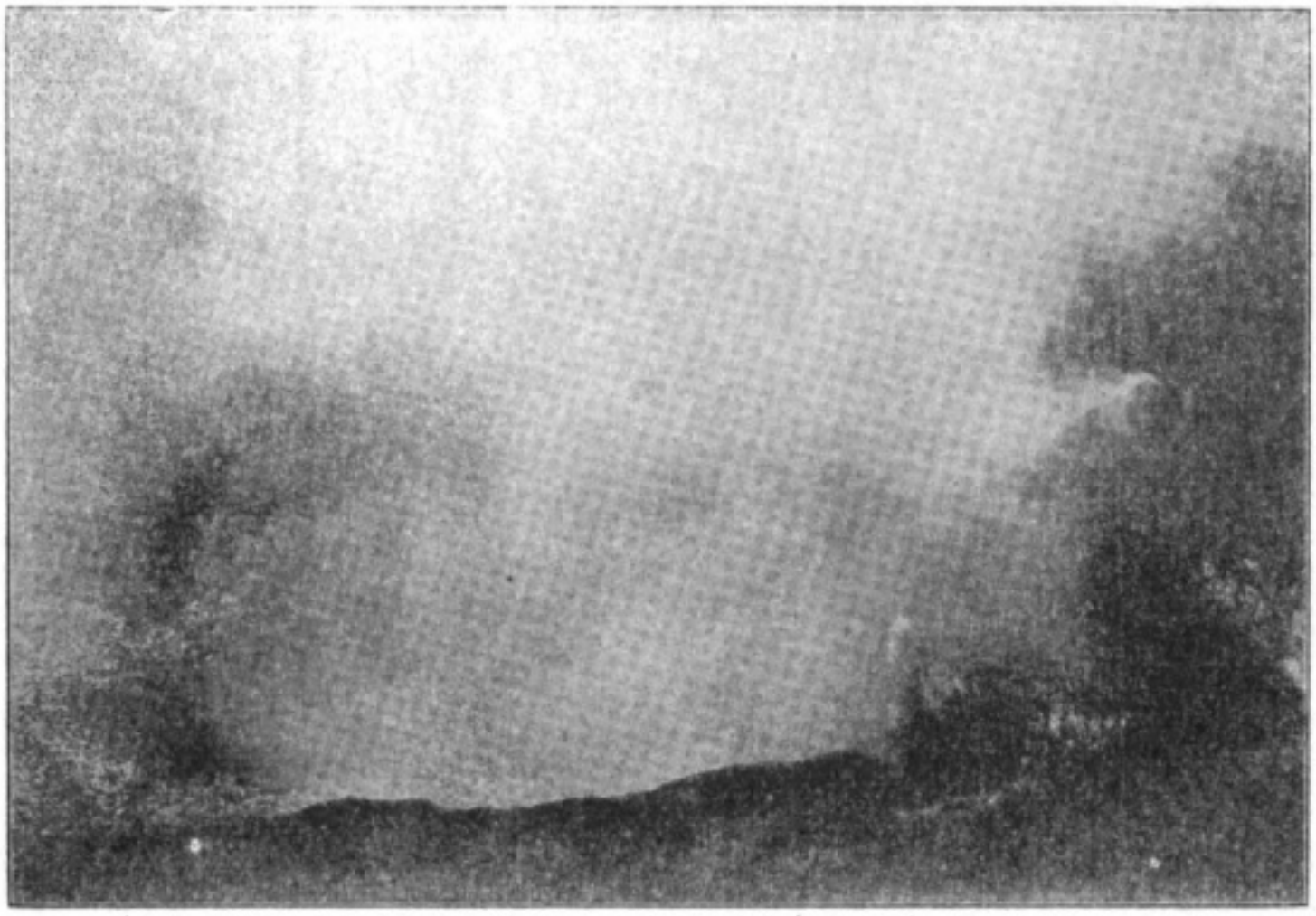
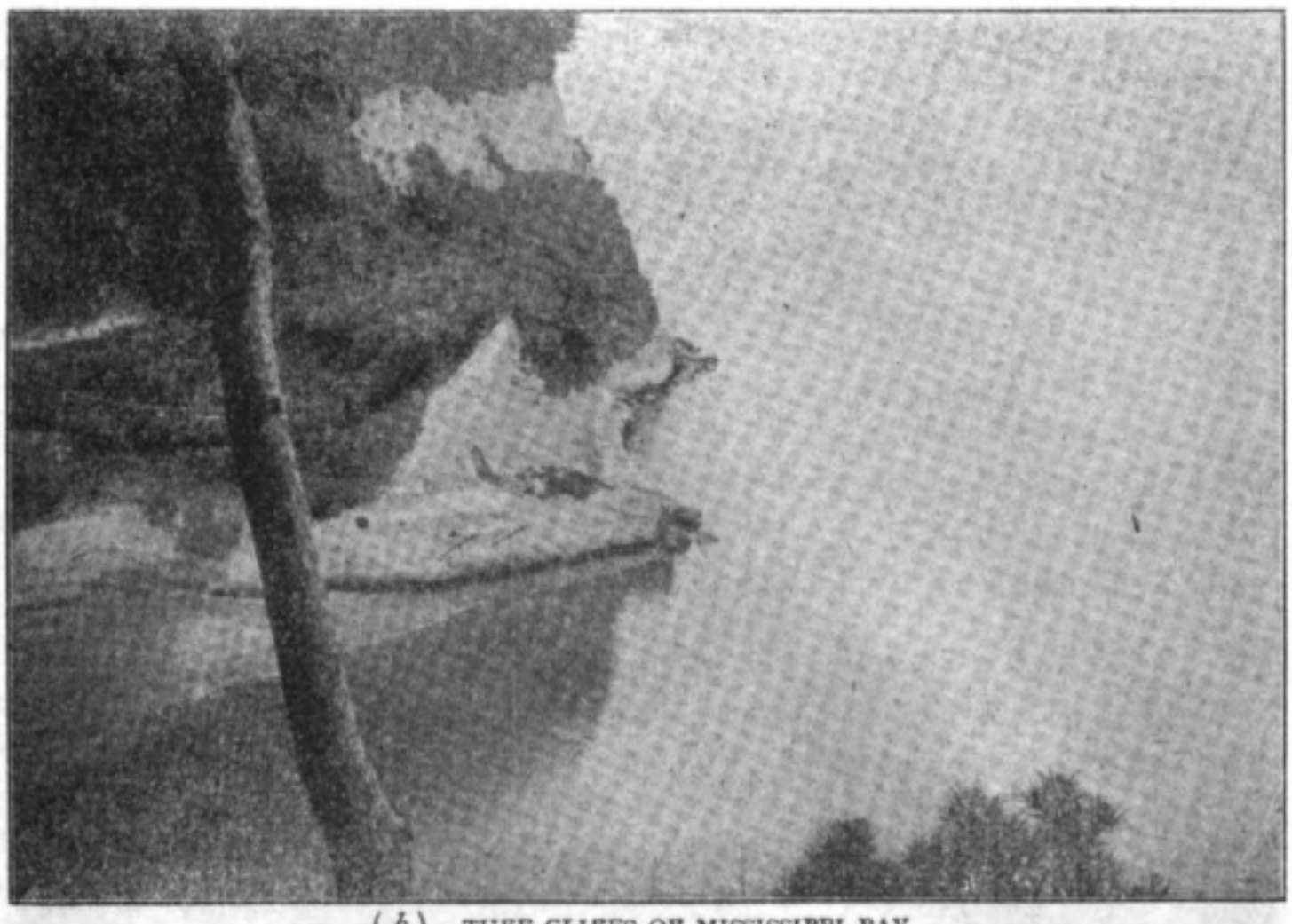


(*a*) CENTRAL VENT OF CRATER OF MIHARA (OSHIMA). THE CONTORTED STRATA ON THE RIGHT ARE THE REMNANTS OF A CONE DESTROYED IN 1878



(*b*) TUFF CLIFFS OF MISSISSIPPI BAY

## CAUSE AND EFFECT

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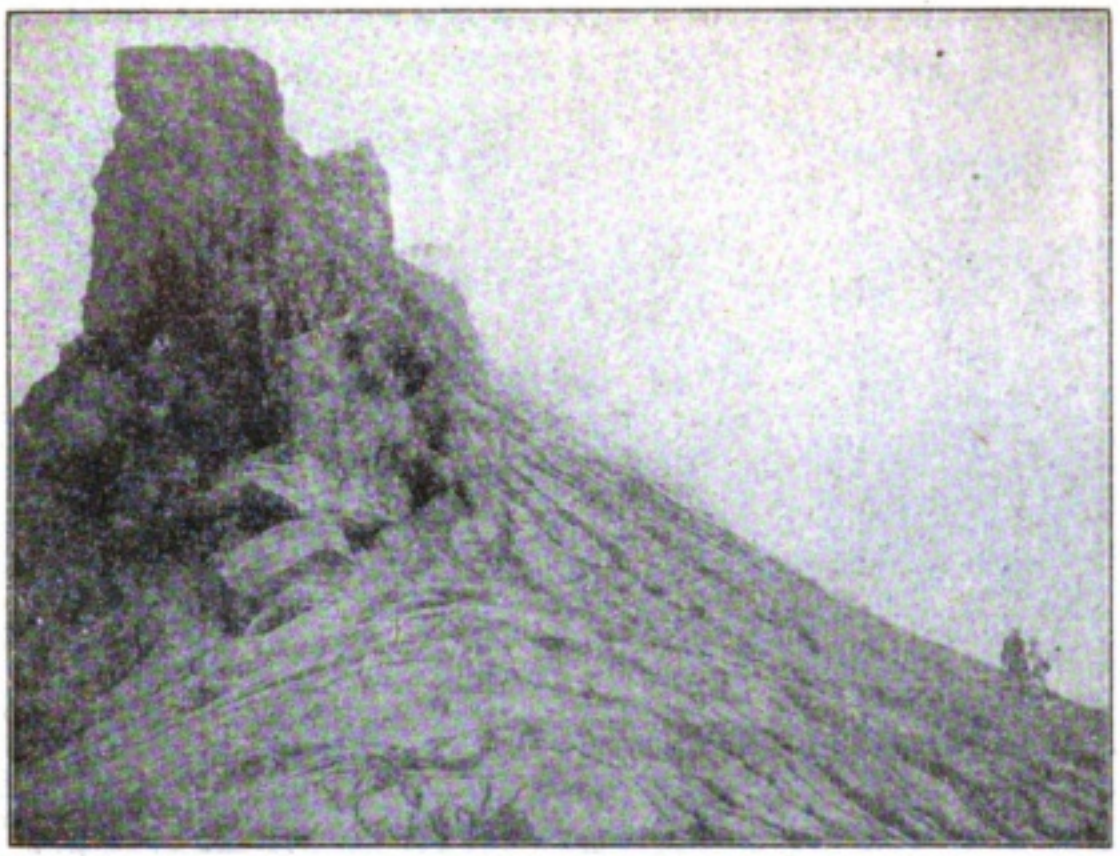

NORTH WALL OF YAKEGATAKE CRATER, 8500 FEET

feet above a silent crater-floor to tell the tale of glories passed away—each of these may claim the right to look upon Fuji as a younger relation. And, if such as these may do so, how much more may those unnumbered hills which are the hardly recognizable remnants of volcanoes passed away?

However, the effects of volcanic action are not to be looked for only in the immediate vicinity of vents, whether geologically ancient, mediæval or modern. It is true that the heavier ejectamenta of an eruption are disposed about the flanks or base of the cone, or, at the furthest, within a radial distance of 20—30 miles. But the finer products of these explosions —the petrified foam of surface-lava which in the fragmentary form is called *scoria*, and those minutest particles of molten rock which come under the heading of volcanic ash or dust —are capable of being transported by air-currents to immense distances. If the almost impalpable dust from the colossal explosion of Krakatoa, in 1883, was carried all round the globe, so as to affect the sunsets in Western Europe for several succeeding years, it is at least as credible that the immense deposits of volcanic ash over extensive areas in Kyushu are the evidence *in perpetuo* of those vast explosions by which the great volcano of Asosan was reduced to its present remarkable form. Similarly it is of interest to note that one of Japan's *sankei*, or Three Beautiful Places, is a product of volcanic agency. We refer of course to the 'thousand islands'

SUMMIT OF KOMAGATAKE, YEZO, SHOWING ANCIENT CRATER WALL AND WESTERN PINNACLE

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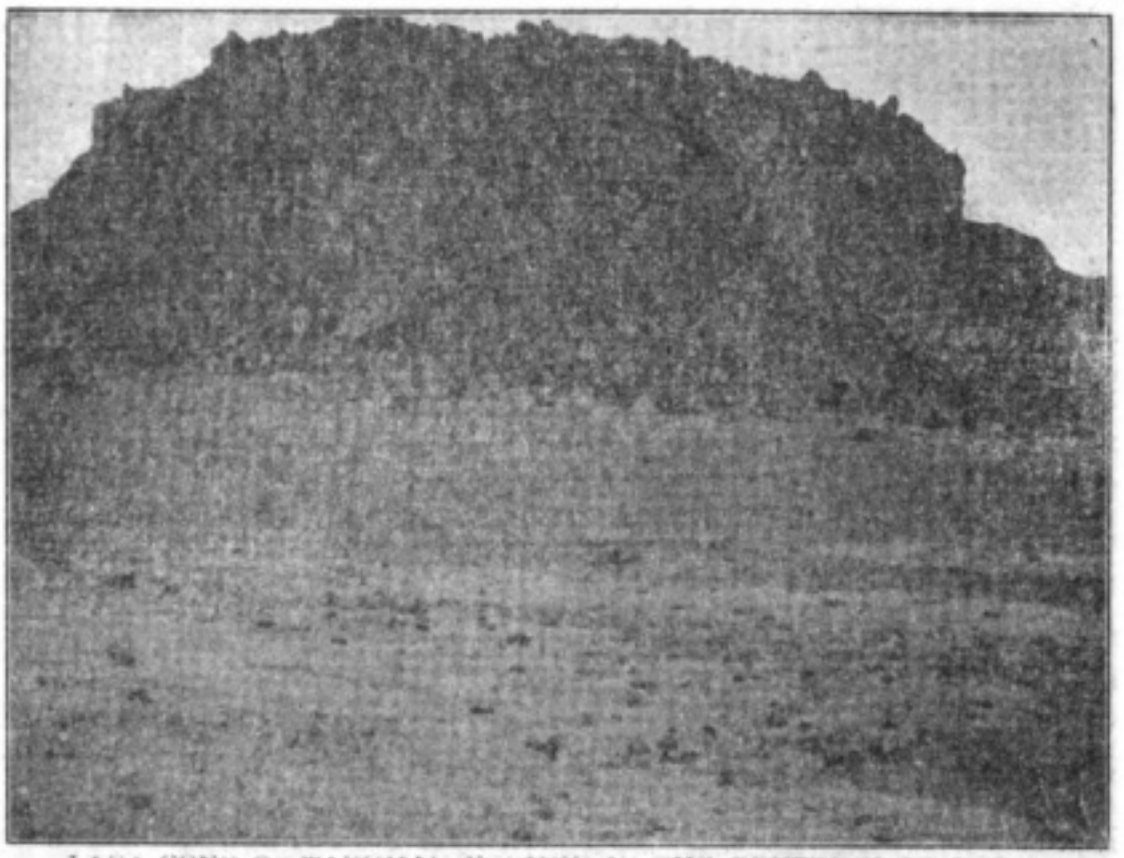
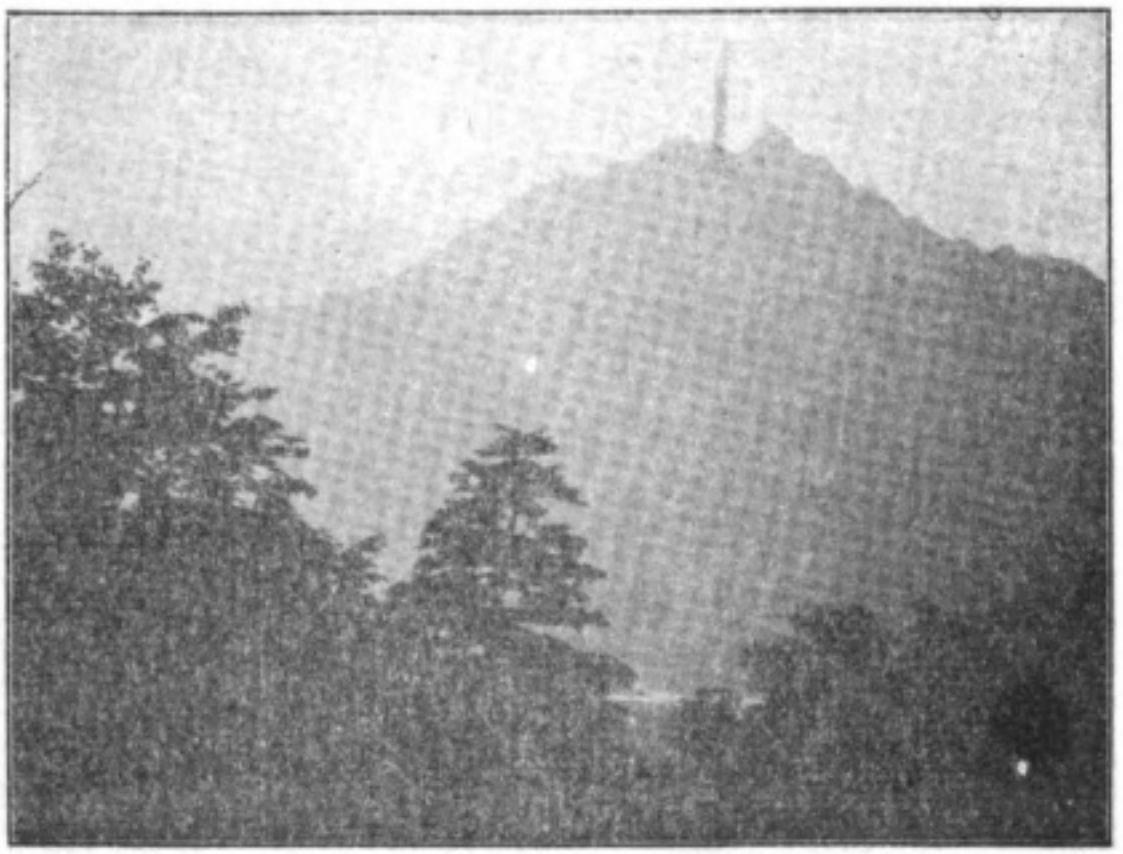


LAVA CONE ON TAKUMAI, FORMED IN THE ERUPTION OF 1909.
THE EXUDED MASS, FILLING THE CENTRAL VENT, WAS EVIDENTLY TOO VISCOUS TO FLOW

of Matsushima, which the sea has carved into their present fantastic shapes out of volcanic tuff. Or again—to take a more central example—the landscapes of the Tokyo - Yokohama district owe their characteristic features—most strikingly displayed in the cliffs of Mississippi Bay—to similar causes. Whether these beds of volcanic dust must acknowledge Fujiyama or Mihara as their source is a difficult question to decide; but it may be inferred from the lie of the deposits in the southern part of the Sagami peninsula, and the fact that the size of the embedded lapilli tends to increase towards Misaki, that the volcano on Oshima, or some intermediate and now submerged cone, had more to do with the making of this part of Japan than the volcano which rises so majestically from the shores of the Suruga Gulf.



HODAKAYAMA (JAPANESE ALPS) FROM SUMMIT OF TOKUGO PASS

The products of volcanic energy are associated in the popular mind, and not unnaturally, with desolation and sterility. This is certainly true of the volcano in its impetuous youth, or in the sequel of some mighty outburst. No more dismal sight could be imagined, for instance, than the six-mile-long waste of rocks and mud which stretches northwards from the great fracture on Bandaisan,—the work of the explosion of 1888. Nor could the idea of desolation be better exemplified than in the scoriæ-sprinkled, wind-swept wilderness, ringed in with cliffs, which forms the crater-floor of Mihara. But there is

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DESOLATION—THE ANCIENT CRATER OF MIHARA, OSHIMA, FROM WITHIN

LUXURIANCE—KIRIFURI FALLS, NIKKO

## CONTRAST IN VOLCANIC REGIONS

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THE SECOND OF THE NEW VENTS ON USUDAKE (PARASITIC). THE TREES OF THIS BLASTED FOREST ARE COATED WITH VOLCANIC ASH TO THE THICKNESS OF AN INCH

another side to the picture. The summit of many a cone whose life-history dates back to the dim mists of the geological past may still forbid life; but its base has long since wrapped itself in luxuriance. Similarly, the still more ancient cone whose crater has been denuded out of existence has become, in many instances, a gently rounded, verdure-covered hill. And the reason of the transformation is this: that the solid products of volcanic action yield in course of time the kindliest of soils. In consequence of this wise provision of Nature, some of the most pleasing scenery in a volcanic land is to be found in its volcanic districts, side by side with the most terrible. On the same mountain can be seen the primeval forest and the simmering crater-pit; in the same region can be heard the roar of subterranean force and the pine-grove's "soft and soul-like sounds." Japan's most beautiful lakes occupy what once were volcanic vents, or owe their formation directly to volcanic agencies; her finest waterfall plunges incontinently into an ancient crater, her most famous mountain is a wondrously symmetrical volcanic cone.

With scarcely an exception, all the mountain regions of Japan that are noted for their scenic charms, are either entirely volcanic in their origin, or show unmistakable evidence of the work of volcanic agencies. For example, there is the Nikko district, of which the people of this country are justly proud. The scenery of this mountain group now resembles in its general features that of any region of marked terrestrial disturbance where the erosive agencies of nature have had full play and where the soil is of such a character as to lend itself readily to their action. Nevertheless two of the most prominent peaks of the Nikko range are

VOLCANIC STUMP NEAR KAGOSHIMA, KYUSHU

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BARRENNESS REPLACED BY VERDURE.—WOODED RAVINE AT BASE OF TAKACHIHO, KIRISHIMA

ancient "cinder-heaps": — the beautiful but now craterless Nantai zan, without whose majestic presence Lake Chuzenji would be nothing; and Shiranesan, the loftiest of them all, still simmering in its hidden depths. The imposing abyss into which the Kegon cataract plunges so abruptly is a half-broken parasitic crater of the volcano Nantai. Basaltic columns representing mighty lava-flows flank the principal gorges in the district, and sulphur wells hotly from the bowels of Shiranesan to the bathers at Yumoto, on the margin of one of the loveliest lakes in Japan.

Of similar origin, though on a smaller scale, are the mountains of Hakone. This district lies precisely across the line of the great transverse fault which passes from the Pacific deeps by way of the Seven Isles of Izu diametrically across Japan from south-east to north-west. Lest the most casual visitor should forget it, there is a fuming gorge called Ojigoku, and a solfatara 4,000 feet up on the flank of Kamiyama, to remind him of this fundamental fact. Are there not, besides, several crater-lakes along the ridges, and does not the beautiful *Ashi-no-Umi* itself occupy such a bed? Indeed, if one might hazard a guess out of the geological past, the mountains of Hakone were incandescent, lava-spitting cones before Fuji itself began to rear its colossal bulk on its pedestal of plutonic rock. It is now, however, the turn of vegetation unrestrained. In verdant valleys, toned and tree-clad, torrents, cascades, springs, rush and fall and bubble in their depths of foliage: the music of the present has finally replaced the thunders of the past.

However, the Hakone district is merely one of a series that marks the fiery track of the great transverse fault. On the south, this region passes almost imperceptibly into the highly volcanic upland of Izu, entirely composed of the products of

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subterranean force. On the north, it abuts directly upon the wide plain where Fuji is so majestically set. Beyond, again, rise the volcanic ridges which surround the plateau of Kofu, and culminate, to the north, in the magnificent eight-peaked crater of Yatsugatake. But if that great volcano is no longer active, its mantle has fallen on Asama, the terrible, and on that triple-cratered study in sulphur and steam, the Shiranesan of Kusatsu. And so the "line of weakness" passes to the grand old cones that overhang Toyama Bay and the wide sea on the West, that once existed not.

Tennyson sings charmingly, if unscientifically, of a brook that "goes on for ever." But there are in this country many brooks—nay, rivers of substantial dignity—that have been rudely interrupted in their course, or unceremoniously transformed into placid lakes. Such an operation has obviously taken place at the base of the Komagatake of Yezo, and, as a result, has given Japan, within comparatively recent times, the charming lakes of Onuma, Kōnuma and Junsainuma. To similar agencies we owe the formation of those beautiful sheets of water which lie like green-set pearls about the northern base of Fuji—Yamanaka, Shoji and Motosu, to mention only three out of the five. But, of course, the most striking example of this process, which has also occurred within living memory, is the sudden damming of that considerable stream, the Nagasegawa, by the torrent of debris from the destroyed mountain of Ko-Bandai. The immediate consequence of the descent of this hideous avalanche upon the fair Nagase valley was the formation of three lakes in its upper reaches, the largest of which, Lake Hibara, is eight miles long and, in places, one mile in width. The obstruction in this case, it must be mentioned, has not proved permanent. The Nagase, not to be denied, has carved its way for fifteen miles through the wilderness of mud and rocks in which for a time it was lost, and now roars merrily, a hundred feet below the surface, in its new-made bed.

Not all of Japan's mountain lakes, however, came thus suddenly into being. Apart from such actual crater-lakes as the Onami-ike, on the flank of Nishi Kirishima; the perfect sheet of water which fills the summit-crater of Azumayama, and the grand Shikotsu of Yezo, ten miles in diameter, there are lakes like Toya-ko, near Usudake, Suwa, near Yatsugatake, and Inawashiro, at the foot of Bandai, which owe their formation to gradual subsidence of the surface-strata, as the result of evisceration of the ground below, in the sequel of a prolonged series of eruptions. The formation of these lakes, again, is not without its reaction on the volcanic vents themselves, inasmuch as the water percolating therefrom, exerts, when transformed into steam, a violently explosive tendency. We thus have an interesting illustration of what might be called the "cycle of volcanic action." Evisceration produces subsidence, which gives rise to lakes in the vicinity. The lakes in their turn cause fresh eruptions, and so on. Thus, to refer to the most recent instance, Bandaisan made Lake Inawashiro, and Lake Inawashiro destroyed Bandaisan. This act of destruction brought into being three new lakes on the opposite side of the mountain. These three lakes (formed in 1888) in all probability caused the explosive outburst on the north-east flank of Azumayama (1892)—a volcano, like Bandaisan, long deemed extinct.

So far as the Japanese coast is concerned, we have already noted the important part played by water in the more violent manifestations of volcanic phenomena. It is not surprising, therefore, that, in this volcanic land, the cones which at present display activity are situated in the broader zones of terrestrial weakness, where these

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approach the sea or any large expanse of water. It may be remarked, from another point of view, that the juxtaposition of the two primal elements goes far towards imparting to the Japanese coast, as well as to the shores of Japanese lakes, a distinctive and unique attractiveness. Nature has no more graceful form to show than that of the well-built cone. Many lands, in the matter of coast scenery, can boast of stern cliffs rising from a rock-bound shore and crowned with verdant stopes; but in few cases can there be added the awesome yet beauteous feature of a volcanic cone, presiding with sound and steam over the intervening woods and waves. Yet this is a scenic effect common to various parts of Japan, especially in south-western Hokkaido. And to the picture there may be added, in many cases, the presence of the forest-girt mountain-spa, recognized from afar by the cloud of vapour rising above the shingle roofs of a few humble huts—such a mountain-spa as that of Eino, high perched upon the sunlit slopes of the Kirishima, ensconced in densest foliage, a vision of delight; or that of Nobori-betsu, whose hot and pungent vapours float unceasingly from a fuming crater into green, primeval woods.

These are some of the legacies, half fierce, half fair, which Volcanic Action has bequeathed to Japan. North, south, east and west within her borders, in highlands and in lowlands, along her beauteous coasts and in her rugged heart, the work of the plutonic past can still be traced, and will be for all time.

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# NIKKO, THE MECCA OF JAPAN

ONE hundred miles north of the capital city of Japan, in the heart of the mountains of the district of the same name, lies ancient and mysterious Nikko, a village clothed in such exceeding beauty by both nature and art, as to call forth exclamations of admiration even from the least enthusiastic, and enrapture the poet, who may here realize many of his visionary dreams.

One feels constrained to breathe forth an ardent prayer of thanks to the illustrious saint of this hamlet, the Buddhist priest, Shodo Shoin, whose early explorations, and pioneering upon the peaks of Nantaizan, furnished a theme for much of the facinating legendary lore in which Nikko abounds, and through whose religious zeal and appreciation of Nature's grandeur the first Buddhist temples were founded in this spot in 769 A. D., unpretentious Shinto shrines having existed here from the earliest ages.

The history of the birth and life of Shodo Shoin, as written by his disciples, reads like some mythological tale, but he really lived as a monk of the faith of Buddha in the eighth century.

His followers in after ages added other temples, and the culmination of this growth of beauty in Japanese architecture and art was effected in 1617, by Hidetada, son of Ieyasu, the founder of the Tokugawa dynasty, in fulfilling his father's dying request that his last resting place might be at Nikko.

Later, the abbot of Nikko, Jigen Daishi, was interred here, and thirteen succeeding

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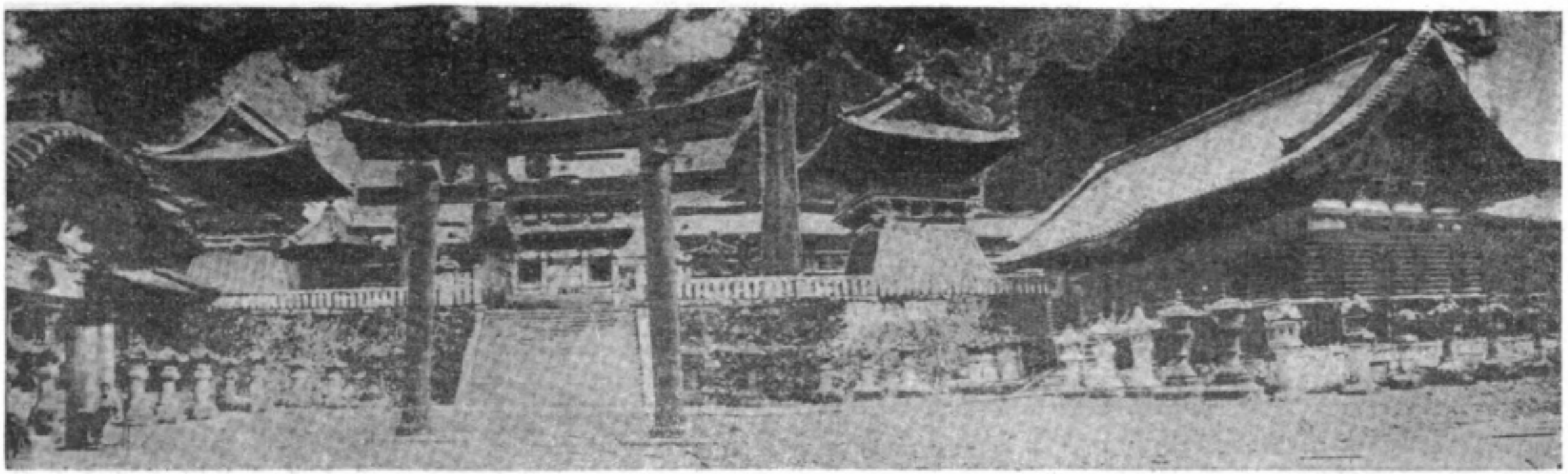

SACRED ENCLOSURE; HOLY FONT AT LEFT, BELL AND DRUM TOWERS IN NEXT COURT AND TREASURE HOUSE AT RIGHT

SACRED BRIDGE, NIKKO

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NIO-MON

abbots all lie in this sacred place, all of whom were princes of the blood, it having become an established order that the abbot of Nikko should be an Imperial prince after that office was filled by the son of the Emperor Go-Mizuno-o.

And finally, in 1634, the mausoleum of Iemitsu, the third Shogun, added another group of beautiful shrines rivaling the gilded glory of the mortuary temples of his famous grandsire.

The sublime in art is inspired by the sublime in nature, and right well may this be seen in the concentration of the purest and highest of Japanese conceptions in the Nikko temples, whose creation took place at the very zenith of power of Japan's greatest artists and artisans; for Nikko is conceded to be one of the most charming places in this Island Empire, and the scenery furnished by its rocky, rushing river, its variety of outline and color in the many mountains, its numberless water-falls and cascades, its quiet recesses, and for miles approaching, its avenue of giant cryptomerias, must indeed have appealed strongly to the highly susceptible and æsthetic, nature-loving Japanese painters and sculptors who fashioned these monumental works of art which have served silently through several centuries to inspire those who worship there to the life beautiful, both in spirit and in truth.

PAGODA, NIKKO

Situated in groves of ancient forest trees, upon hills that rise just within the fork of the *Daiya-gawa* and *Inari-gawa*, whose numberless rivulets, hurrying ceaselessly on to the rushing torrents below, add their merry murmuring song to the solomn chant of priests and pilgrims, these gorgeous Buddhist sanctuaries are preserved in all their original splendor, with the exception that the *Toshogu*, Ieyasu's temple, was stripped of all its Buddhist emblems, for which the simple mirror and cut paper, *gohei*, of the Shinto faith were substituted

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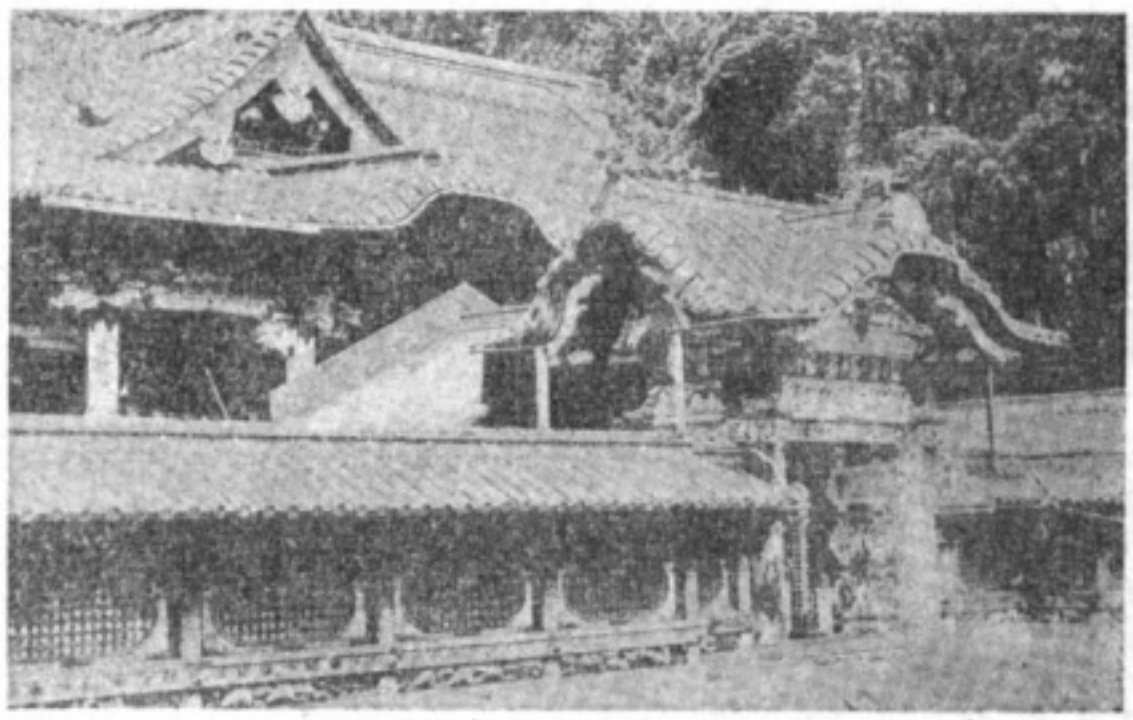
after the Restoration; though its marvellous wall and ceiling decoration is unchanged but for the hallowing of time.



CHINESE GATE TO IEYASU'S MAIN SHRINE

The famous and once greatest *torii* in the land, its huge stone pillars still standing erect indifferent to the centuries that have past since they left their distant quarries in Chikuzen, forms the first lofty portal to the temples and tomb of Ieyasu.

Close beside a graceful pagoda rears its spiral top far above the tall trees whose somber green subdues its brilliant hues in soft caressing shadows.

On beyond in a direct line, each higher upon the hill-side than the preceding one, are the grand gate-ways, sacred enclosures, and accessory structures, belonging to this mausoleum, attained by flights of broad stone steps and balustraded, paved ways bearing the moss of ages.

The first gate, still called *Ni-o-mon*, or "Gate of Two Kings," which gods it once sheltered, is most elaborate in decoration, with carved beams and brackets, and ornate roof of many gables.

Within the court to which it forms the entrance are three sacred treasure houses containing ceremonial utensils, Ieyasu's personal belongings, and art objects; the sacred stable and tree; many dedicatory lanterns and the holy font (a feature of every Buddhist sanctuary), a great granite basin of one immense block of stone, over which a heavy tiled roof on oriental lines is supported by twelve square columns, three at each of the four angles, all of which are highly ornamented. In the centre of this court is another *torii*, of colossal size, made of bronze and embellished with the Tokugawa crest in gold, beyond which another flight of steps leads to another court, protected by a stone fence, constructed in the same manner in which the Japanese build wooden ones, mortised and doweled. Here are the bell

KEGON WATER-FALL

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[illegible] Pentora [illegible] is [illegible] wall [illegible] is un- [illegible] for [illegible] borrowing of [illegible]

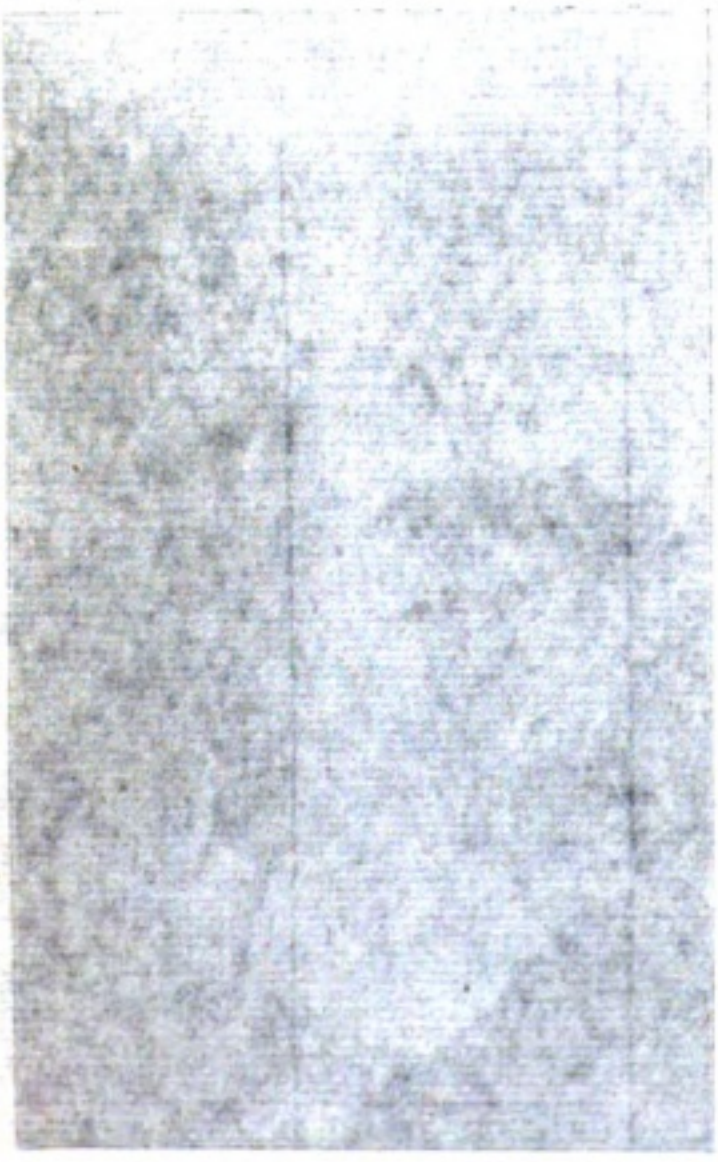
The famous [illegible] greatest [illegible] the [illegible], [illegible] stone [illegible] still stand- ing erect indif- ferent to the cent- [illegible] have past since they left their [illegible] quarries in Chikuzen, forms the first [illegible] to the temples and tomb of Ieyasu.

Clustered in a graceful pagoda rests its spindle top far above the tall trees whose sombre green subdues its brilliant lines [illegible] shadows.

[illegible] in a direct line, each higher upon the hill-side than the preceding one, are the grand gate ways, sacred enclosures, and accessory structures, belonging to this [illegible], attained by flights of broad [illegible] and balustraded, paved ways [illegible] the [illegible] of ages.

The first gate, still called *Niomon*, or "Gate of Two Kings," which gods it [illegible], is most elaborate in decoration with curved beams and brackets, and [illegible] roof of many gables.

Within the court to which it forms the [illegible] three sacred treasure houses containing ceremonial utensils, Ieyasu's personal belongings, and art objects; the sacred stable and tree; many dedicatory lanterns and the holy font (a feature of every Buddhist sanctuary), a great granite basin of one immense block of stone, over which a heavy tiled roof on oriental lines is supported by twelve square columns, three at each of the four angles, all of which are highly ornamented. In the centre of this court is another *torii*, of colossal size, made of bronze and embellished with the Tokugawa crest in gold, beyond which another flight of steps leads to another court, protected by a stone fence, constructed in the same manner in which the Japanese build wooden ones, mortised and doweled. Here are the bell



KEGON WATER-FALL.

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SACRED TREE AND STABLE

and drum towers, forming a symmetrical pair, highly decorated and most graceful in line and form; several gifts from kings of other countries in the way of bronze lanterns, candelabra, et cetera, and the temple to Ieyasu's patron saint, Yakushi, whose protecting power seems to have preserved its royal splendor, as it still dazzles the eye with all its original gold and glitter.

At the top of the next steps stands that marvel of the carver's art, the *Yomei-mon*, so perfect in every particular, that the artisans trembled lest they make the gods jealous, and fearing to complete so flawless a work, inverted one of the columns.

The fence around this enclosure is also profusely carved, its panels being an intricate, open work design of birds. The surpassing beauty of this gate won for it the popular name of *Higurashi-mon*, or gate at which to spend the whole day.

The court to which it forms the entrance contains a number of interesting buildings; one where the sacred dance was performed, a hall for holy fire, and that in which the palanquins for the spirits of several departed rulers are kept.

The next and last gate is of precious Chinese woods, inlaid in exquisite patterns with dragons, plum and bamboo. This is the entrance to the final court enclosed by an elaborate fence in gilt and colors, called the *tama-gake*. In this stands the main temple, which consists of a number of apartments, the greatest of which is the shrine used for worship, whose pillars and doors are of gold lacquer, and its only simplicity is in its furnishing, consisting only of the Shinto emblems before mentioned.

Adjoining this great hall at either end are smaller rooms, but wonderfully ornate, and at the back is another chamber leading to the inner shrines, closed to the general public. These are of course the most splendid, the richest in color and gold, and the most exquisite in workmanship; the costliest woods, the most lavish display of gold lacquer and precious metal-work make of these secluded and seldom seen sanctums the *piece de resistance* of all Nikko art.

Access to the tomb is had through *Nako-mon*, or Cat gate, at the right of the *Yomeimon*, so named from the carved cat by the famous Hidari Jingoro, just above it, which is said to have been cut entirely with his left hand. It is also said that rats

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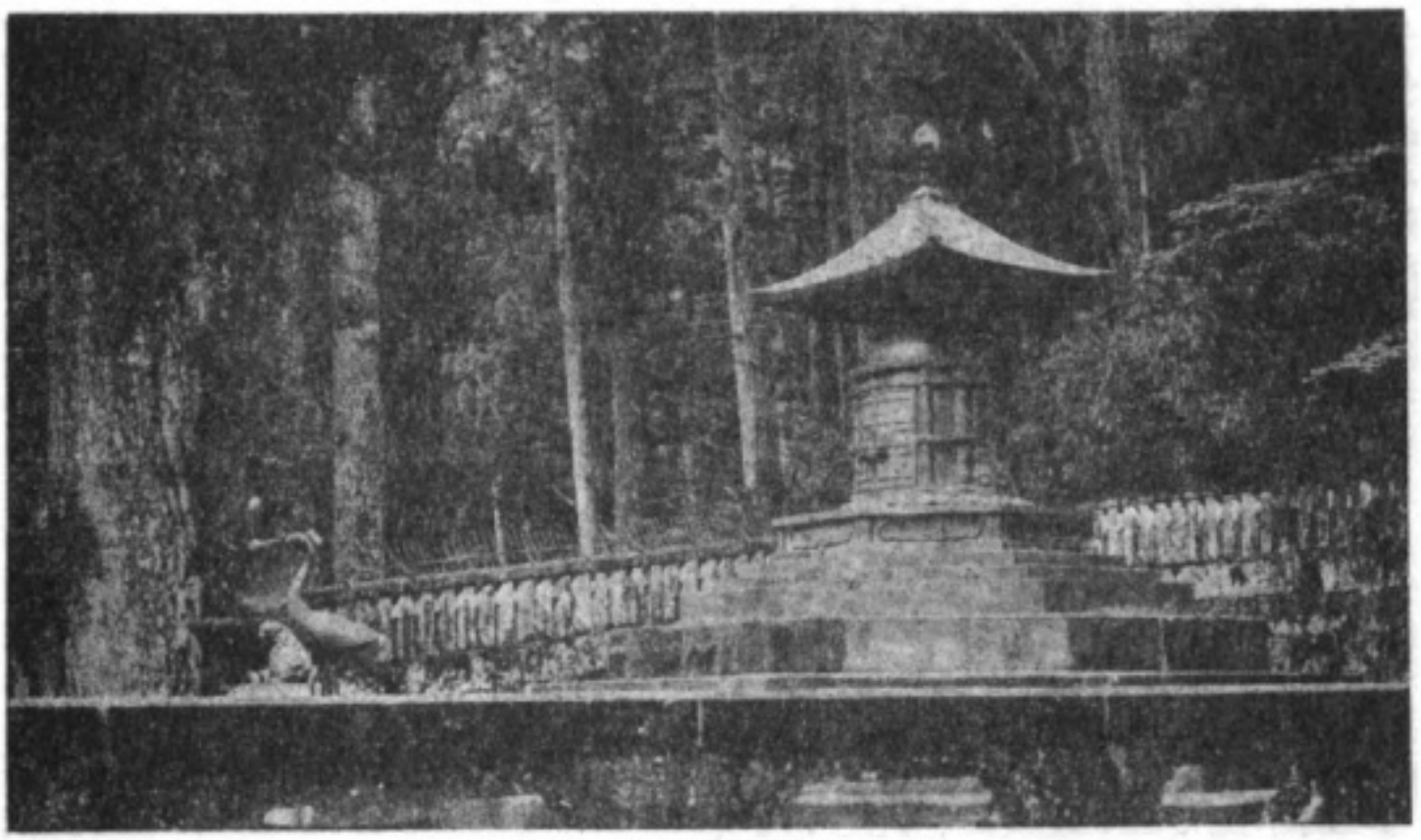

IEYASU'S TOMB

never come to the place, which is attributed to the carved cat.

High upon the hill-side, climbed by many damp and mossy, old and lichen covered stone stairways, sheltered and shaded by forest trees, stands the bronze tomb which contains the funeral tablet, and beneath which lies Ieyasu. It is set upon a massive base of stone, and surrounded at a distance of some fifteen feet by a heavy stone balustrade to which there are huge bronze gates, of one solid casting.

Just in front of the tomb is a minor shrine used only occasionally, and this, like the others, is approached through a *torii*, so that the Shinto symbol is evident throughout all this Buddhistic atmosphere.

On November fifteen the sacred *yudachi* or hot water ceremony is performed before this shrine for which three large bronze kettles are provided. It is an ancient Shinto rite which was once used as a means of determining the guilt or innocence of accused criminals.

The shrine, temples and tomb of the third Shogun, Iemitsu, are not far distant, and the first gate to these is the usual *Ni-o-mon*, in which the two images of the Dêva Kings removed from the corresponding gate at Ieyasu's temple are ensconced. Next comes the *Niten-mon*, following which rise three flights of stone steps surmounted by *Yasha-mon*, Demon gate, admitting one to the sacred court, where are the main temple, towers, et cetera, much the same as those already described, and though perhaps less gorgeous, are most impressive, the place of worship containing all the original Buddhist emblems, sutras, bells and baldechin, the latter embroidered in gold.

All the gates, fencings and structures belonging to this group are profusely decorated with gilt Tokugawa crests, and rich in carvings and lacquers, and like Ieyasu's must be carefully studied and revisited many times before more than a confused idea of the dazzling whole may be had.

Various other important Shinto and Buddhist temples, monasteries and the like, present a brilliant and facinating picture as one returns to the village proper.

The Daiya River is spanned by two bridges at the upper end of Hachiishi; the Sacred Bridge, originally built in 1638 to mark the place as that at which Shodo Shoin first crossed the stream, as the story

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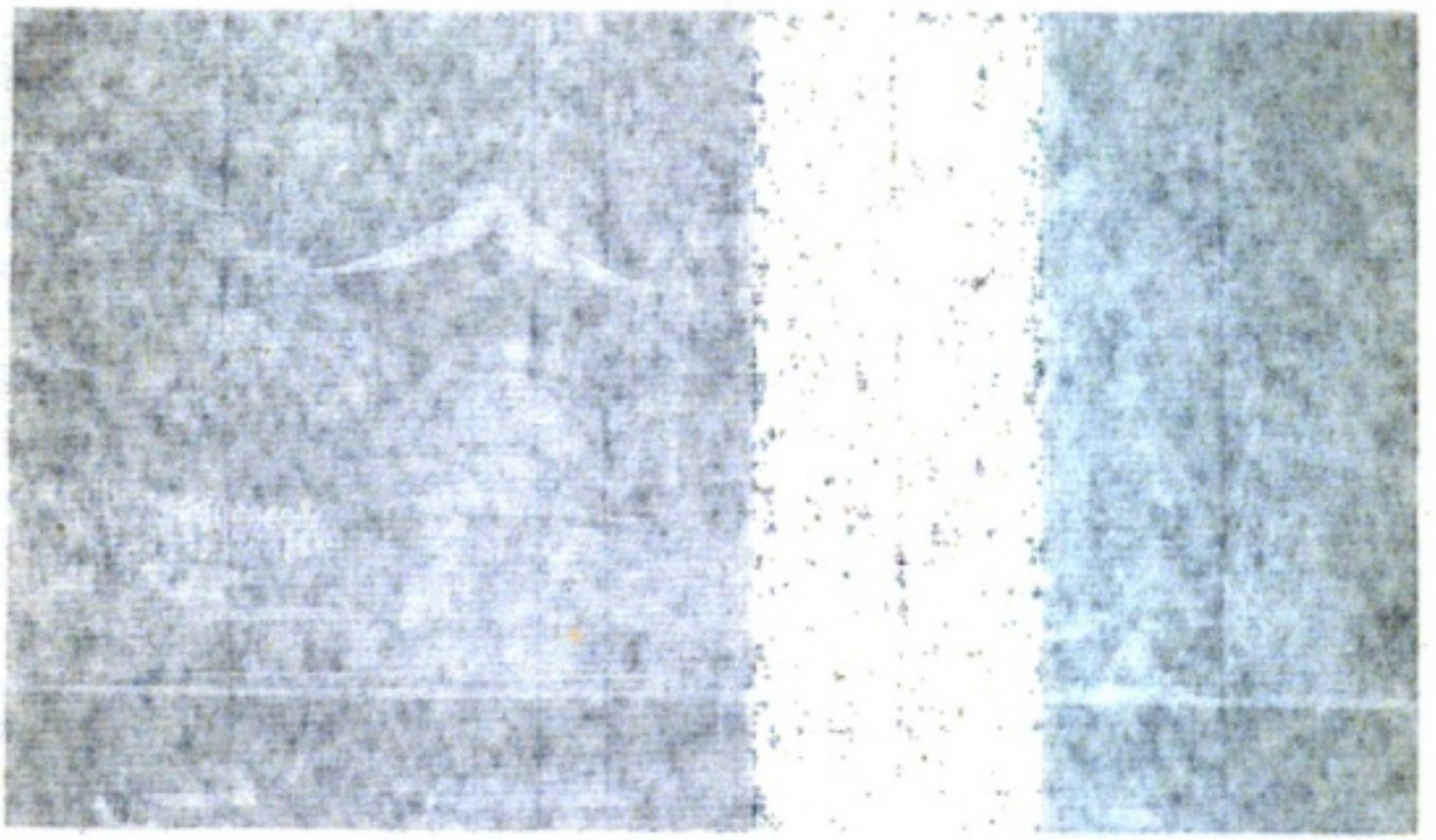

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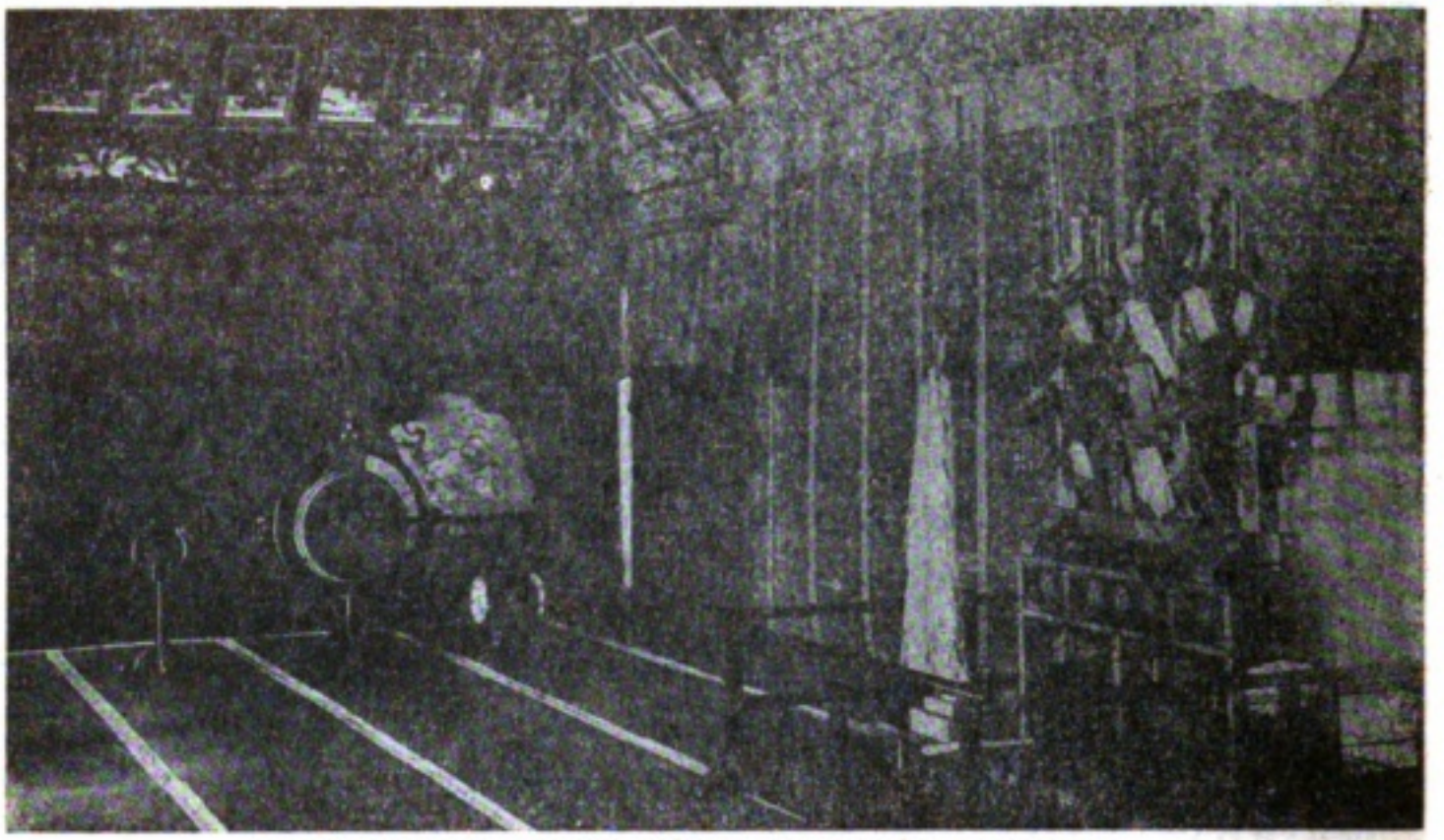

INTERIOR OF TOSHOGU TEMPLE, IEYASU'S MAUSOLEUM

goes, by means of two immense red and blue serpents thrown across for him by some heavenly being, all disappearing after his safe arrival upon the bank where he had observed them. This bridge is of the very rounding type seen so often in Japan, and is of shining red and black lacquer, its railings ornamented with metal trimmings, and is supported by massive pillars and beams of granite, similar to torii.

It has been destroyed by floods more than once, but is always restored after the same style, and is still known to the natives as "The Serpents Bridge."

In olden days, only the Shogun might pass over it, except on days of the holy festivals, when pilgrims, thousands of whom trudge their way to these sacred mountains every summer, were granted the privilege; now only the Emperor treads its consecrated arch at the time he visits this shrine, and on the occasion of General Grant's visit to Japan, as a mark of the very highest respect, the Emperor invited him to cross upon it also, but Grant's regard for the religious views of those to whom it might have seemed a sacrilege, modestly declined this Imperial favor.

An ordinary bridge a short distance from this one accommodates the traffic between the two villages, and the many daily pilgrims and tourists to these shrines.

A peculiar Nikko monument is the *Sorinto*, which stands in the Mangwanji temple enclosure not far from the bridges, to which a rising, winding way, stet of stones and steps bordered by stately cryptomerias, leads. It is a round shaft about forty feet in height, held erect by four beams penetrating it at right angles near the base and joining four smaller bracing shafts; all are of blackened copper except the base, which is of stone. The main shaft is ornamented at the top with seven flower shaped pieces, two of which are inverted, to the petals of which small bells are attached; below this on four sides are Tokugawa crests. It is supposed to divert evil, and was erected in 1643 for that purpose.

Two sacred festivals are held annually, in the most important of which the Shogun used to take part in person, as a mark of respect to the spirit of the founder of the dynasty, and was attended by a thousand followers. This festival occurs on the first of June and is still remarkable for the variety of ancient costumes worn in

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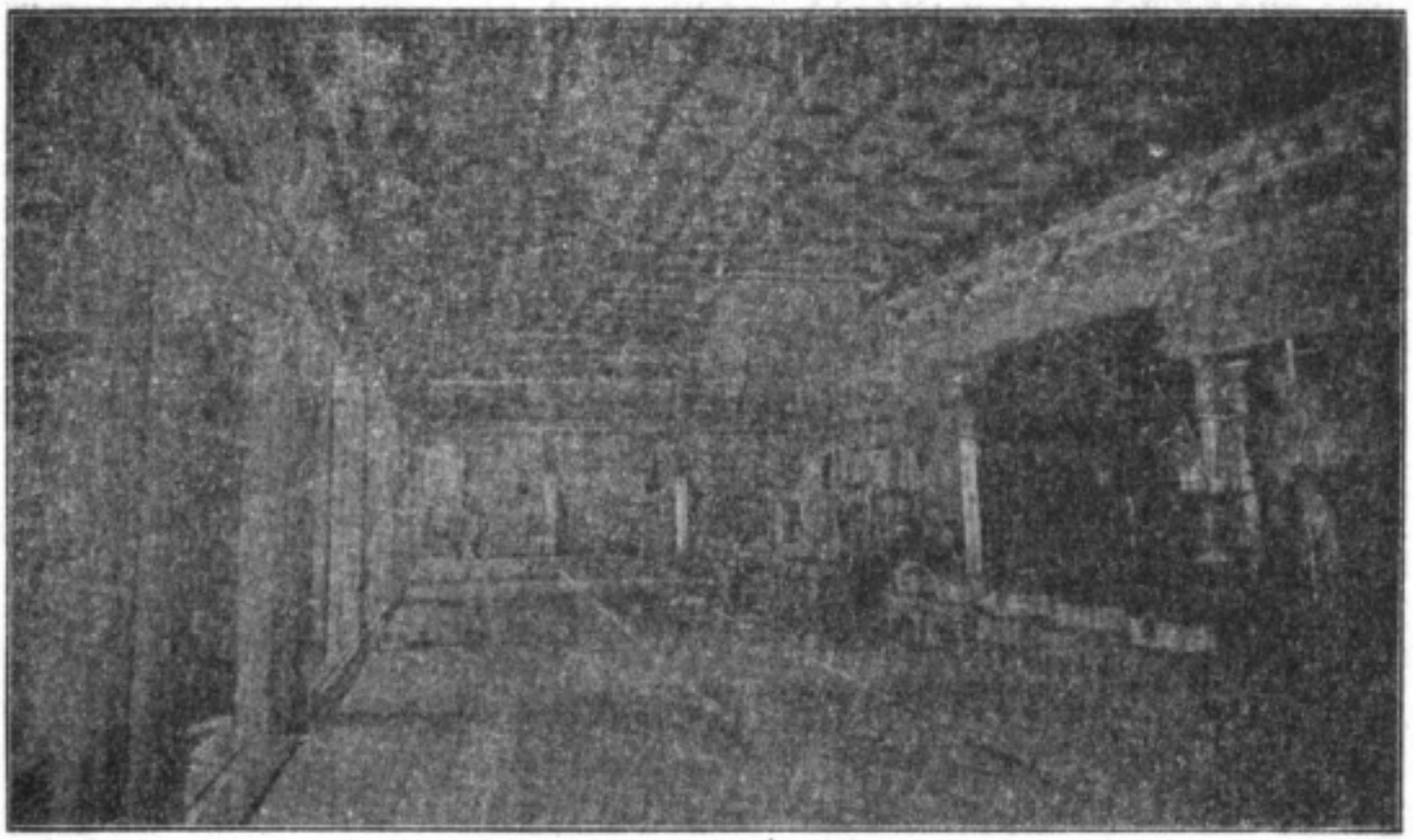

INTERIOR IEMITSU'S TEMPLE

the procession in which all the villagers appear. The other ceremonial takes place September seventeen.

Among the many other interesting features of this seemingly enchanted place, *Gammanga-fuchi* possesses charms for the curious and lovers of antiquity and natural beauty alike. Rising from the rapids of the river just above the village, a precipitous rock presents a face upon which the word *Hamman* is engraved in Sanskrit characters; this is attributed to some miraculous hand, as the position is apparently so inaccessable.

Near by, along the river bank, runs what appears to be an interminable row of Buddhas, their stony visages much changed by time, some divested of all countenance, others beaten, broken and beheaded; and many are missing from their pedestals of purity and gone in search of further fame, the most notable instance of which may be remarked in the greatest of these, which the flood of 1902 carried uninjured as far as Imaichi, where it sits in silent satisfaction in the increased veneration with which it is now regarded.

The road on the opposite side leads to beautiful Lake Chuzenji, at the foot of Nantaizan, some eight miles from Nikko, and a day's delightful excursion through a rugged mountainous country of inspiring scenery. En route, the famous Kegon waterfall, plunging into the pit of an old crater from a height of two hundred fifty feet, may also be visited, and many grand views of the gorge enjoyed. In quite the opposite direction, Kiri-furi, another beautiful falls may be reached in little more than an hour.

The streets of the two villages which constitute Nikko, are lined with small shops which cater mostly to tourist trade, and curio dealers abound. Every Japanese resort has its special product, *meibutsu*, but Nikko has two; one, which appeals most to natives, is a confection of beans, called *yokan*, and the other, much favored by foreigners, is peppermint creams, a kind not made elsewhere in Japan. Nikko is also known for furs. Being two thousand feet above the sea, and with such varied attractions and peculiar charm, Nikko is a popular summering place. H.I.H. the Crown Prince has a palace here, and two of the Imperial Princesses reside at the Choyu-kwan during the summer season. "He who has not seen Nikko, can not exclaim 'most superb!' (*kekko*)."

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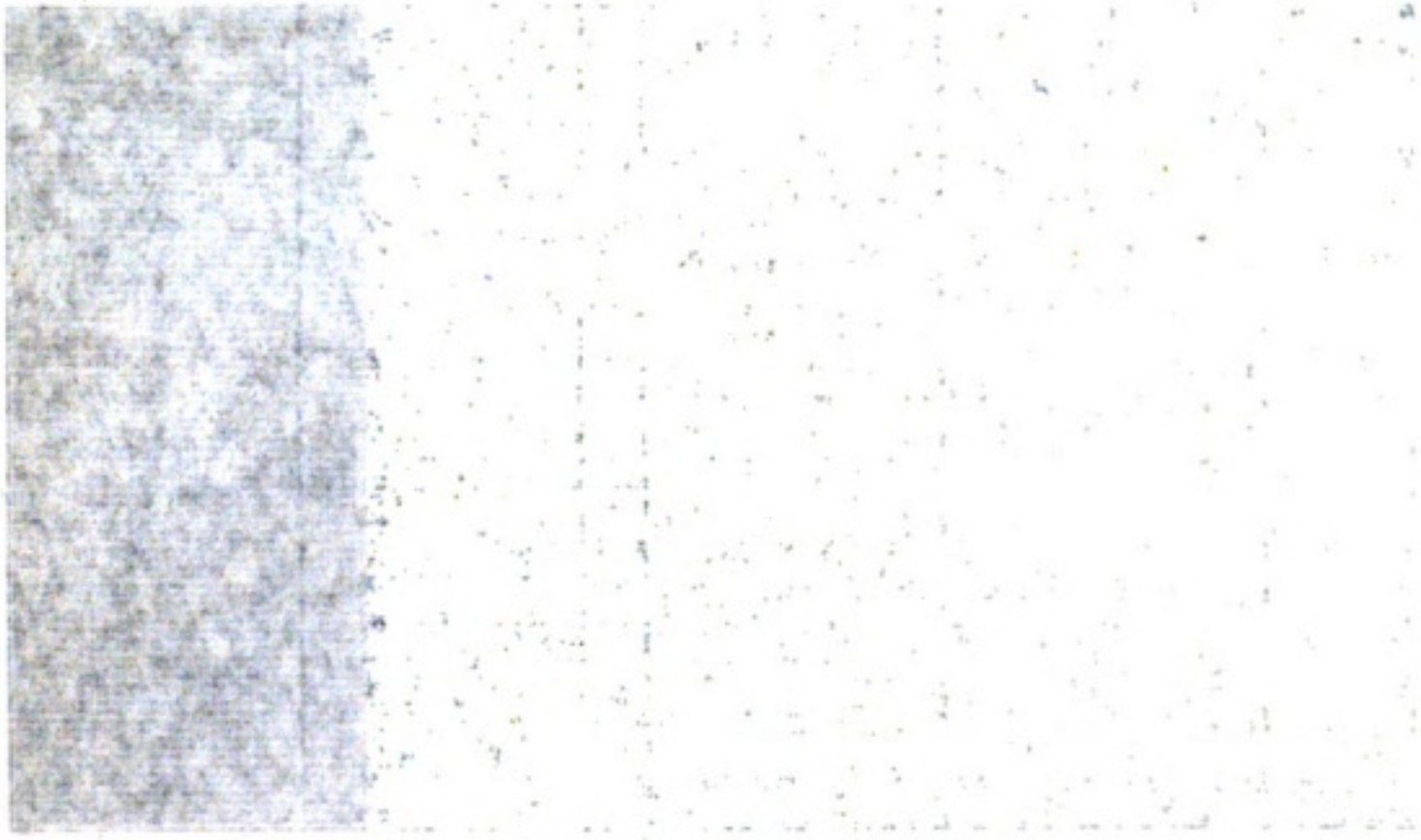

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# THE FORTY-SEVEN RONIN

DURING the days of the Tokugawa Shogunate, when the actual power of government was held by the military authorities at Yedo, and the Mikado at Kyoto was ruler in name only, it was the custom for the Shogunate to make presents of considerable value, both in gold and various articles, to the Imperial Court, as a New Year's greeting, at the same time expressing the compliments of the season.

Envoys were soon afterwards sent by the Emperor to the Shogun with polite messages of thanks and appreciation. These envoys were received with formal state ceremony, and much attention was paid to the etiquette of the occasion, and the court nobles appointed for the purpose of receiving and entertaining the Emperor's emissaries must be well trained in all the duties appertaining thereto.

It so happened that during the reign of Higashiyama Tenno, one Kira Kozukenosuké Yoshinaka (whom we shall designate by his family name, Kira) had long occupied the position of court chamberlain by reason of his ancient and distinguished lineage, he being a descendant from the line of Ashikaga Shoguns whose grandsire was no less a person than the Emperor Seiwa. Kira's yearly pension was not large, but his rank and position were above that of the *daimyo*, and he had been in the Shogun's Court nearly half a century, already having passed his three score years. This long service had made him the highest authority on court customs, and his favor was eagerly sought by those entering upon new and strange duties, in the performance of which they must receive instruction from him.

In character, Kira was not to be esteemed; a craven, crouching to his official superiors, and arrogant in the extreme toward those beneath him in rank, from whom he demanded handsome gifts in return for his favor, the withholding of which could easily prove fatal to their interests, and this power he had long turned to his financial advantage.

This had become so well known, the requirement of monetary gifts was complied with almost as a regulation belonging to the office, and none had dared to neglect so important a requisite to the successful performance of his official duties.

But when Aasano Takuminokami, Lord of Akao, aristocrat and man of high integrity, and another noble, Kamei by name, were appointed to receive the representatives from the Mikado in 1701, they made formal calls upon the chamberlain, politely requesting his good graces, but with no thought of offering a bribe for what they desired to receive, and the chief councilors had been so tactless and miserly as to advise that there was no necessity for a valuable gift, the services of Kira being strictly official.

Kira was thus exasperated and antagonized by this lack of attention and the accustomed payment for his approval, and resolved that Asano and Kamei should pay dearly for it.

During their daily visits to receive his instructions, they suffered the greatest humiliation from Kira's insulting remarks and were subjected to all manner of ridicule, and much laughed at for their blunders, which Kira purposely refrained from correcting.

Both restrained themselves from resenting this behavior, until finally it became unbearable to Kamei, who unbosomed himself to his councilor of his intention to kill Kira the following day for his insolence and abuse; whereupon, his confidential

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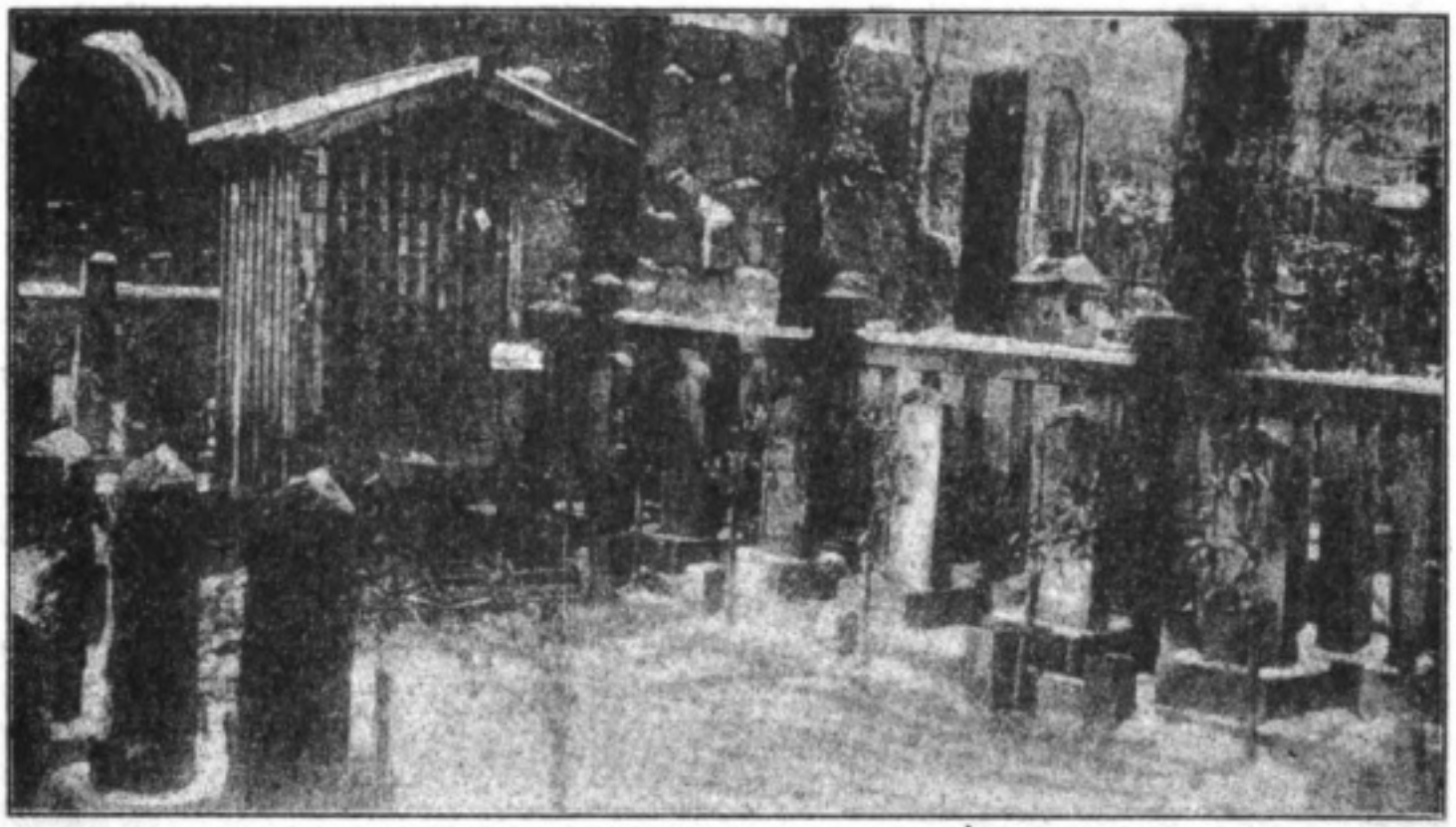

GRAVES OF THE FORTY-SEVEN RONIN, OISHI'S ENSHRINED

adviser, anxious to avoid the ruin of his master's house, conceived a plan to avert the threatening danger, by secretly taking the gift of silver neglected in the beginning, which would serve to change Kira's offensive attitude; and he was not mistaken, for after conciliating him in such a way, his master was greeted on the 'morrow with smiles and apologies for past affronts, and his anger was somewhat appeased. But poor Asano fared even worse than before, now that he alone had failed to render the accustomed dues; however, he endured it all for the sake of faithfully serving the Shogun, feeling it would all be ended upon the departure of the envoys.

They arrived in Yedo on the eleventh day of March, and three days later the Shogun, Tsunayoshi, made his formal reply to the Imperial message, this being the climax of the great occasion, and more important than all that had gone before, and for which the most auspicious day, according to the old calendar, had been chosen. But Kira had waited for this opportunity, determined to publicly humiliate Asano, who had maintained an air of such supreme indifference to his oft repeated insults, that this but further enraged the lord chamberlain.

Before the many *daimyo* of the realm, and officials of the Shogun's court, Kira now held up Asano for ridicule, declaring him too boorish to learn the duties of his office and that he was utterly unfit to appear at court on any occasion, least of all on one so important. This indeed proved the 'last straw'; Asano's hand was upon his dagger, and hesitating no longer because of court restraints he made a quick thrust but inflicted only a slight wound in Kira's head, and a second one without success, whereupon he was seized by one Hatamoto and firmly held, while the cowardly Kira fled.

Asano was at once taken in charge, disarmed and confined in the palace, the penalty against such an offense being death and the confiscation of estates, which meant the ruin of his family and retainers.

The Shogun, greatly incensed at such conduct almost in his very presence, and upon so important an occasion, ordered an immediate council to pronounce Asano's sentence, which of course was *hara kiri* (suicide by disemboweling) and to be enacted upon the following day, in the presence of two officials from the Shogun's government.

Asano was now a condemned state crimi-

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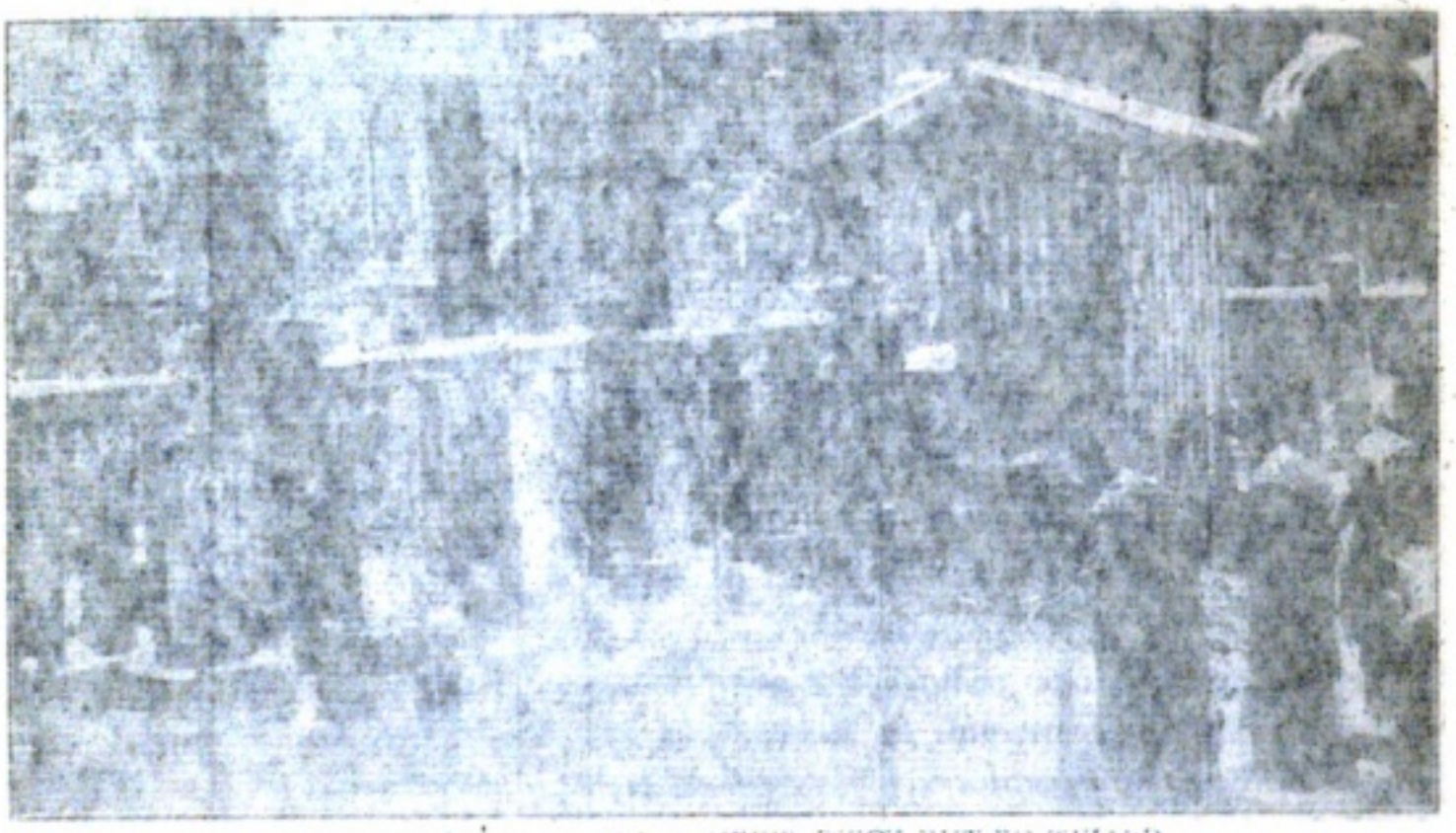

GRAVES OF THE FORTY-SEVEN RONIN, OISHI'S INSURRECTED

adviser, anxious to avoid the ruin of his master's house, conceived a plan to avert the threatening danger, by secretly taking the gift of silver neglected in the beginning, which would serve to change Kira's offensive attitude; and he was not mistaken, for after conciliating him in such a way, his master was greeted on the morrow with smiles and apologies for past affronts, and his anger was somewhat appeased. But poor Asano fared even worse than before, now that he alone had failed to render the accustomed dues; however, he endured it all for the sake of faithfully serving the Shogun, feeling it would all be ended upon the departure of the envoys.

They arrived in Yedo on the eleventh day of March, and three days later the Shogun, Tsunayoshi, made his formal reply to the Imperial message, this being the climax of the great occasion, and more important than all that had gone before, and for which the most auspicious day, according to the old calendar, had been chosen. But Kira had waited for this opportunity, determined to publicly humiliate Asano, who had maintained an air of such supreme indifference to his oft repeated insults, that this but further enraged the lord chamberlain.

Before the many *dangers* of the realm and officials of the Shogun's court, Kira now held up Asano for ridicule, declaring him too boorish to learn the duties of his office and that he was utterly unfit to appear at court on any occasion, least of all on one so important. This indeed proved the "last straw"; Asano's hand was upon his dagger, and hesitating no longer because of court restraints he made a quick thrust but inflicted only a slight wound in Kira's head, and a second one without success, whereupon he was seized by one Hatamoto and firmly held, while the cowardly Kira fled.

Asano was at once taken in charge, disarmed and confined in the palace, the penalty against such an offense being death and the confiscation of estates, which meant the ruin of his family and retainers.

The Shogun, greatly incensed at such conduct almost in his very presence, and upon so important an occasion, ordered an immediate council to pronounce Asano's sentence, which of course was *kara kiri* (suicide by disembowelling) and to be enacted upon the following day, in the presence of two officials from the Shogun's government.

Asano was now a condemned st[illegible]

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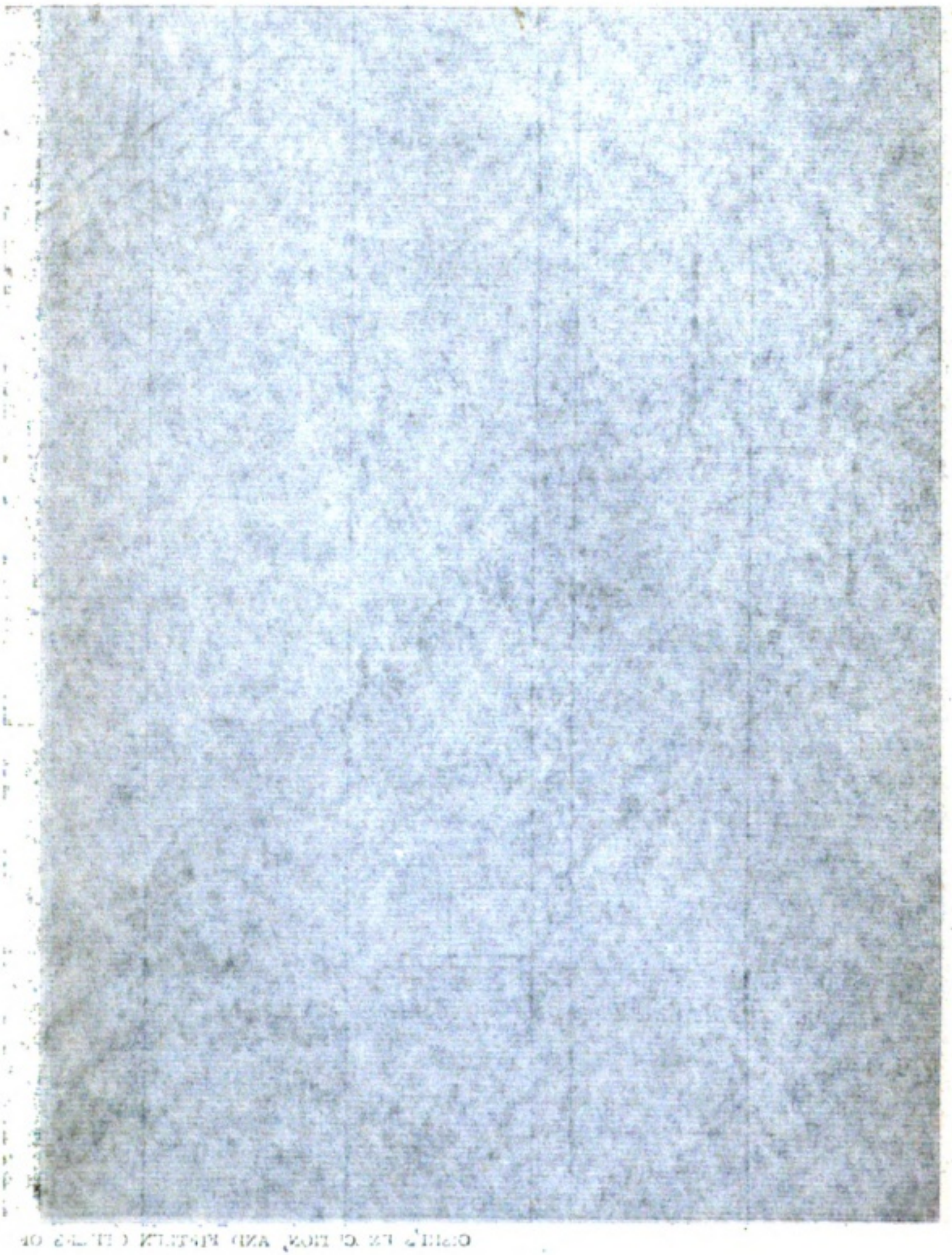

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nal held in the mansion of Daimyo Tamura, but no question had been raised as to the provocation for his behavior; and Kira, a great favorite with the Shogun, was asked for no explanation.

Asano went to his death, and when the news of it reached his castle, Oishi Yoshio, the *karo* then in charge, quickly assembled his *samurai* together, some three hundred in number, and wild excitement reigned. Eventually two factions sprang into existence; one for vengeance and the sword,

OISHI'S EXECUTION, AND FIFTEEN OTHERS OF

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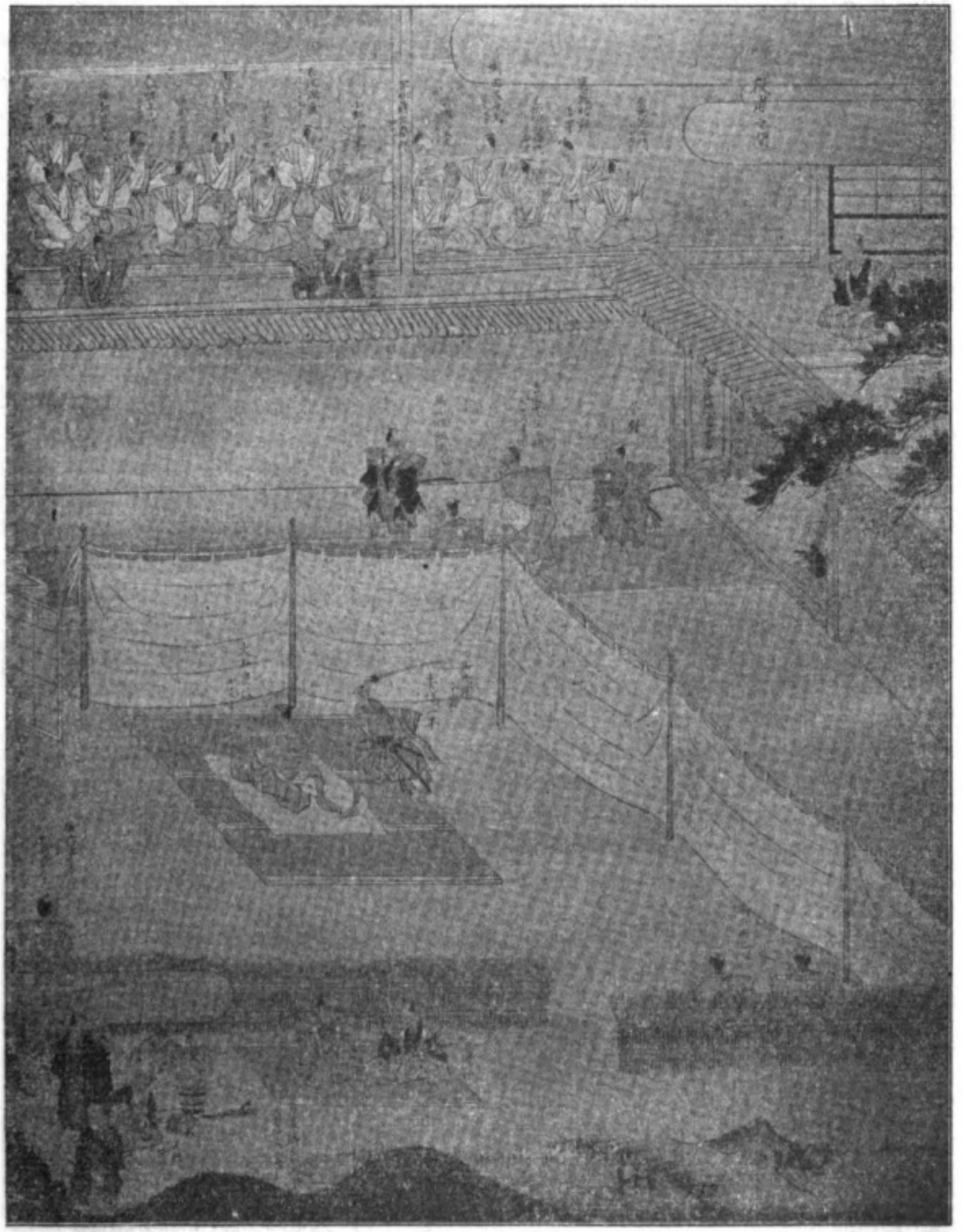
the other for yielding to the law calmly and without resistance, hoping, perhaps, through that course to make possible hereditary succession, and the saving of the castle ; the radical faction standing for demands and holding the castle, fighting to the death rather than yield their ground. Oishi stood firm as leader of the latter, and Ono Kurobei, another *karo*, was at the head of the moderates, who in reality were not willing to sacrifice their lives, and hence were following the line of easiest



THE FORTY-SEVEN, ABOUT TO MEET THE SAME FATE

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trembling, surrounding himself with a body guard supplied by his father-in-law, and sent spies to Kyoto to keep him informed of Oishi's movements, for him he feared most.

Oishi soon left his old company and had lately, apparently abandoning himself to a dissolute life. He neglected his wife, and then divorced her, sending with her their children except his oldest son, a boy of sixteen, and put in her place a geisha from some public house; he even sufered himself to be found drunk in the street, to be kicked and spat upon as a most unworthy wretch. All this was glad news to Kira, who, when the high chamberlain of Asano's house dishonored and forgot his lord so quickly, had nothing more to fear, and soon sent off his guards who proved more expensive than his close hand enjoyed.

Attention being centred in on the disrepute and debauchery doings of Oishi in Kyoto, one by one had his comrades, changed in name and vocation, come unnoticed to Tokyo, several of whom had established themselves as tradesmen in the neighborhood of Kira's mansion, and on one pretext or another, had found access to his premises and acquainted themselves

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GRAVES OF THE FORTY-SEVEN RONIN

resistance, in which direction lay the chance of escape, and their number gradually gained a majority, and Oishi's followers dwindled to as few as sixty-one. But these were loyal of heart and faithful of purpose, with no thought but to avenge their master's death, and to which they pledged themselves in solemn compact.

Now too few in number to hold the castle, they accepted the plan advanced by Oishi that they should proceed in the usual way, to ask for a succession, foreseeing, of course, that it would not be granted by the Government, after which they would at least be free to seek revenge against their master's enemy, Kira.

The Government's representative arrived to take over the castle, and the gold which was hoarded in the godown was brought forth, but none knew that sufficient for his future plans had been kept aside by Oishi, who now seemingly forgetful of all his recent ravings for vengeance, betook himself quietly off to Kyoto with his family. The various conspirators dispersed in different directions, becoming *ronin*, or wanderers, since they had lost their lord, and refused to attach themselves to another master.

In the meantime Kira dwelt in fear and trembling, surrounding himself with a body guard supplied by his father-in-law, and sent spies to Kyoto to keep him informed of Oishi's movements, for him he feared most.

Oishi soon fell into bad company and bad habits, apparently abandoning himself to a dissolute life. He neglected his wife, and then divorced her, sending with her their children except his oldest son, a boy of sixteen, and put in her place a *geisha* from some public house; he even suffered himself to be found drunk in the street, to be kicked and spat upon as a most unworthy wretch. All this was glad news to Kira, who, when the high champion of Asano's house debauched and forgot his lord so quickly, had nothing more to fear, and soon sent off his guards who proved more expensive than his close hand enjoyed.

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SHRINE OF OISHI'S SON, AND GRAVES OF THE FORTY-SEVEN

not only with the dwelling and all its various apartments, but learned to know the valiant and the knaves among his retainers.

Thus they but waited the coming of their leader, who had now so thoroughly deceived friend and foe alike as to his intentions, that he could easily leave Kyoto without exciting the least suspicion.

On the night of the fourteenth of December, 1702, all the members of the party, now numbering but forty-seven, were met together in Tokyo, and their hour of vengeance was drawing nigh.

It was cold and snowy, and by two o'clock not even a belated straggler was to be seen abroad, and no warning of his approaching doom reached the now unsuspecting Kira, whose watchfulness had relaxed all too soon for his safety.

No precaution necessary to the successful carrying out of the carefully laid plot had been neglected by the *ronin*. During their days of waiting they had not been idle, and preparations for the hour which had now arrived had been well, but secretly made; all were provided with crude, yet effective armour, over which they wore ordinary cloaks, and upon their sleeves each bore a white symbol, in reality his name and his late master's, that he might be easily distinguished by his fellows.

Archers were stationed upon the wall in all directions, that messengers could not be dispatched or aid; and all being in readiness, the neighbors were advised not to take alarm, as no harm would be done to them, and none feeling friendly toward Kira, no impediment was offered to Oishi's work. He had given strick orders that no helpless women nor aged persons should be touched.

They approached Kira's house in two parties, from front and back. Oishi with the foremost party succeeded in entering the court and overpowering the keepers of the lodge; Oishi, the younger, and his company entered at the rear, and soon all was wild commotion. Though many fled, there were skilled swordsmen employed by Kira who fought well and bravely, but in their hearts was not that burning, mad desire for revenge that spurred Oishi and his men to victory. When Kira's men were vanquished, the stillness of death reigned in the spacious mansion. Kira had not been discovered, and a half fear that he had escaped them filled the hearts of the Forty-seven.

Day was dawning, their searching had been vain, must they thus lose their

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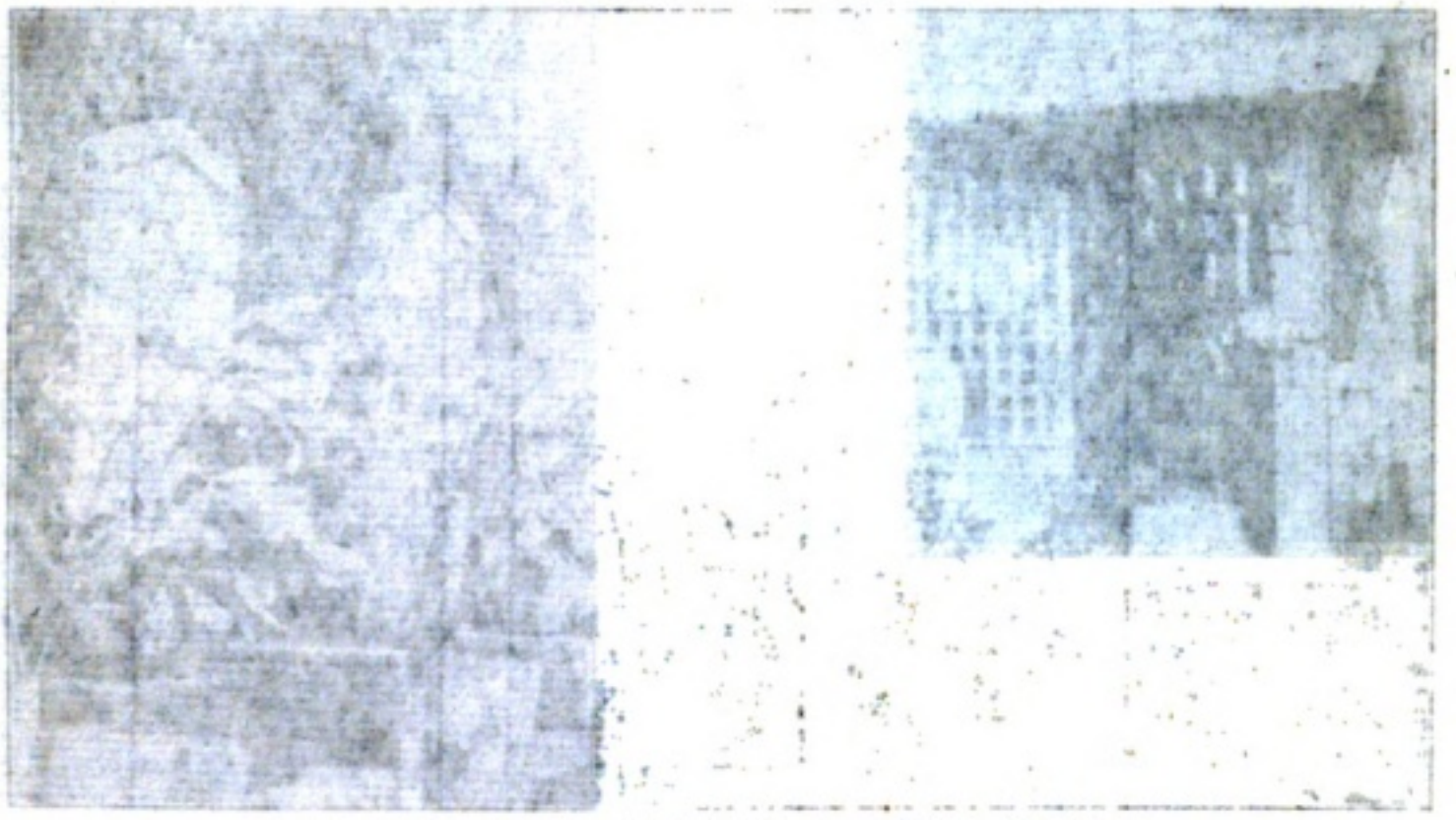

not only with the dwelling and all its various apartments, but learned to know the valiant and the knaves among his relations.

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WHERE KIRA'S MANSION ONCE STOOD

quarry? Once more and still again they looked; they could not leave unsatisfied. A creeping sound! they rushed in its direction, and a *samurai* gave battle; but he fell, and close behind him stood Kira, his white hair marking him their victim. They spoke to him, but he answered not a word. At a signal they gathered quickly around, and Oishi ordered a lantern by whose light he sought and found the scar that bore testimony of the wound his master had inflicted on that fatal day.

He addressed Kira with the respect his rank deserved, announcing the Forty-seven as the avengers of their master's death, and offered him the choice of honorable death by *hara kiri*, but Kira only stood in stony stillness, until at last Oishi, seeing there was no alternative, struck off his head, and placing the point of his dagger to the throat of his victim, as was the custom in feudal days when a *samurai* had slain his enemy, the Forty-seven proceeded grimly to the Buddhist temple of Sengakuji, in Takanawa, carrying Kira's head to place as an offering before Asano's tomb, where they went through the rites of reporting the deed just accomplished. Pronouncing their names in a loud voice, they each lighted incense, and the priests of the temple were brought to read prayers, and a petition was made to them by Oishi for burial there after they should commit *hara kiri*, for that was the penalty they knew they must pay.

One of their number had been sent with messages to Asano's family relatives, to apprise them of the news. The others calmly waited orders from the Government, which shortly placed them, in four parties, as honorable prisoners in the palaces of four *daimyo*, where they were confined until February four, upon which day they committed *hara kiri* according to the law of the land, though public sympathy had earnestly sought to free them. They met death nobly and without fear.

In the temple are preserved relics of their deed, consisting of old bits of arms and armor, rags of their clothing, and several documents, in which their intention was set forth, and the receipt which was given to the priests for Kira's head, which had been returned to his family.

The Forty-seven lie near their master's tomb, and their graves are ever green with offerings from those who admire their true and faithful loyalty and more than one unfortunate has chosen this spot to dispatch himself in true Japanese fashion.

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RED CROSS SOCIETY'S HOSPITAL, TOKYO

# THE RED CROSS SOCIETY OF JAPAN

THE origin of this society dates from the Satsuma rebellion in 1877. It was organized by the late Count Tsunetami Sano, Member of the Senate, and Mr. Tsuneshi Ogiu, both men who were endowed with strong benevolent and humane feelings, and at the sight of the slain and wounded were moved to bring succor to the helpless suffering. They induced others of the aristocracy, who shared the same sentiment of charitableness and sympathy for the wounded, to join them, and in consequence, an association called the Hakuaisha was formed, with Count Sano as president, and Mr. Ogiu as vice-president. In May of the same year, they obtained permission from the commander-in-chief to go to the front for the relief of the wounded. They accomplished a great deal and were much appreciated for the vast amount of good they did, but were much hampered for lack of funds. The association consisted of only thirty members at that time, and it was only by indomitable courage and energy that they accomplished the great work they had in hand. At the conclusion of the rebellion, it became evident that the temporary enterprise should be further established into a lasting organization for the benefit of humanity; consequently, in 1878, it was decided to fully equip the society into a permanent and efficient force for the relief of sick and wounded on the field of battle. Sufficient funds and materials were gathered to relieve 1,000 patients, covering a period of five months. In 1886 at the Geneva Convention, where Japan was represented, the name was changed from Hakuaisha, to that of Nippon Sekijujisha (Red Cross Society of Japan), and in May of the following year, it was entered among the International Red Cross Societies. Just previous to this, the members numbered six hundred, but after this great event the number increased immediately to two thousand. Later, a programme for the enlargement of its work and further facilities was made on a much larger scale. Unfortunately, when only half accomplished, the Chinese-Japanese war of 1894-5 broke out, which forced the Society into immediate action for the relief of the wounded. They

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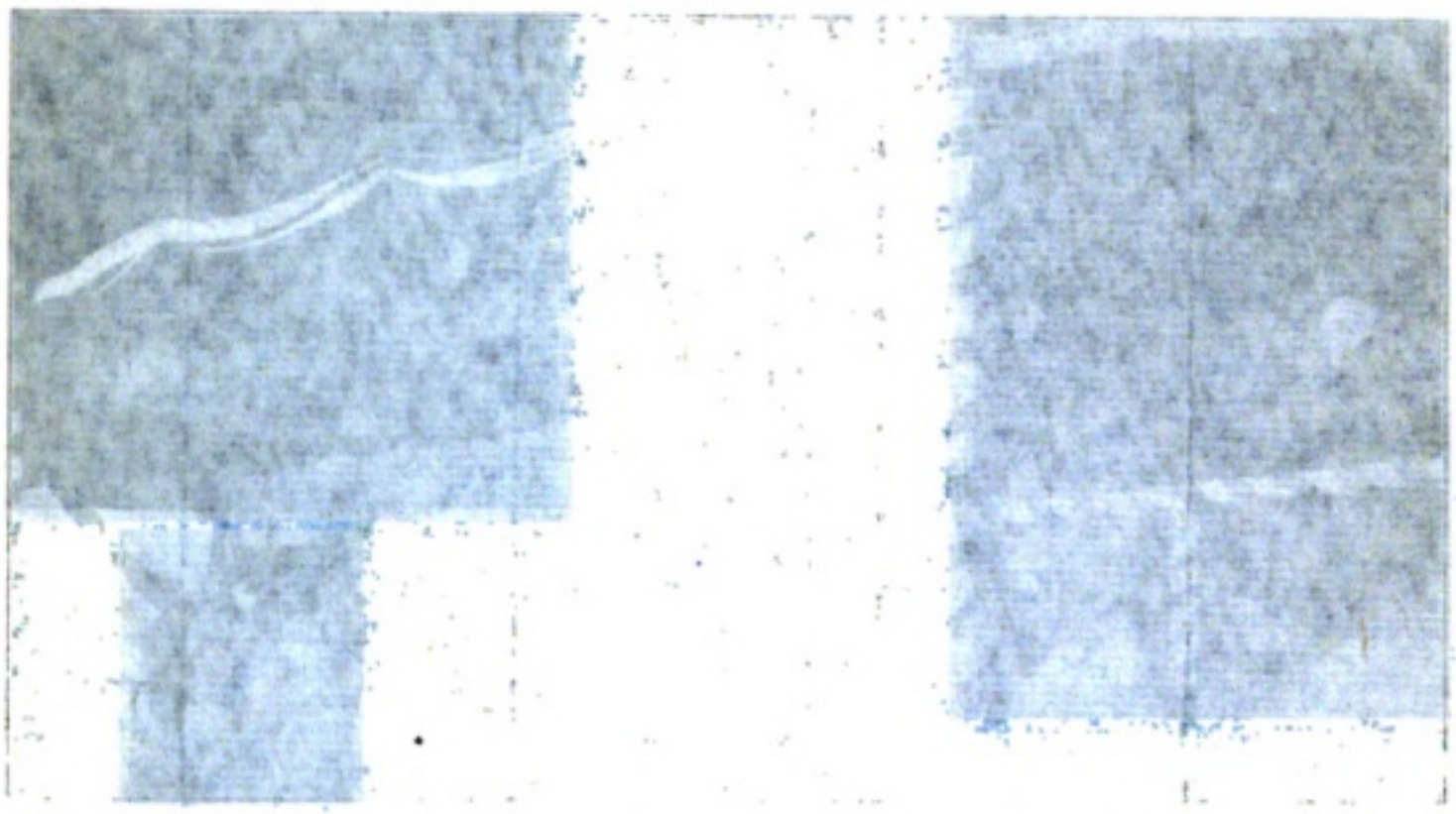

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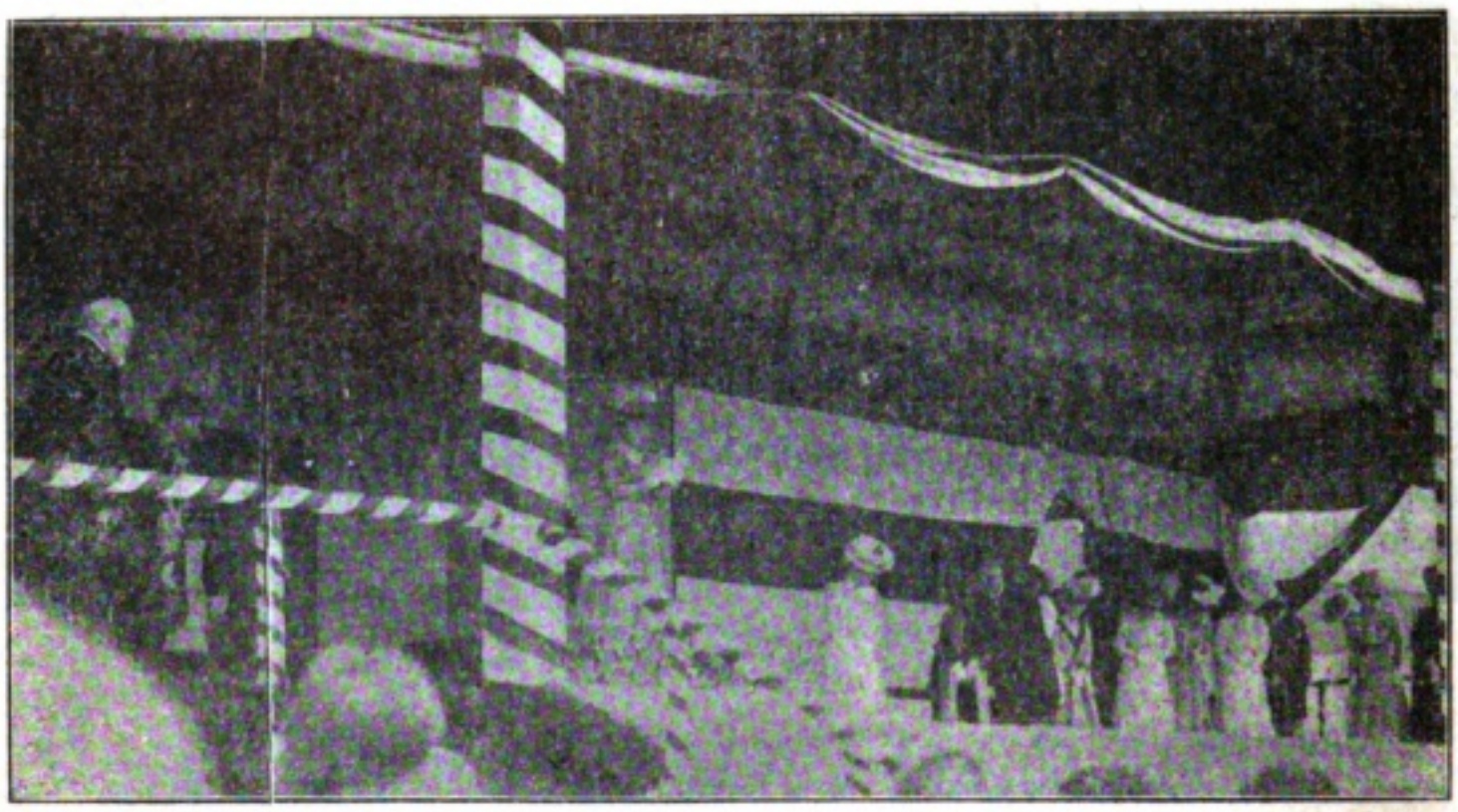

HER IMPERIAL MAJESTY, THE EMPRESS, ADDRESSING THE RED CROSS SOCIETY'S ANNUAL MEETING

putting 1,554 persons in the field to help nurse the fallen at an expense of 460,000 *yen*, caring for 101,400 sick and wounded on both sides. After the war and with this splendid record of succor, the general public became aware of its immense value, and many availed themselves of the Society's offer to enroll all those who wished to enter and help the good cause.

The Imperial Family is warmly interested in the Society, the Empress attending in person the yearly meetings, and this year gave an address which was greatly appreciated. The amounts given by the Imperial Family total 530,000 *yen*, covering various amounts given at stated times when necessary for the relief of sufferers in different calamities, hospital funds, and patients, besides a quantity of warm clothing during the cold and inclement weather. A further yearly subsidy of 10,000 *yen* is also given for the maintenance of the Society's Hospital, the site upon which it stands having been granted by the Imperial Family.

In 1901, in accordance with the stipulations of the civil law, the Society was made into a corporate judicial body. At the same time the Society's regulations were proclaimed by means of the Imperial Rescript, consequently the status of the Society became more stable and defined, and they built two hospital ships, the Hakuaimaru and the Kosaimaru. In 1902, when the Boxer troubles broke out in North China, the Society immediately fitted these vessels out and sent them to Taku, where they did splendid work under the supervision of the combined fleets of the different powers and gained the admiration of all. They accommodated a total of 2,500 persons, among whom were a few French and Austrians.

The 25th Anniversary was celebrated with great eclat and pomp, and every endeavor was concentrated upon increasing the number of members, and since that time a programme was planned by which it was proposed to increase the capital to 15,000,000 *yen*. On the eve of this great realization, the Russian war broke out. The Society at once placed the two hospital ships in commission, a transportation corps, and 148 relief parties, dispatching 5,170 persons in all, for the various needed services in the several fields of duty, taking care of 820,000 sick and wounded, 20,7000 of these being Russians.

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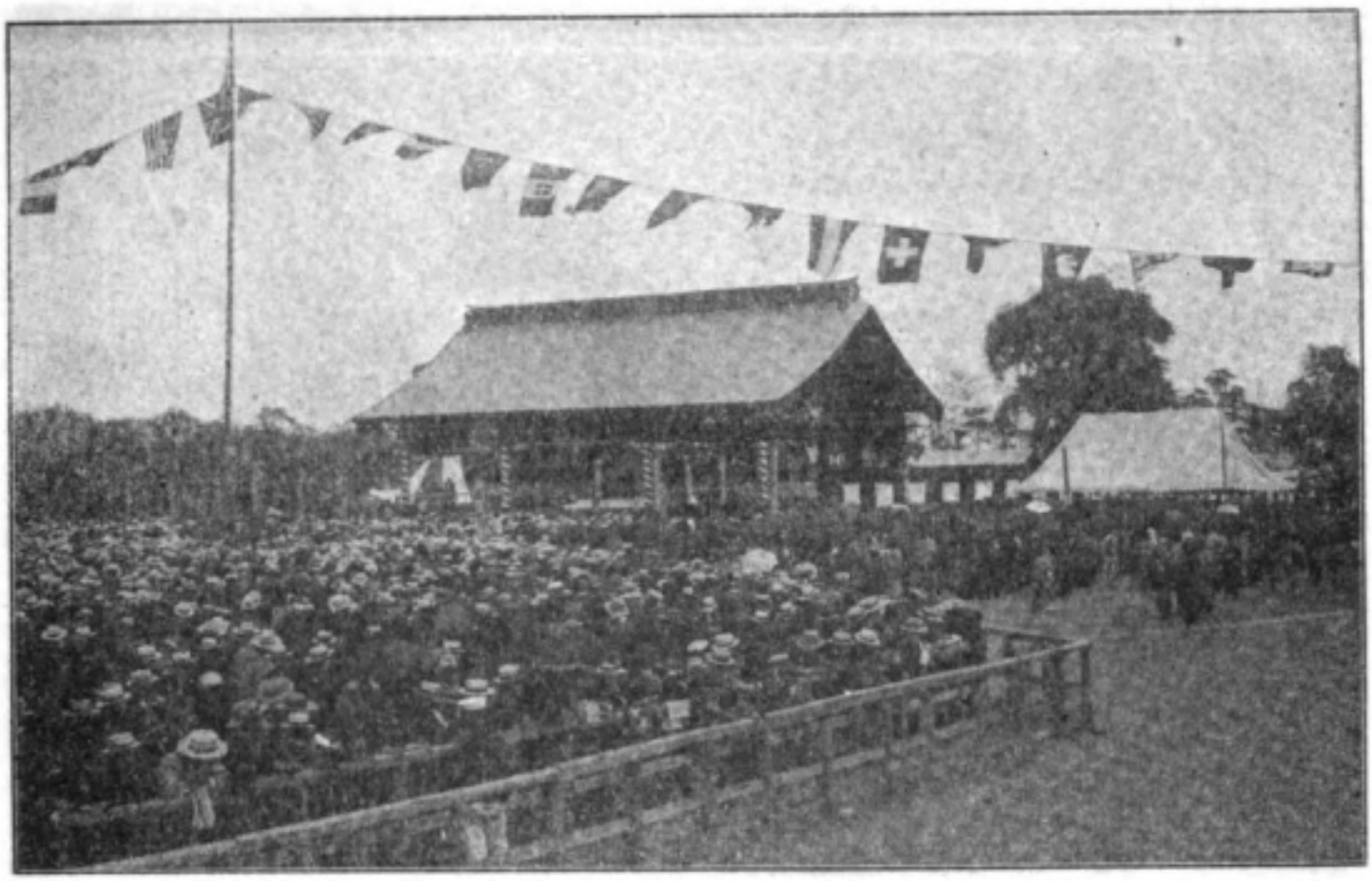

RED CROSS SOCIETY'S ANNUAL MEETING AT HIBIYA PARK, TOKYO

The work lasted two years and in that time 5,140,000 *yen* was expended exceeding all previous records.

The Society also renders great aid in time of disasters such as fires, floods, earthquakes or those produced by tidal waves. In these misfortunes they have given assistance to over 30,000 individuals.

At the time of the San Francisco earthquake, and the Calabria earthquake, in Italy, the Society called for subscriptions and sent funds collected to both of the distressed localities.

One of the exceptional features of this Society is its extensive membership ; any person, on application and acceptance, may become a member, and thousands are glad to contribute the annual fee for this philanthropic purpose.

A special badge is given to those elected, which is in the form of a medal and is quite decorative in its general appearance; it was specially granted by His Majesty the Emperor, and is worn on public occasions only, or with full-dress.

The membership is divided into three sections; honorary members, of which there are forty-seven, consisting mainly of the Imperial Household; special members, numbering 16,227 persons, who have either rendered special services or have made a donation of 200 *yen*. In this class are included those who have given 1000 *yen* or more towards the Society; these, together with those who have rendered signal service to the Society, have conferred upon them a special decoration of merit, which has the Imperial sanction and is much prized. The third class, of regular members, consists of all persons giving an annual subscription of from 3 to 12 *yen*, or those who make a single donation of 25 *yen*; of these there are 1,509,644.

There is one head department and forty-eight branch departments; these branches are again subdivided into 684 committees, which are again subdivided into 12,205 sections.

His Imperial Highness, Prince Kanin, is honorary president, Marquis Matsukata, Member of the Privy Council, is president, Viscount Hanabusa and Baron Osaga are vice-presidents.

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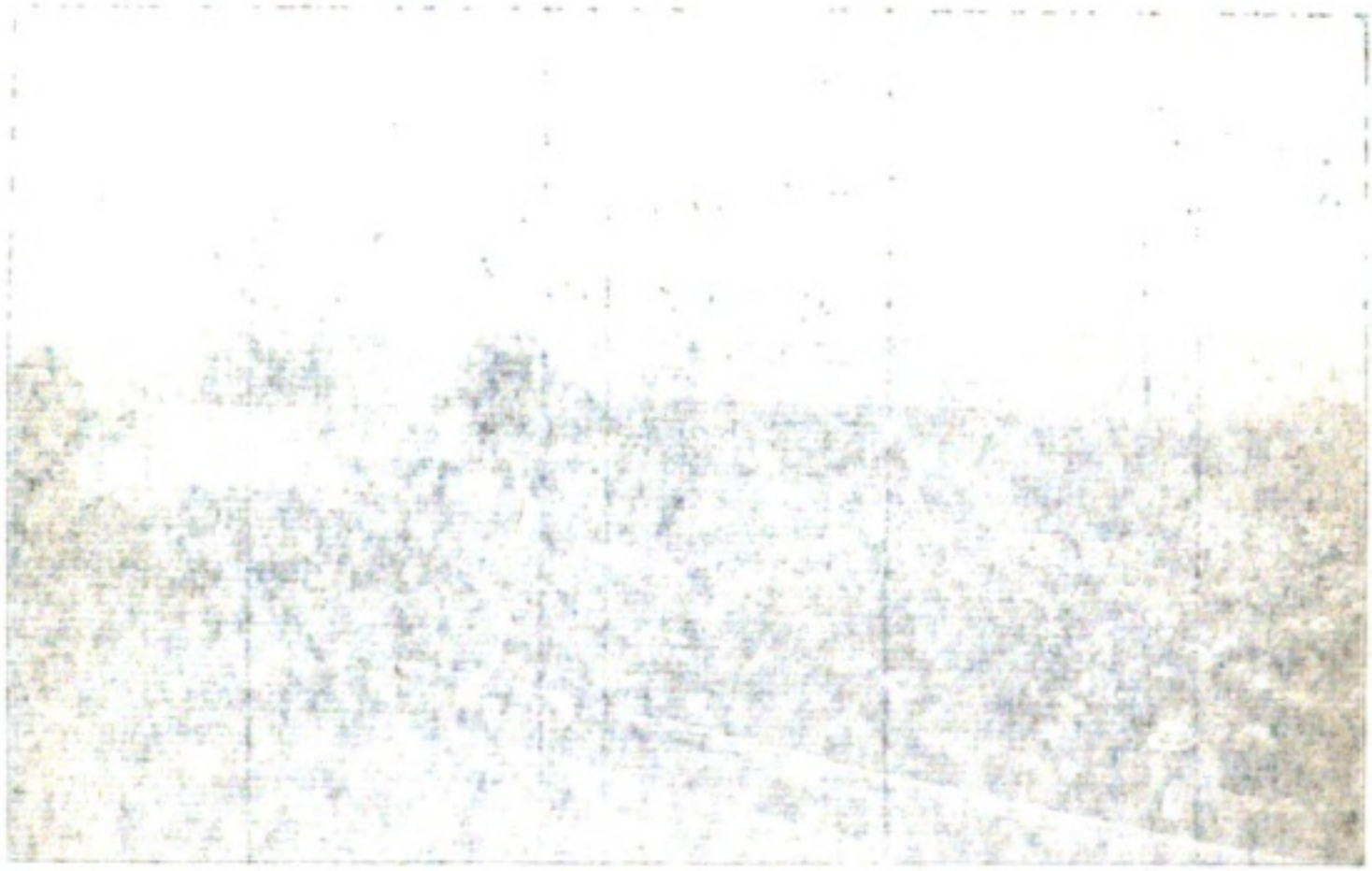

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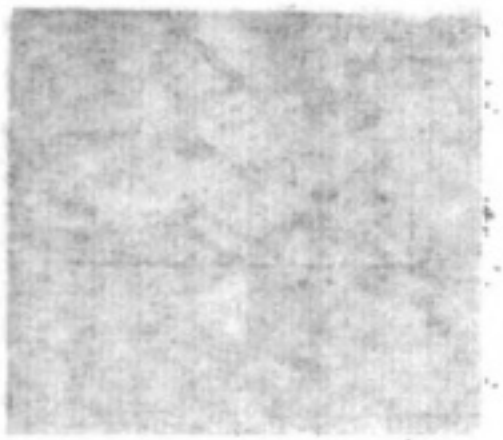

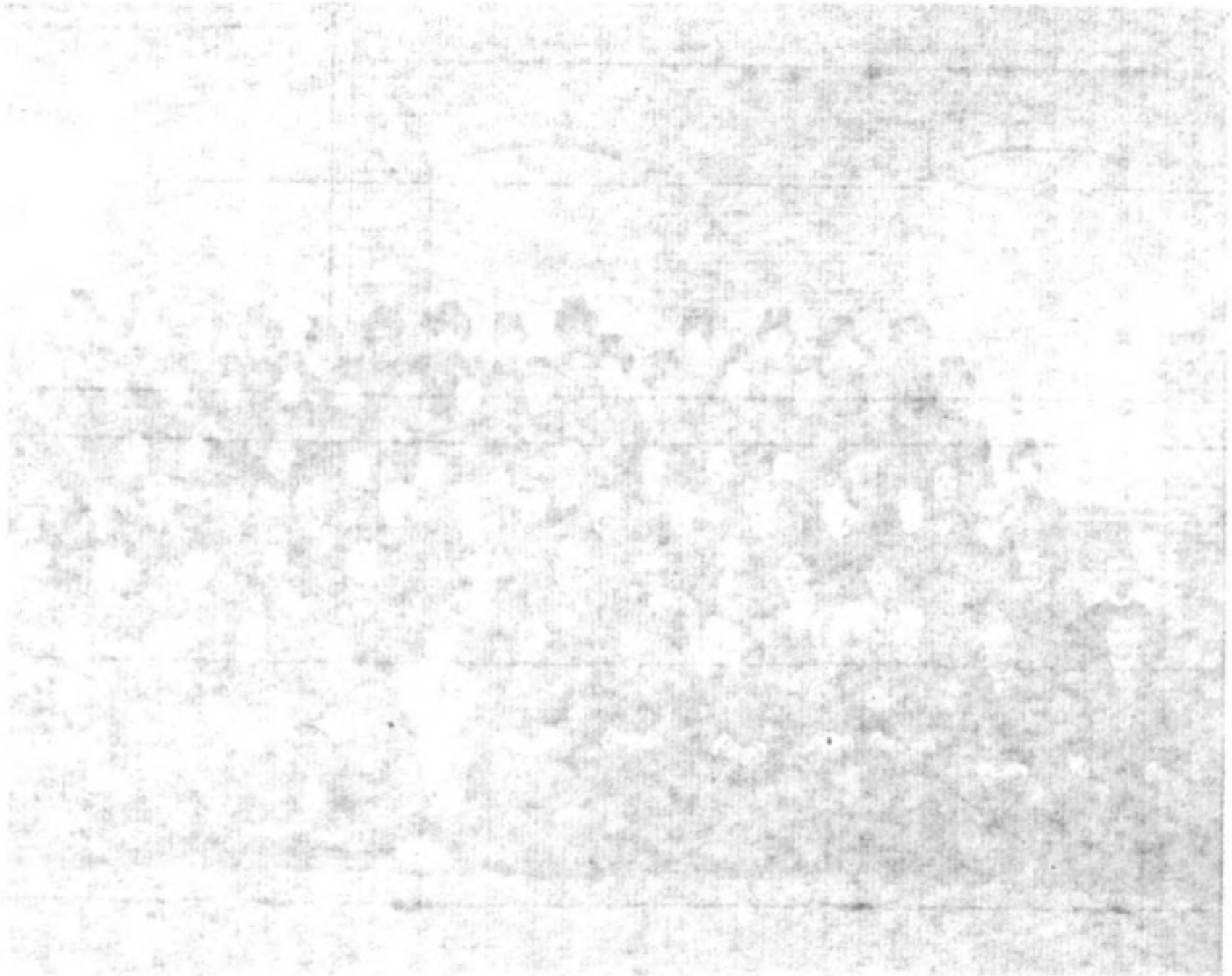

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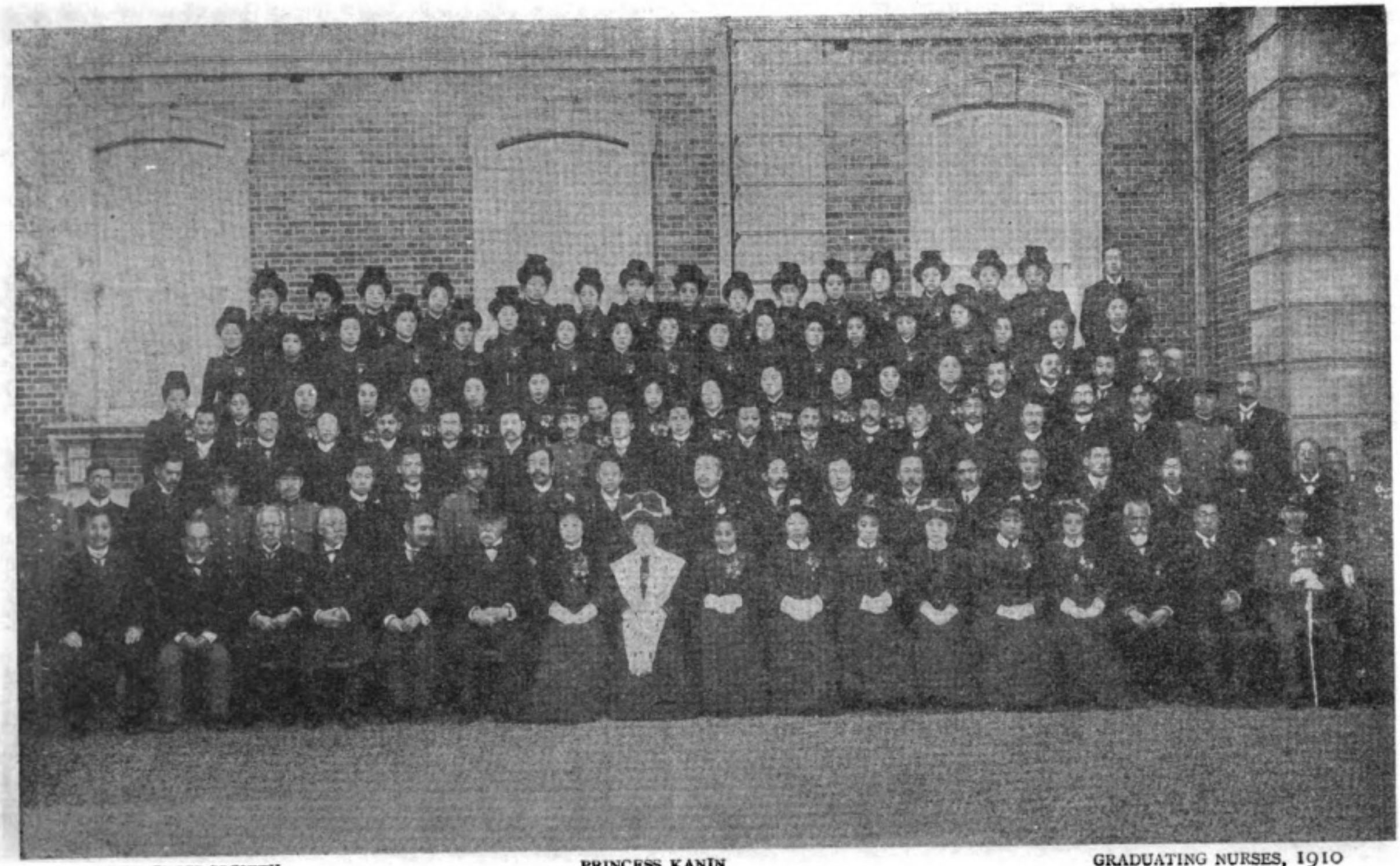

RED CROSS SOCIETY

PRINCESS KANIN

GRADUATING NURSES, 1910

Branch departments are established in Taiwan (Formosa), Karafuto (Saghalien), Chosen (Korea) and at Liatung. There are also branches established in foreign countries; but all of these organizations are carried on somewhat differently from those established in Japan proper.

A Benevolent Ladies Nurse Society, which was inaugurated in 1887, is now attached to the Japan Red Cross Society; it is composed of the Princesses of the Imperial Family, and many other ladies of rank and position. The object of this society is to promote the practise of nursing in time of peace and to assist in the relief work in time of war. The honorary president is Princess Kanin; the president, Marchioness Nabeshima. The membership numbers 10,200. During the Russo-Japanese war they rendered signal service, and much of their time was devoted to preparing bandages and to visiting the sick and wounded in the hospitals.

The regulations of the Japan Red Cross Society were promulgated by an Imperial ordinance in 1901, by which the business, obligations, privileges and government of the Society, and limitations of each were defined. During the current year, they have been revised and amended, as a result of which the ministers of the army and navy stand in a supervising relation to the Society, and the president and vice-presidents are appointed by the Emperor, upon recommendation from these ministers.

Members of the Relief Corps are subjected to military discipline while serving in time of war, the same as the sanitary corps of the army or navy. The privileges accorded the Society by special regulations are that Government transports carry their corps and materials for relief work in time of war, and extend their officers and men the same honor and treatment as tendered Government officials and men.

Hospital ships and trains are provided by the Society for their Relief Crops which also assists in both army and navy hospitals. There are 124 nurse parties of women, and 39 composed of men; the total number of the Relief Corps at present is 3,890, which is only about half the required standard, but efforts are being put forth to increase the deficiency, and it is hoped it will be accomplished shortly.

In order that those composing the staff should be thoroughly well trained and ready for efficient service, the society established its own training hospital in 1906, which has proved a great success. The head nurses are chosen from among the most proficient of the graduates, after a term of three years hospital training. In time of peace the hospital renders service to the general public, and accommodates a number of charity patients. Ten other hospitals have been established by Branch Departments, the object and service being about the same as above mentioned. The two hospital ships rendered conspicuous services during the Boxer troubles and the Russo-Japanese war, in the transportation of a great number of sick and wounded. The construction of two other ships of 5,000 tons each is now under consideration.

In 1903 a programme for the accummulation of a consolidated fund of 15,000,000 *yen* in ten years was decided upon, and as 11,140,000 *yen* of that amount has been collected, it is hoped that the total fund will soon be an accomplished fact. This fund was not drawn upon in the recent war, the 5,140,000 *yen* expended by the Society being from its yearly income.

The Society is increasing very rapidly, and by its increased exchequer is in hopes of furthering its philanthrophic work. Its membership now numbers 153,000 and has accummulated 15,880,000 *yen*; consequently it is felt to be on a thoroughly sound footing with no fear for its stability. A large number of foreigners are counted in its membership.

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PRIZE BLOSSOMS

# CHRYSANTHEMUMS

## (KIKU)

THERE is no authentic record as to when the chrysanthemum was introduced into Japan. The supposition is that it was brought from China about 805 A.D.; but there are some who argue that it was brought from Korea about 313 A.D.; and still a few who claim it as a native of Japan. But the most popular and generally accepted theory is that it was introduced from China, as history confirms this theory to be the most correct.

In strict accordance with an old custom in China supposed to have been first observed in Japan during the Enryaku period, 782, A.D., on the ninth of September a special function is held by His Majesty, the Emperor, to which are invited the aristocracy, the highest dignitaries and the diplomatic corps. The ceremony consists in a vase of chrysanthemums being placed in front of the Emperor, and dipping chrysanthemum wers in *saké*, which is drunk for good luck, as the ninth day of the ninth month is supposed to be one of great ill-luck, and the drinking of chrysanthemum *saké* is supposed to avert any calamity from such an ill omened date. It is positively claimed by the Japanese of to-day that much misfortune has been turned aside by this ceremony, hence the strict adherence with which this Imperial function is kept yearly. It has been practised in China from time immemorial.

The sixteen petalled chrysanthemum is used as the Imperial Crest, but just when the flower was adopted as a crest by the Mikado seems to be somewhat clouded with uncertainty; however, history tells us that the Emperor Gotoba, 1186 A.D., was very fond of swords, and often personally assisted in forging them, and on one of these occasions imprinted a sixteen petalled chrysanthemum on his sword. This Emperor also placed the symbol on other articles, especially those used in the

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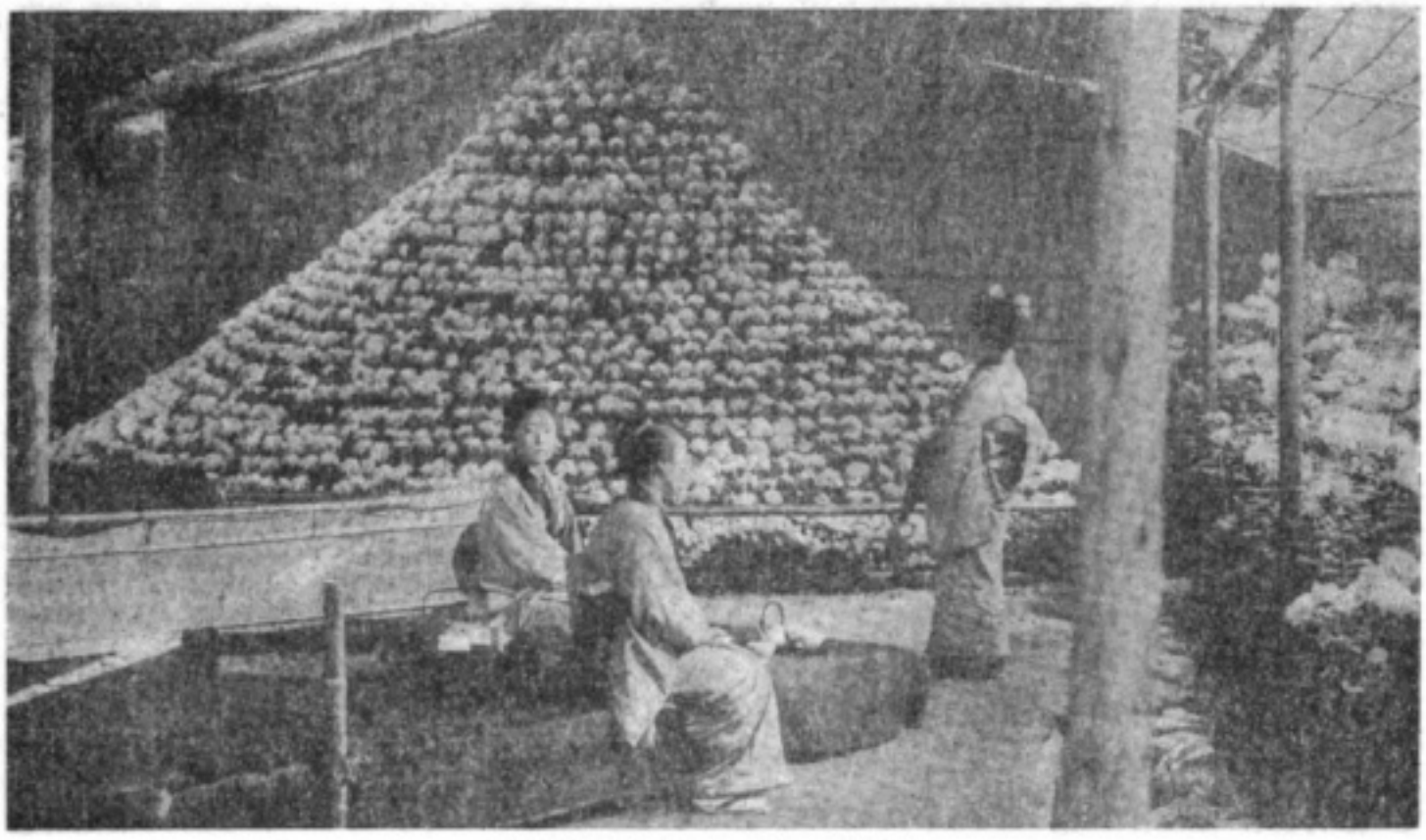

ENJOYING THE EXHIBITION

household, no doubt the idea being to bring good luck. However this may be, accurate records are wanting to substantiate the story. The next we hear of it is in 1560 A.D., when Emperor Ogimachi rewarded a *daimyo*, Mori Motonari, by allowing him to use the chrysanthemum crest. This unusual favor was granted for the handsome present of gold he made the Emperor at the ceremony of his accession to the throne.

In 1868 A.D., the Government issued a public proclamation forbidding all persons to use the sixteen petalled chrysanthemum in any way whatsoever. And in 1869 A.D., another order was issued forbidding all shrines to use the same, excepting those at Ise, upper and lower Kamo, and the Hachiman Shrines. All other shrines which had been accustomed to use this symbol were ordered to send in to the Government full particulars and await its decision. In 1870 A.D., it was ordered that all members of the Imperial Family should use the sixteen petalled chrysanthemum with two leaves, as the family crest, although it was formally fixed upon by an Imperial decree at the Restoration.

From the above introduction it will be seen that the chrysanthemum has held a very sacred place in the heart of the Japanese, whose reverence for it has been greatly increased by its being adopted by the Emperor and his family as their crest; hence great attention, thought, patience and unlimited care have been bestowed on this plant for cultivating, developing, enlarging and beautifying its species.

The method of forcing and encouraging large flowers is by grafting, but accentuation and further enrichment of color is done by a well studied system of enriching the soil, the base of which is human excrement, the component parts for the chrysanthemum being a mixture with rice bran, wood ash and water in a proportion of one to two.

The chysanthemum is divided by floricultuists into six classes; *atsumono*, those that are heavy and thick with petals and last the longest; *kuruimono*, different varieties which have their petals in discordant order; *ichimonji*, varieties with large blossoms, the centres of which are crowded with small petals; *kegori*, a peculiar variety that have small hair-like attachments to the ends of the petals;

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CHRYSANTHEMUM FIGURES OF NOTED ACTORS

*hosomono*, those that have small hair-like petals; *choji*, a variety with large centres that take the form of a T.

The Japanese names given to the varieties are rather arbitrary; as for instance the Shokkono Nishiki, in its literal translation means Crimson Brocade, Shoku being the name of a locality in China celebrated for the production of a beautiful brocade; white, snowy heron, white waterfall, wild lion etc.—each of these being given for the general appearance or suggestive similarity of subject which it is supposed to resemble, either in the conformation of the petals, or color, or possibly both. For instance, the white water-fall has long, white, silvery petals that droop, resembling water falling in a cascade.

There are a great many varities, but one can classify the floriculturist's aims in three general divisions; that for quantity, irrespective of size; that for color, richness or variation; and last for size.

This plant is not multiplied from seed, but by the separation of its roots; this is usually done either in the beginning of December or the first ten days of May. The winter separations are buried in earth devoid of any moisture, and a spot chosen that is well exposed to sunlight, the very finest plants being cultivated in pots of various sizes according to the desire and wishes of the cultivator. When a large quantity is required, the plant is subjected to many decapitations; for instance when it has attained a growth of several inches, it is cut; the main stem then ceases to grow, but sends out shoots, which attempt to rise to maturity; these again are cut after attaining several inches in height, which process is repeated according to the number of flowers required, which may run from one hundred to a thousand or more. Each stem will only bear one flower, but the flowers are quite insignificant in appearance; quantity, not size nor color, being the main object.

These plants are specially cultivated for the purpose of training them into the multifarious forms in which the Japanese so delight, such as boats in full sail, square terraces, fans, baskets and pyramids of various shapes; infact every conceivable shape in which it is possible to gradually train and bend every stem of the plant, which is done with the utmost and assiduous attention; each stem being held in position, if a bent one, by wiring; or if straight, or slightly curved, by a slight bamboo rod.

Perhaps the most curious sight is to see these plants trained through a wire frame in the form of a human figure, clad in various styles, allowing the blossoms to form the costume. Masks and hands are put on these figures to give them a life-like appearance, and they are generally made to resemble notable actors. During the autumn, exhibitions

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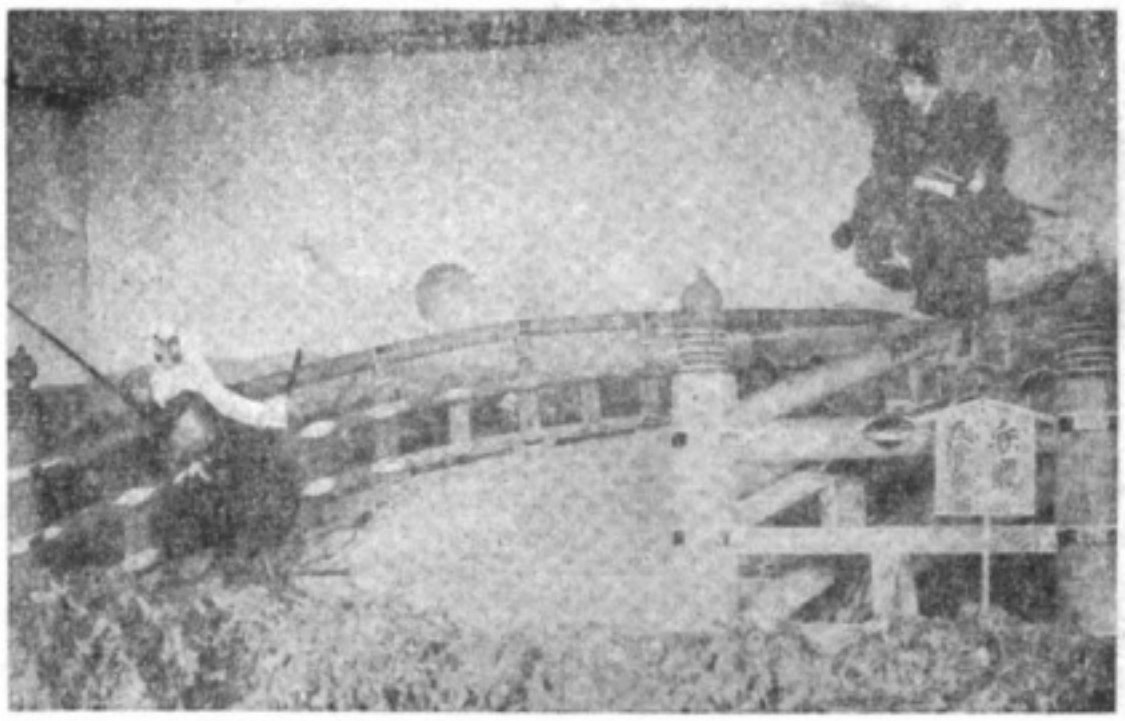
are given of set scenes made up of these figures, with additional theatrical renditions of movable scenery and other lay figures. Some of these exhibitions are quite elaborate and highly patronized by the middle and lower classes.



POPULAR SCENE WITH CHRYSANTHEMUM FIGURES

Strange to say they take more pleasure in these exhibitions consisting of a multitudinous quantity of small flowers, than in various shows given in the parks, of larger, finer and richer flowers; they much prefer small buds to the full blown flower, and this taste is expressed at all times of the year for all flowers, and is catered to by the street vendors who do not find such ready patrons for the flower as they do for buds.

The most noted places in Tokyo for these shows are at Medzu and Dangozaka, both close to Uyeno Park. They are also given at the Wrestling Coliseum at Honjo, and sometimes this exhibit is transferred to Yokohama. It is at Dangozaka that we see the cultivation of the chrysanthemum in all its varied states of growth, its pruning and training into the various fanciful forms desired; the most valuable and select in pots, others in masses in the ground, and lastly those wonderful figures of actors in the many poses to depict some certain part in a play, and all made of chrysanthemums! A great show of the national flower where one sees the blossom from the smallest size to the largest; from the close and solid centre to the long straggling petal. If the belief that this flower has the property of prolonging life by the sipping of its nectar, then the Japanese should surely enjoy a long and peaceful life, in return for their wonderful devotion and care.

The finest flowers, both for size and color, are shown at the Emperor's autumn Garden Party, at the Aoyama Palace Grounds. This is given yearly, and foreigners may receive an invitation through the courtesy of their nation's ambassador. Advantage is taken of these occasions to present foreigners, so chosen, to Their Imperial Majesties, who preside, with other distinguished members of the Royal family. The exhibition of flowers is first seen by the Emperor and Empress and their suite, then guests enjoy the sight. A few of the plants are cultivated in square, round and pyramidal forms, but the majority run up in their natural way, and much care is taken with each stem, to give it proper support. They are usually fine flowers, exquisite in color and of many varieties.

Some of the public parks show special exhibitions for the enjoyment of the general public as the Japanese are a flower-loving nation.

Many of the nobility take special interest in the cultivation of these national flowers, notable among whom are Count Okuma and Count Sakai. The late Viscount Sone (former Resident General of Korea) was counted among the experts in the training of chrysanthemums.

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INTERIOR OF YOSE

# YOSE, AMUSEMENT HALLS

FOR more than a century, establishments known as *yose*, halls of amusement, have furnished entertainment and served more or less as educational institutions for the lower and middle class Japanese denied any better opportunity for obtaining either amusement or instruction. The origin of these places was from the ancient story-teller who stood on the street (in Yedo, upon the old Mansei bridge), and drew his audience from the passers-by who would stop to listen. He soon became popular enough to encourage him to arrange a crude structure for his performances, and later on a shelter for his patrons; and the pleasure-loving and holiday-making people, through their appreciation of the value of this form of entertainment, promoted into a profession of no mean importance the vocation of the one time wandering story-teller, by housing him and themselves in comfortable and spacious halls, in various quarters of cities all over Japan, where large numbers assemble to enjoy his talents and add to their knowledge according to his store.

Almost imperceptably the profession has separated itself into four branches, each of which pursues its course rigidly.

The *gidayu* is devoted to dramatic stories, *joruri monogatari*, said to be the first kind recited, and this school of artists, for such they may be called, also goes by the name *joruri*, as it had its origin in that kind of story. Its author is unknown, but it is assigned to a period of the sixteenth century.

To thoroughly explain the *gidayu*, it would be necessary to go more into the detail of Japanese drama than may be considered here. There are not now many of these first-class artists who appear at *yose*, exceptions being two lady artists, Takemoto Ayanosuke and Takemoto Roshyo, both popular singers.

The *koshakushi* are war story-tellers, and

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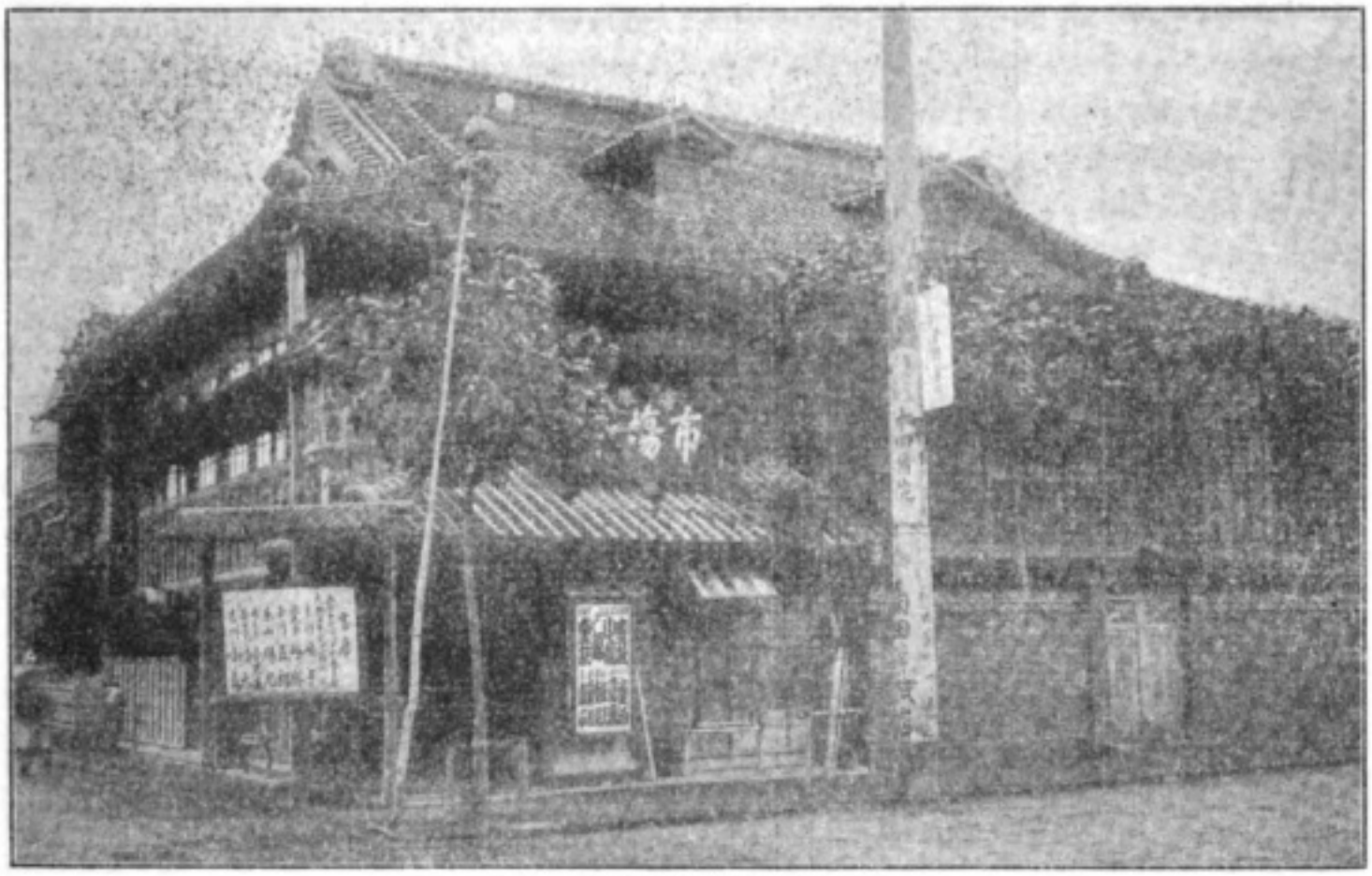

EXTERIOR OF YOSE

these have a certain prestige which sprung from the fact that the initial recital was given for and approved by the founder of the Tokugawa dynasty, Ieyasu, by one Akamatsu Hoin, probably at the beginning of the seventh century, when a war-like spirit prevailed throughout the country, and followers of this branch of story-telling were regarded as something above wage earners, in that their stories influenced the hearers to brave and heroic deeds, and those attracted to this vocation were drawn mostly from the *samurai* class of *ronin*, warriors who had lost their lords, by whom they were retained, and thus were deprived of their usual means of livelihood, and must drift into something.

*Koshakushi* are divided into the old and the new school, these being at variance as to method and style. Those acknowledged as skilled professionals of the old school are Kanda Hakuzan, Kanda Shori, Kinjosai Tenzan, Nishio Rinkei and Shinshinsai Toyo; and among the new school, Ito Chiyū and Hosokawa Fūkoku, both of whom are men of social position and superior education, so that they have a high standing.

Their stories are mostly accounts o wars and battles fought in the history of Japan, important among which may be mentioned "Taikoki," or the life of Taiko *sama*, Toyotomi Hideyoshi, Japan's great general. Another popular story relates the career of Iwami Jutaro, a noted warrior in the days of Hideyoshi, who avenged the death of his father and elder brother by his valor and skill in swordsmanship, and afterwards traveled throughout the country challenging expert swordsmen, and carried the record of never having suffered defeat.

Very popular among the lower classes are stories of the chivalrous deeds of men among the common people during feudal days. Of first rank are the lives of Kunisada Chuji and Banzuin Chobei. The latter was a citizen of old Yedo, and resided near the Asakusa temple in the early days of the Tokugawa Shogunate. He took up the cause of the masses and bravely championed it against the oppression of the governing classes, protecting the weak and restraining the strong, who stood in no small fear of him.

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The *rakugoka* are comic story-tellers who relate amusing incidents of every day life, portraying characters of a humorous nature, often exaggerated into caricature.

The comic story-tellers of to-day are of two schools; the *Yanagiha* and the *Sanyuha*, the most famous exponent of the former being Danshuro Yenshi, and of the latter, Sanyutei Yencho, he being acknowledged as a genius in his profession. Just why there should be two schools seems to be owing mainly to rivalry rather than to any difference in method or particular style, but there are enthusiastic followers of each, among the best of the Yanagiha being Kosan, and of the Sanyuha are Yenkio, Yen-u and Yenzo.

*Naniwabushi*, which is a form of narration accompanied by music, was, in former times regarded as a somewhat inferior order of entertainment and was patronized by the lower class only, and while it has undergone improvement it is still in disrepute among higher classes. There seems to be no special reason for this, and its having originated in the *Nembutsu* sect of Buddhists, who sang with the accompaniment of a trumpet shell, might have given it better standing. The narration is always sung to music, while any dialogue is spoken in theatrical fashion. *Naniwabushi* professionals usually select war themes. The most famous of these artists, Tochuken Kumoemon, may now be heard only at theatres, but Hayakawa Tatsuen, Isshintei Tatsuo, Abzumaya Rakuyu, and other good ones appear at *yose*.

The most popular stories among the masses are the *sewamono*, or lives of the *otokodate* (chivalrous persons of the lower class).

The *yose* where these entertainments are given are usually large enough to accommodate as many as three hundred people, the matted floor seating that many.

The proprietor, or person in charge, greets one with a hearty "come in," and upon entering checks one's clogs or shoes, and invites him to find a place for himself according to his liking. Soon, a servant, usually a maid, brings a cushion, *zabuton*, and if winter, a *hibachi*, or if summer a tobacco *bon*, for each of which one *sen* extra is charged, but these may be declined if not desired.

The platform upon which the story-teller and his musician sit is about ten feet in length by five in width, and raised some three feet above the floor. Here, there is a *hibachi* with its kettle, and close by a tea set, which is in frequent use by the speaker. In a single evening several different ones appear, the most expert entertainers usually being last on the programme, though this is not strictly adhered to, since engagements at several places may prevent his being last at each one.

There is a short intermission when the entertainment is more than half over, and cakes, fruit, tea etc. are sold through the audience; a pot of tea, with any number of tiny earthenware cups, being served for the price of two *sen*, one cent, or a superior quality for three *sen*.

The beating of a drum calls order, and the best artist of the evening, who has probably been the chief drawing card, takes his place, and at the finish of his story, the drum beating announces the close.

Players of the *samisen*, Japanese conjurers and Chinese jugglers clad in gorgeous *kimono* and *hakama*, all make their appearance at *yose*, and claim, according to their merit, their pro rata of the evening's proceeds, the division of which is made among the various performers, the best receiving the lion's share, or from fifteen to twenty per cent., and the others from two to three per cent., the balance going to the owner of the establishment.

The fee charged for entrance differs according to the standing of the place, created of course by the class of professionals who make its reputation; but the highest price

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at the best places has been only eighteen *sen*, and ordinary halls usually charge but ten *sen*, sometimes twelve or fifteen if there are extra attractions. So that an evening's entertainment, including refreshments and a charcoal fire at one's side, may be enjoyed all for the sum of twenty *sen* (ten cents).

Regular patrons of these places are called *jïoren*; generally, people living in the neighborhood. They are accorded special welcome and attention, being assigned cushions etc. for their exclusive use, and tea is served to them without the asking; they are permitted to pass out after the entertainment through a special exit, avoiding the annoyance of the pushing crowd. In return they are expected to make presents of money, say two or three *yen*, at the New Year and on the first of July. This custom is one of the surviving ones belonging to old Yedo.

As a specimen of the stories related by *rakugoka* the following is given, its title,

The Grumbling Kobei.

Kobei was a house agent, *sahainin*, and in his charge were several houses to be let. He was an old man very much given to complaining, so that he had received the the nickname of "Kobei the Grumbler, but this mattered little to him, and made no change in his daily fault-finding.

When a prospective tenant called to make inquiry about Kobei's houses, he asked such a lot of questions about the family and required such unheard of things, that he not only lost his opportunity for business, but made people very angry.

One day a tailor, looking for a house, visited Kobei, and after the host of questions had been answered seemingly to the old man's satisfaction, and an agreement was about to be closed, the tailor in referring to his son, an only child about whom he had been asked, proudly said that he was a handsome young fellow; whereupon Kobei promptly and very excitedly declined any further consideration of the agreement with the tailor, whom he ordered out peremptorily. But being somewhat obstinate, this applicant refused to be disposed of in such a way, and demanded an explanation, which the old man finally gave.

Among his tenants was a family having but one child, a daughter, of course a beautiful one; he foresaw that should the tailor's handsome son become her neighbor, they would surely fall in love, and since Japanese custom prohibited the marriage of the sole representatives of two families, a dreadful tragedy would follow, in the suicide of the desperate lovers. The old man would have no such possibilities, and the tailor struck dumb by so absurd an argument silently took his leave.

Skilfully told by an expert professional who mimics every movement and expression on both sides, this story would provoke roars of laughter and greatly delight the hearers.

At one time, a play upon words was invariably brought in at the end of such stories, but this is gradually passing out.

The humorous stories perhaps do little more than afford an evening's amusement, but the influence of *koshakushi* and *naniwabushi* upon the intellectual and moral life of the people is very pronounced. Through them, they not only gain a broad knowledge of historical characters and incidents, but they are incited to noble acts similar to those which made the heroes they so admire, and the spirit of loyalty and patriotism is strongly aroused and enlivened by the majority of the stories, which have a telling effect, and it is said that though the fearlessness with which the Japanese soldiers meet death, and their grand spirit of valor and patriotism are innate and hereditary, all are nurtured and cultivated in the *yose*, which is almost the only source through which such inspirational feeling reaches the lower and uneducated classes.

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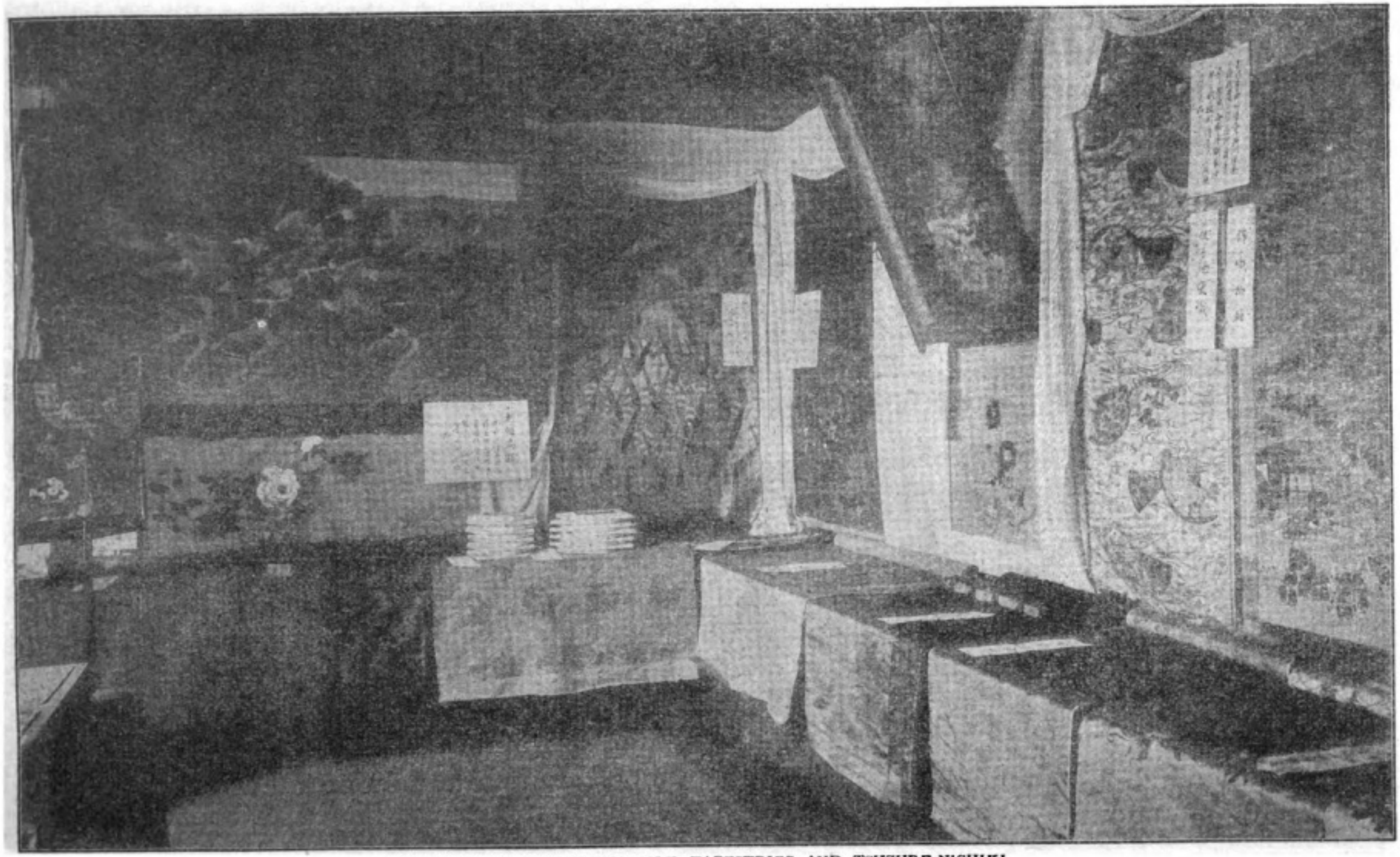

EXAMPLES OF KAWASHIMA SILK TAPESTRIES AND TSUZURE-NISHIKI

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# TAPESTRY WEAVING

ONE of the most important industries in Japan is that of weaving and the immense factories for the production of silk textiles, of all descriptions, to be exported out-number those for the exclusive manufacture of fabrics for native requirements.

The first real recognition of this branch of the industrial arts began about the year 200 A. D., or in the last year of the reign of Emperor Chuai, and when the Empress Jingo invaded the three kingdoms of Korea she forced the King of Shiragi to send a quantity of gold and silver, silk tapestries and brocades, with many other valuables, as indemnity. These silks and brocades were very beautiful and aroused interest and gave encouragement for the Japanese to attempt the same thing. Such fabrics had been hitherto unknown in Japan, consequently artisans were imported to work and teach the natives the method of weaving, and the making and setting up of the looms. From the year 313 A. D., a still further and more important incentive was felt, when a naturalized Chinese named Yudzuo, together with a large number of his followers, started weaving industries according to the Chinese methods, making very exquisite materials; so much was this work appreciated that these people were distributed all over Japan for the purpose of teaching the natives. During the reign of Emperor Yuryaku, the Empress greatly encouraged the activity, with the result that it attained remarkable development, during which period, two of China's most expert and remarkable female weavers, Kurehatori and Ayahatori, were sent for, and on their arrival were sent from place to place all through Japan to teach the art in all its variations. From this time on silk weaving became an established industry in Japan and so successful was the development of this useful and facinating occupation, that in the fourth year of Wado, in the reign of Emperor Temmei, the chief of the guild of weavers was dispatched to various parts of the country to teach the process of ornamental brocade weaving, which gave rise to a new and richer work, giving birth to what was called Kurumagata, Hishigata, Unken and Kirin brocades.

This progressed with a steady and gradual improvement until the thirteenth year of Enryaku, 794 A. D., when the Emperor Kwammu removed the capital to Kyoto, quartering the guild of weavers in the north-western part of the city, which was called Nishigori; and he gave great assistance and encouragement to this valuable guild.

Whilst brocade and figured silks were woven in all parts of the country by private ndividuals, it was only in Kyoto that they were made for trade or commercial purposes. That made in all other parts of the country was confined as tribute to the Imperial Family.

The Japanese take the greatest pride in handing down most rigidly the same art in a family from generation to generation, and the famous Nishijin weavers in Kyoto of to-day are the direct descendants of the early pioneers in weaving. When we look upon this band of clever weavers, we are looking upon the heirs to the art of those who really established the industry in 794 A. D.

The name Nishijin, signifies western camp, and owes its origin to a *daimyo* named Yomona, who made this locality his headquarters, or camping ground, during the internal struggles that occurred in about 1467. At this time there were constant brawls and frequent street riots in Kyoto, brought about by Hosokawa, an-

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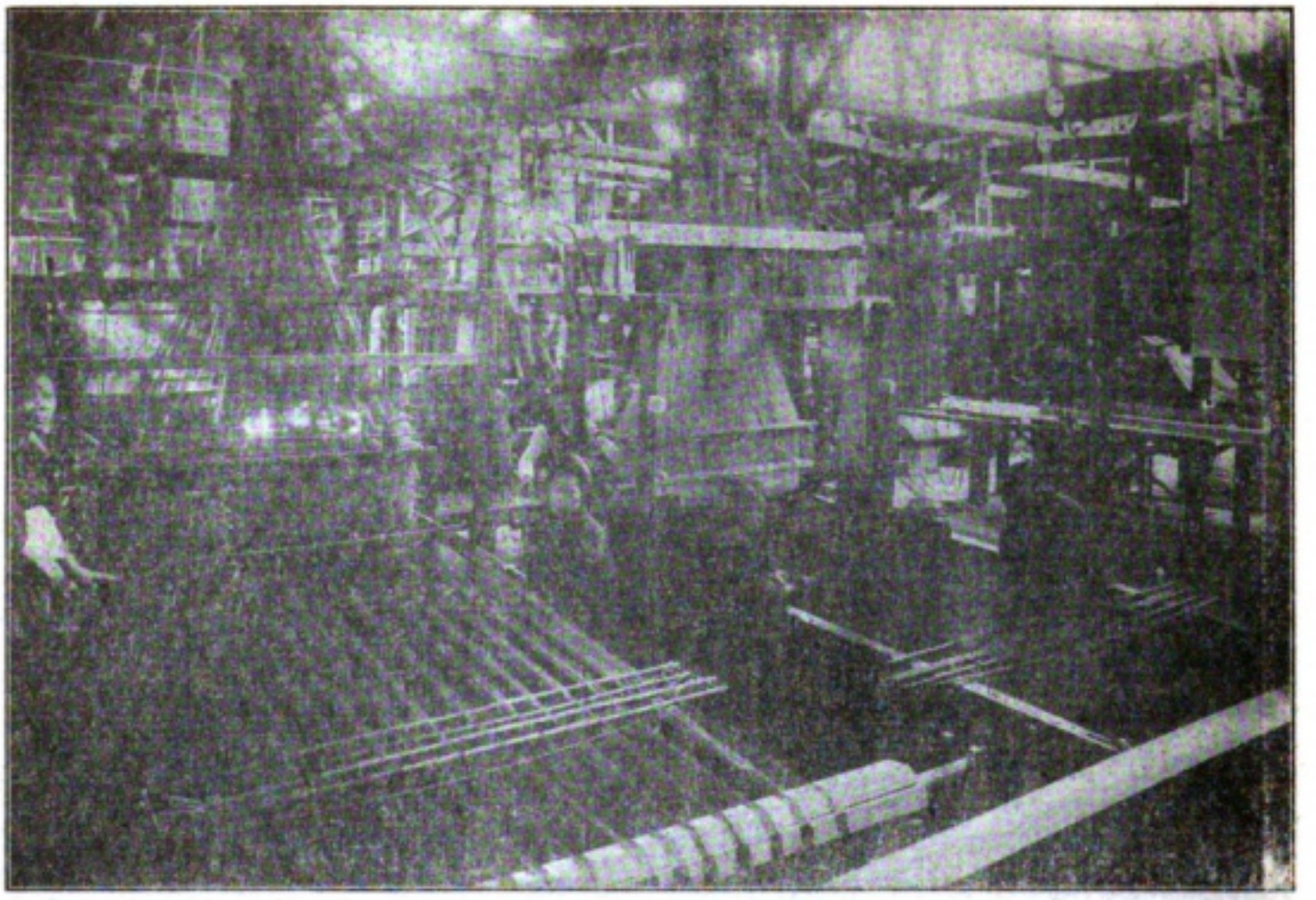

THE OLD LOOMS OF NISHIJIN

other *daimyo*, who occupied the northern part, wanting to take the lead. The Nishijin district is now better known as the Kami Kyo ward, and the weavers are called Nishijin *oriya* (Nishijin weavers), as a distinct body under special Imperial jurisdiction.

This section is now the acknowledged centre for the weaving of fine brocades; they are also woven in many other places, such as Kiriumachi and Takasakimachi in Kodzuke Provinces, but they do not compare favorably with the Nishijin products of Kyoto.

At the time of the last revolution and the Restoration, great changes in the court costumes caused the Nishijin weavers to be suddenly deprived of work and reduced to a point of want and starvation, as the demand for Yamato and Shokko brocades—those used by court ladies and the nobility for their beautiful robes for state occasions—were no longer required. The Kyoto Prefecture, realizing the seriousness of this condition, at once devised a means of raising a loan of 50,000 *yen*. With this money the most skilled weavers and artisans were sent to France (1869) to learn the French method of weaving, and to copy the French brocades, so as to be able to enter into competition with such goods. Again in 1876, others went over for further study and research, the Government taking an active interest in the movement, supplying funds for the purchase of the most modern machinery and accessories, which were brought over, and a model establishment opened to specially instruct and point out to the native weavers the differences, that they might thoroughly learn the method of producing French brocades of all descriptions, those used for dress goods, for upholstery and for drapery.

The modern development of this has reached enormous proportions, and the low scale of wages paid enables the Japanese to place their products in the foreign field at a good profit. The current rate of wage for the silk weaver is from twenty *sen*, or ten cents gold, to fifty *sen*, or twenty-five cents gold, for fourteen hours work per day, the higher price being given to the

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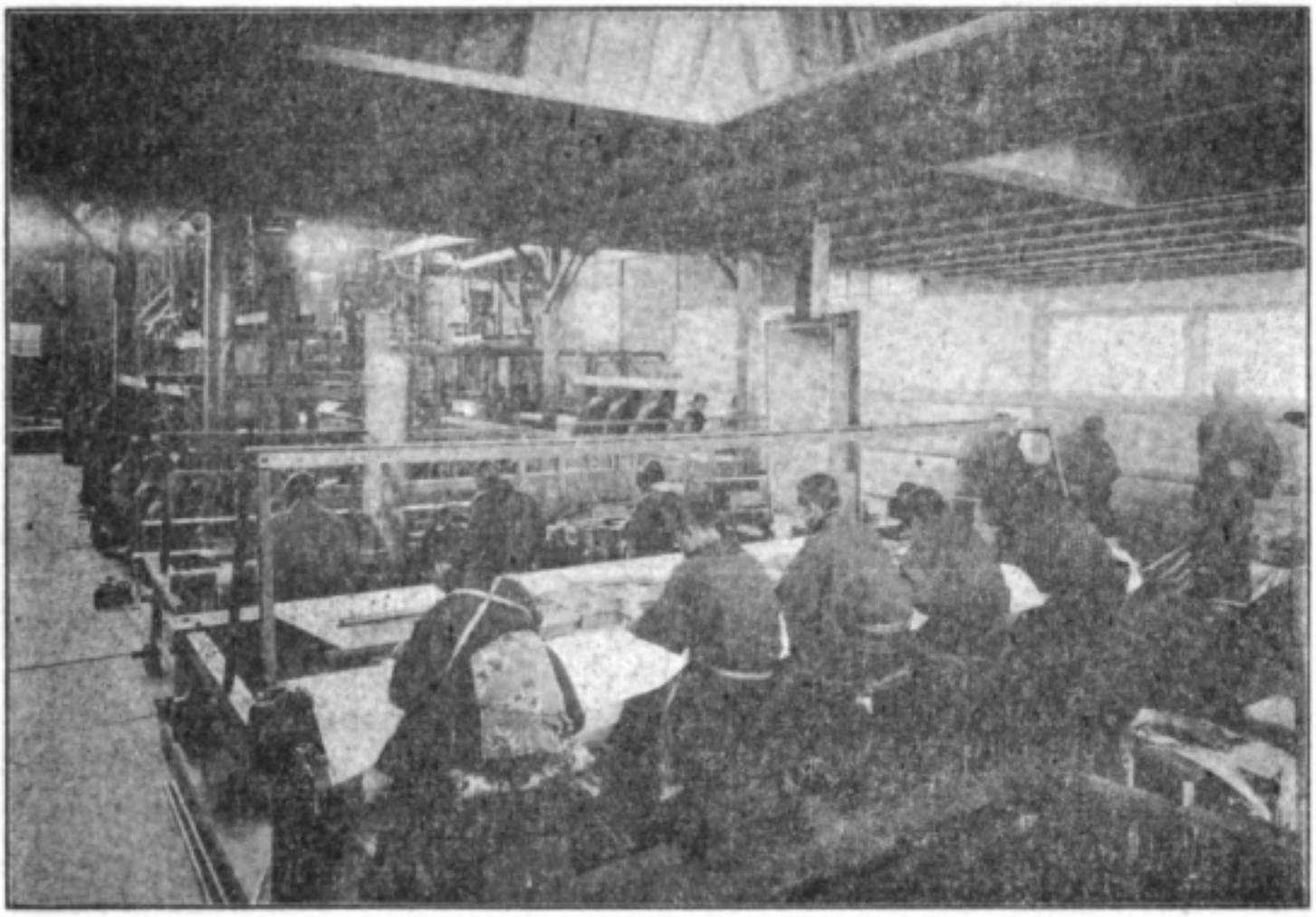

WEAVERS IN THE KAWASHIMA FACTORY

most artistic and skilled workers. It is considered that the labor constitutes sixty or seventy per cent. of the cost in manufacture, but Japanese are slower workers than those of any other nation, because perhaps more painstaking in minute detail, which necessarily takes up much more time. For instance in the weaving of a single *obi*, which is thirteen inches wide and nine and a half yards long, it is calculated that it will take eight men from four to five months to weave the piece, working twelve hours per day Sundays included, with only the Japanese rest days, the first and fifteenth of the month. These pieces are produced upon the old fashioned hand looms, and one of the primitive and peculiar methods with these weavers is the use of their finger nails in place of the comb, for bringing the weft down close on the warp. They take the greatest care of their nails, which are filed like saw teeth, never allowing their hands to be exposed to a fire even in the depth of the winter, for fear of injuring the nail and making the skin of the hand rough, always using warm water to keep their hands and nails in good condition. To see these primitive looms (Takabata), and boys perched up high above them drawing the alternating threads at the direction of the weaver who works the shuttle, one must pay a visit to the Nishijin factories, where are also hundreds of pieces of beautiful brocades that have been handed down from generation to generation.

The artists, who make the designs, have some supervision over the weavers and those who dye the silk. For these productions in the old fashioned way, one can still find the dyer dipping his skein silks in small pots of dye, deliberating with care for a special tone of color with old dyes, in the same manner in which his forefathers did before him, for how the Japanese love to linger in the footsteps of their revered ancestors!

For the manufacture of all kinds of brocade, figured crepe, figured satin and haburtae, the same loom and method were used, and still are for the Ukiori, Tsuzure

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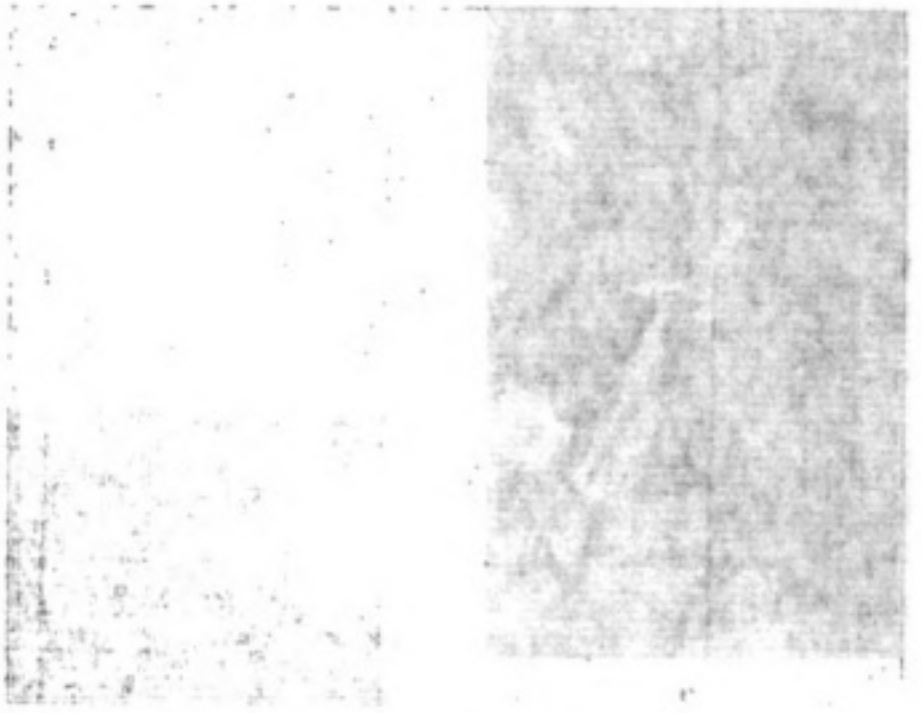

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A SASHI-TSUZURE PIECE

and Nishiki brocades worn by the Japanese of the upper class.

The greatest development in silk weaving, distinctively Japanese, has been tapestry, which attained a significant growth and place after the Japanese workers acquired a knowledge of French weaving, and made a close study of the Gobelin and Beauvais tapestries, adopting the same looms and methods, but using silk instead of wool, as in the French work. It has often been asked why the Japanese do not work in wools, and the answer is, first they have no sheep; and second, for some supposed climatic influence, wool has never been dyed in Japan with any amount of success. Therefore it is necessary to purchase all wool goods and yarns from foreign countries, England furnishing the bulk. Consequently, forced to work in silk it has been wonderfully developed.

Though a great decline in the demand for heavy brocades and silk tapestries occurred in 1868, when the feudal system was abolished and the *shogun* and *daimyo* no more existed with their elegant robes of that material, it caused the weaver to seek another outlet for his artistic abilities and there has been quite a revival of appreciation for these beautiful fabrics, among the wealthy Japanese, and much pride is taken in fine old pieces that have been handed down for generations.

The silk threads being much finer than wool, allows the operator to use his finger nails to bring down his work, instead of a comb. Those familiar with the Gobelin workers will readily recognize the similarity of methods with the Nishijin workers; and a most interesting sight it is to see the weaver with hundreds of small shuttles lying on his work and so deftly picked up and manipulated between the warps as the picture or design dictates. This kind of weaving depends entirely upon the artistic talent of the weaver, who must have a fine quick eye for color.

Some of the best Nishijin figured fabrics are known as "Nishiki," "Kinran," "Shuchin," "Donsu," "Kara-Nishiki," "Yamato-Ori," "Chiyo-Nishiki," "Yezo-Nishiki," and in these the old Japanese and Chinese classic designs are adhered to, with gold threads profusely interwoven, the very finest of which, is the Russian gold-wire, but which is rarely used owing to its great expense. The gold threads mostly used are of several kinds, usually paper wound with gold foil of various grades, the cheapest being merely a paper thread coated with a gold bronze. These threads enter into almost every kind of woven fabric, either for the dress, or house furnishing and decorating. They are essentially a Japanese production, the secret of which is in the gold lacquer used for the filaments; they are made and twisted by the peasantry in about thirty foot lengths.

They help to enrich temple hangings, the costumes of nobles, priests, actors and *geisha*; also *fukusa*, the once indispensible cloths that Japanese etiquette required to envelope letter or gift boxes, or articles of minor size being sent to a friend. These

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were made to suit every possible occasion and wish, time of the year etc., each particular gift requiring an appropriate *fukusa* according to the sentiment and desire of the giver. These were designed in every conceivable style, and by many noted artists, Hokusai being one whose designs are much prized. Representations of all the gods, symbols of good luck and long life of every description were the most favored.

A TSUZURE NISHIKI

The modern brocade and tapestry weaver is equipped with the very latest models of machinery from France; one factory in Kyoto, Kawashima, having a steel loom capable of weaving a piece fifty feet wide. But the great expense in producing any one design, comes chiefly from the enormous outlay in preparing the necessary cards, from the design, so that the machine works automatically, or without human direction, for the production of an intricate and rich pattern, necessitating the use of perhaps several thousand tones of color in the independent threads forming the design. Some of these guiding cards cost a small fortune, and it will not pay the manufacturer unless he has a handsome order for that particular design, or is assured of its sale being continued for a long time.

But the very finest work is still done on the hand looms, and in exactly the same way as the Gobelins are produced. That is, on a horizontal frame, with the original full sized design, or picture, fastened under the warp to the same roller to which the finished work is attached, both being rolled up together by the weaver, as he progresses with the work.

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# MUSICAL INSECTS

A unique expression of the love of nature everywhere to be observed among the Japanese, is the keeping of so-called musical insects, in whose song (or rather performance, as it is not a vocal rendering), they take the same pleasure as in that of birds, and accord the tender creatures in their tiny cages the greatest care in order to prolong their lives, which at best last but a few weeks.

Her Imperial Majesty, the Empress, is said to be a great lover of the notes of the *kantan*, and His Highness, Prince Fushimi's favorites are the *susumushi* and *matsumushi*, of which he keeps quite a collection.

In the city of Tokyo there are two wholesale dealers in the various popular insects, and during the summer and early autumn, as many as sixty street vendors, who at other times devote their energies to selling young plants such as morning glories, conduct a profitable business by peddling musical insects, the prices of which range from five to fifteen *sen*, and also the cages in which the insects are confined, very small affairs usually of bamboo, but sometimes much more elegant.

These men often clear as much as one *yen* eighty *sen* per day, when business is brisk, but on the other hand they often lose much of their profit by the death of their delicate prisoners.

There are several kinds of insects offered for sale, among which are the *calytotryphus marmoratus*, *homoeogryllus Japonicus*, grasshopper, noisy cricket, common cricket and *kusa hibari*, the last named and the grasshopper being the highest priced when healthy and first class singers.

Only a very few of the insects are caught in the fields and brought in to be sold on the streets; they are reared in much the same fashion as silk worms and require all the attention that they do, and in which the Japanese are thoroughly successful. In the case of grasshoppers, the females are taken from the fields during the latter part of September, which is just before the season for the eggs, and placed in glass receptacles in which a portion of red earth has been placed, and upon which the eggs are deposited, after which the females die. The eggs must be kept at a temperature not below eighty degrees until the time for hatching, which is at the end of March. Each female produces about a hundred eggs, of which half are females, about ten percent die, and the rest are males. In case of unfavorable conditions, sometimes as many as half of the eggs fail to hatch, so that the above estimate is the best that may be expected.

The young insects are fed on food similar to that given young birds, composed of vegetables, wheat and a small quantity of river fish well mixed together and finely ground, of which they partake assembled together while very young, but later on they must be separated as they are rather selfish, and fight over their food, necessitating individual care and cages.

The cricket and *kutsuwamushi* are similarly treated, but the *homoeogryllus Japonicus* requires somewhat different arrangements. Both males and females are captured and confined in pairs in bottles, in which a little crude sugar is placed. The insects die after the eggs are laid, and these must be kept in a warm place until springtime; when the season of blossoms arrives, they hatch and the sugar in the bottle affords a substitute for the honey the young insects would obtain for food, until about the end of May or first of June,

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when they are removed, and males and females separated, and the same food used for crickets and grasshoppers answers here; sometimes cucumbers, melons and egg-plants are used.

They are closely observed as to their health and the quality of their singing, and the price upon each set accordingly.

The life of insects reared in this manner is naturally shorter than that of those not in captivity, but lasts at least four or five weeks. They are best kept in dark places during the day, and for this reason the vendors are mostly seen on the streets at night.

The peculiar notes made by these different insects are difficult to describe, some quite impossible, but those of the *matsumushi* are expressed in Japanese as "*rin, rin,*" and of the *suzumushi*, "*chirorin, chirorin;*" the grasshopper is said to cry "*gichon,*" and the noisy cricket "*gacha gacha.*" The latter's Japanese name, *kutsuwa mushi,* was derived from its noise being like that made by the bridle bit, *kutsuwa*, striking against the bridle.

MUSICAL INSECT VENDOR

Another musical insect not in the market (because they exist everywhere by the thousands, city and country alike), is the *semi,* or cicada, also called locust; and children capture them by means of a bamboo pole on the end of which birdlime has been smeared, and often cage them, though their singing may be heard all day, and somtimes long after sunset, from every bush and tree.

It is the male insect which produces the peculiar noise sometimes approaching musical sounds, by means of organs situated on the under side of the body, consisting of stretched membranes acted upon by powerful muscles.

The custom of keeping insects for their music appears to have come down from very ancient times, and old stories and poems about court nobles refer to their visiting the country districts especially to listen to musical insects. Contests called *nakiawase*, in which two prize singers were placed side by side to compete for supremacy, judges being specially appointed for the occasion, are recorded as having taken place since the earliest periods in Japanese history.

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The Japan Magazine Co. regrets to announce that the destruction by fire of its editorial and circulation offices resulted in a loss of manuscript and mailing lists, which will delay the publication of the January issue and make it impossible to forward the present and coming issues promptly, or until addresses can be duplicated. Subscribers are requested to kindly supply same at their earliest opportunity.

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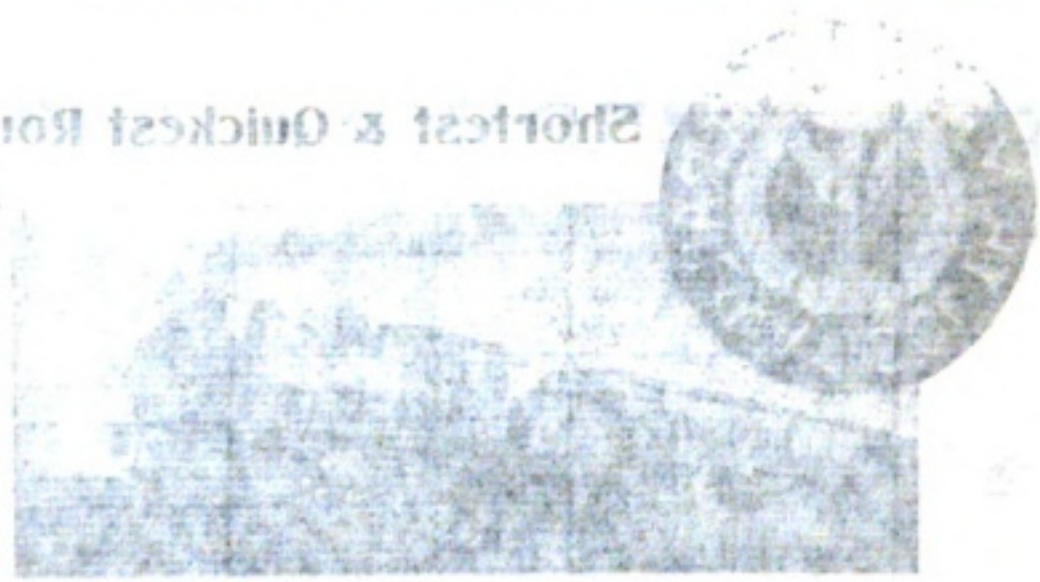

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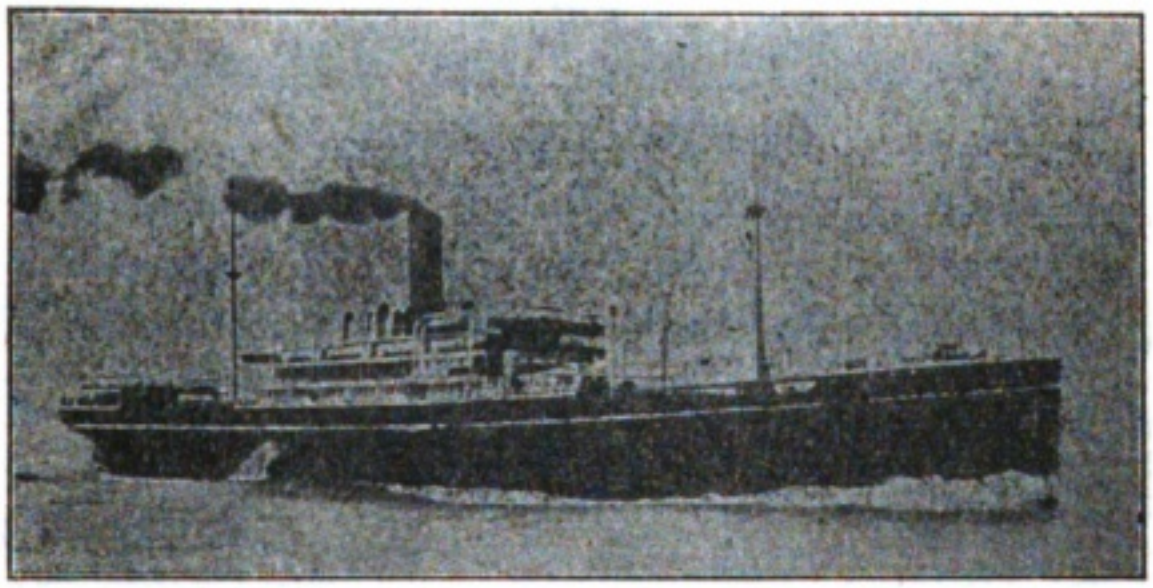

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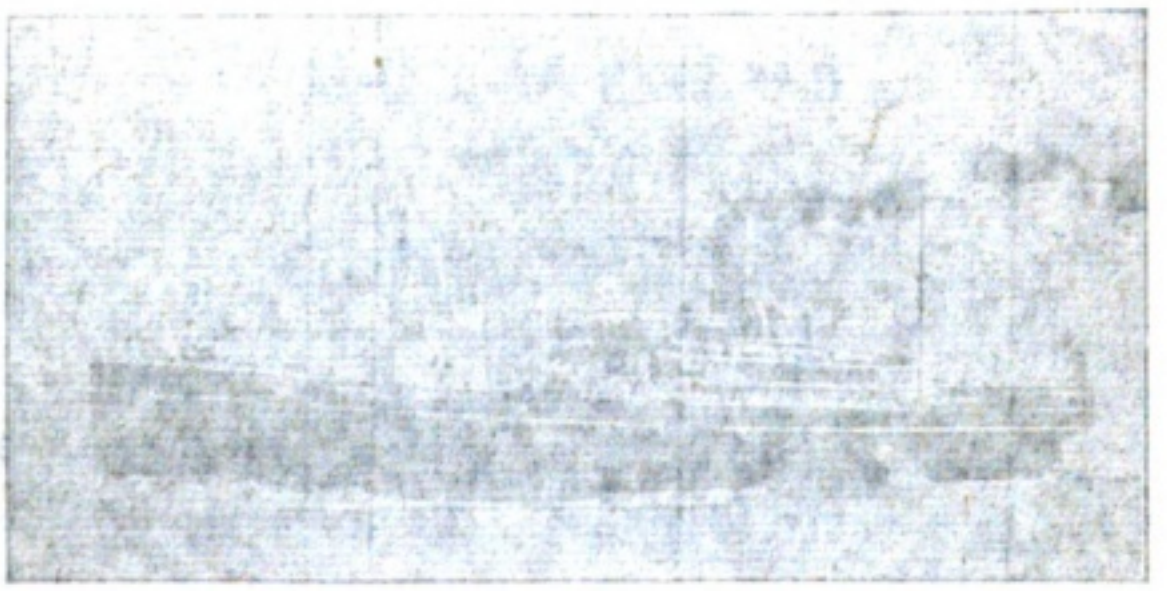

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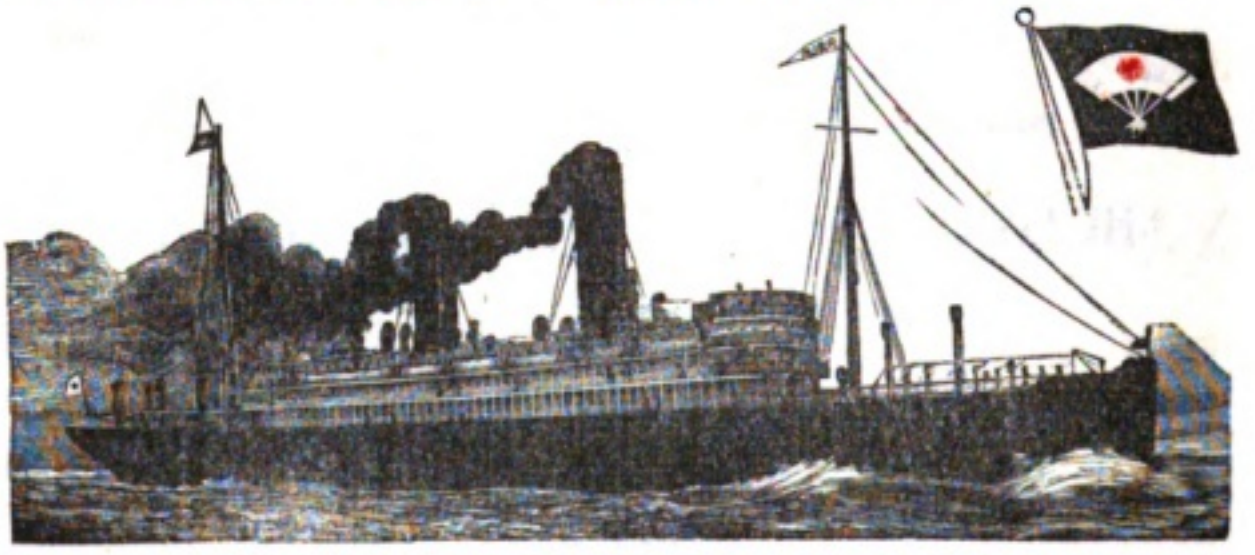

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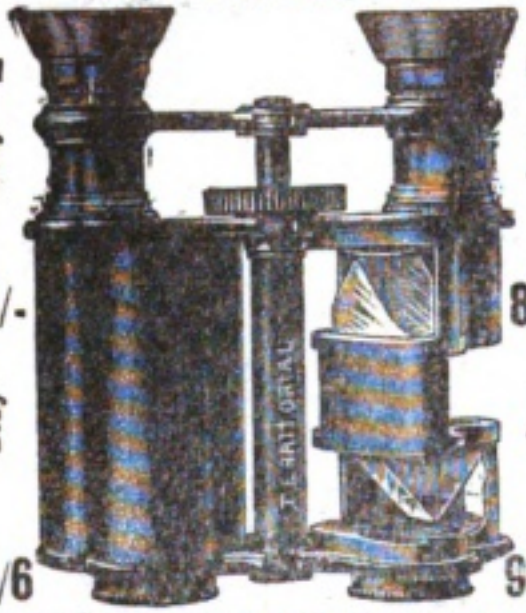


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の載「スタンダードタイプ」に比し多數なるが故に工場に於ける製作命令通知費用の高價なること（此金額は一見甚だ小額なるが如しと雖實地に就て觀察するに決して然かく尠少なるものにあらざるが故に茲に記入することゝなせり。）

一、木型を新調すること。

一、材料試驗を新に要するものあること。

一、「スタンダードタイプ」製作用機械にては製作し難き點あるを以て更に「スペシャルマシン」製作用機械を新調し新に基礎工事を起して之れを設置し然る後始めて製作に從事せざるべからざること。

一、工場の一部門内に存在する分業法によりて製作し能はざるが故に作業組織なるを免れざること。

一、職工が「スペシャルマシン」製作に就ては不熟練なるに依り工費の增加多大なること。

一、製作日數「スタンダードタイプ」に比し增加すること。

一、「スペシャルマシン」試驗用機械器具の設備を新に要すること。

一、試驗執行に當り主腦技術家の臨檢を要するものあるべきこと。

以上各項は其主要なる相違點と見るべきものにして此等費目は悉く一基の「スペシャルマシン」製作の爲めに要するを以て時としては「スタンダードタイプ」と同一容量のものにて數倍の高價を見ることなしとせざるなり。

日本に於ては電氣機械は非常に六ヶ敷理論的公式によりて製作せられ之れが使用も非常に危險なるかの如く取扱はれつゝあれ共米國に於ける狀況は電信電話、電燈、電車の公衆用電氣機械類の使用年々增加すると共に他にありては日常の諸機械器具漸次電氣應用のものと變化し製造會社は盛に家庭用電氣器具の製作に多忙を極めつゝあり其他各般の工場用動力が悉く電氣によりて運轉せられ紡績、製紙、化學等の諸工場の使用する電動機の數枚擧に暇あらざるなり之れ等は皆悉く「スタンダードタイプ」に依りて製作せられざるものなく從て非常に安價に供給をなしつゝあり以て如何に電氣機械の使用なるものが其專門技術家の手より放れて一般世の通俗的器具と進化し電氣機械製作業が益々其範圍を擴大して極りなきの進境に入りつゝあるかを察するに足るべし。



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業に適合する機數多の考案と長日月の經驗とによりて設計せられたる「スペシャアルマシン」を使用し何れの工場何れの部門と雖其作業に適合する專門的特殊の機械を使用せざるものなし、故に之れ等製作用機械器具は一臺幾千弗を値せしものも決して珍しとなさず然りと雖も晝夜間斷なく使用するを以て製品一箇に對する割合は實に非常に少額にして其職工の工賃の如きも日本の幾十倍の勞銀を支拂へ共製品に對する率は極めて安價なるを得るは實に「スタンダードタイプ」の最特長とする所なり之れを以て各電氣機械製作工場に於ては苟も商品として廣く市場に販賣せんとするものは悉く皆「スタンダードタイプ」の組織の下に製作せられざるものなし。

交流電機の周波度數の如きも米國は二十五「サイクル」及六十「サイクル」の二種を以て「スタンダードサイクル」となし之れ以外は「スペシャアルサイクル」に屬するを以て其價格「スタンダードサイクル」と同日に論ずべからず。

由來日本の電氣事業を見るに一方に二十五「サイクル」を使用すれば一方に六十「サイクル」又は五十「サイクル」を使用し或は百二十五「サイクル」四十「サイクル」等隨時隨意の設計をなし時としては世界中に求め難き機械を設置したりなど吹聽して得意なる技術家をも見ることなしとせず富の高き米國に於てすら「スタンダードタイプ」以外には餘儀なき場合の外決して注文を發せざるに日本の電氣事業界に「スペシャアルマシン」の數割合に多きは決して賞讃すべき事にあらず今「スペシャアルオーター」が「スタンダードタイプ」に比し高價なる要點を擧ぐれば次の如し。

一、設計を新にするを以て設計係技師並に各種顧問技師の費せし時間に對する給料を計上すべき事。
一、製圖作製に要する費用。
一、製圖並に設計書類を一個人の爲めに保存せざるべからざる事。
一、特種製作物に對する書類は必ず主腦技術家の檢閲を經ざるべからざるが故に一時間幾十弗と稱する高價なる給料を殊更に計上するの要ある事。
一、特種製作物は之が製作に要する工場の各部門に發行する通知書



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て損害賠償の起訴を爲すべきは當然の理なり。此場合に於て一々會社が其損害賠償を爲し又は法廷に其金額或は賠償の成立如何を爭ふに到りては其煩實に堪へ得べき事にあらず之を以て米國に於ては之等の「アクシデント」に對する特殊の機關を設け工場に於ては危險なる機械器具の設備は云ふも更なり總て「アクシデント」の發生を見んと豫期するものは悉く此「アクシデント」保險會社に保險を付せり。

日本に於ても工場に於て負傷したる職工が其工場主に損害賠償を求むるは屢々耳にする所にして其都度幾多の面倒を見つゝあるが如し斯の如きは工業の發達を妨害すること大なるを以て宜しく米國の情況に習ひ一は以て職工從事員の安寧を保護し一は以て工場主自衞の方法となすは策の得たるものたるを疑はざるなり殊に茲に云ふべきは日本に於ける交通機關に對する「アクシデント」保險なり日本の如き危險多き鐵道の運轉をなすものに就ては其乘客は「アクシデント」保險に加入し萬一の場合に備ふるを得べく鐵道以外の交通機關も亦此保險に加入すべき性質のもの多かるべく又鑛山事業の如きは最此保險の恩惠に浴すべきものたるや言を俟たざるなり。

## 機械製作と「スタンダードタイプ」

機械製作工業の幼稚なる時代にありては需用者の要求に從ひて各種各樣の製作を營め其漸次機械業の發達するに伴ひ單に注文を待つて受動的に製作するに止らず各製作工場は各自制定したる一定の型と大さに從ひて製作し廣く一般世間の商品として賣捌をなすこと恰も日本の足袋屋が「何文」と稱する「スタンダードタイプ」により顧客の注文如何に關せず盛に製作をなすに異なる所なし。

之を以て「スタンダードタイプ」によりて製作せらるゝ製品は最も熟練なる職工を最も發達せる分業によりて勞働せしめ最迅速に最安價に最精巧なる製品を作成して一般商業市場に提供することを得るものなり。而して其製作に要する機械器具は悉く各分



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勢を以て「ホーズ」に突進するの仕掛なり。

一、普通消火器。

上述の消火車の水槽のみを棚の上に備付けあるものにして一室に數箇所配置せらる。

一、飲料水鐵管の先端に「ホーズ」を連結せるもの。

工場内の飲料水は或る壓力を有せしめあるを以て此鐵管の先端に數百尺の「ホーズ」を連結し適當の位置に設備し其場所には標識として赤色電球に點燈せられあり。

一、大形「バケット」に清水を湛へたるもの。

之れは壁又は柱に取付けられ毎日室内掃除夫は其の水量を點檢して規定の通り充滿せしむ。

以上の各種を悉く併用し變災に對して容易に消火し得ることゝなせり又數階を有せる高き建物に於ては各室の戸扉は自働的に密閉する裝置を爲し他室に於て發生したる火煙が他の階段に進入せざる構造となし火災非常の際に職工の逃路として室内階段の他に室外の數箇所に非常用鐵製階段を架設せらる火災發生の位置並に警報は汽笛を以てし其位置は汽笛の暗號によりて分明なることに制定せらる。

火災に就ては以上の設備を施し災害の豫防と消火のにして一室に數箇所配置せらる。

を出來得る限り完全にし以て工場と其保險上の安全策を計られあるなり。

「アクシデント」に對する保險　工場内には四通八達縱横に鐵道を架設し幾多の「トラベリングクレイン」は梁間に使用せられ階上階下の交通運搬に向ては通常階段「エレベーター」等を設置せらる若し一歩を誤れば忽ち鐵軌の下に倒れ一條の鐵綱切斷せられむか幾十の生命一瞬に消へむ此激烈なる動作をなしつゝある工場に於て其設備せられたる諸機械器具が悉く充分の保安裝置をなし其老朽なるものに對しては完全なる修理を施しあるものなりせば之等を使用したる職工は假令過失にあらざる負傷又は一命を捨つるものありとするも其家族は唯不運と諦むべしと雖若し工場の設備又は修理の不完全によりて之等の損傷を受けたる場合に於ては其家族は會社に向



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火災保險との關係　工場の建築物は悉く火災保險會社に保險を付し以て萬一の變災に備へ工場内に設置せられたる機械器具は總て火災保險會社の規定する法規に從ひて設備を施さる米國の電氣機械製造會社は發明品を新製し又は從來のものに改良を施し之れを市場に販賣せんとするに當りては必ず先づ米國火災保險會社の組合に諮詢し其承認を得たる後製作に從事す若し然らずして米國火災保險組合の認許せざる品を製作して之を販賣せんとするも其機械器具を設置したる家屋は直に保險を取消さるゝが故に之を使用するものなきに至る。

工場の火災に對する保安裝置　米國の如く少なくとも五階六階甚しきに至りては六七十階と稱する家屋にありては工場火炎に對する人命は實に非常に危險なるものにして殊に纖弱なる婦女子が之等工場の上層に勞働しあるに至りては其危險は蓋し想像の外なりと云はざるべからず之れを以て當工場に於ては火災豫防に就て各方面に注意を拂ひ工場設備の諸機械は火災保險組合の法規通りとなし日常使用する危險物例へば揮發性輕油、機械油の如きものに對しては特別裝置の倉庫に貯藏し其出入は嚴重なる監督の下に取締をなせり。

次に火災發生後に對する裝置は次の如し

一、消火用水壓鐵管。

壓力高き水壓鐵管の先端に消火栓を裝置し此消火栓は可熔解性金屬によりて鐵管内の水壓を支持するが故に火災に際し或る熱度に達すれば可熔解性金屬熔解し壓力高き水を四方に飛散せしむるものなり此消火栓は約二間の間隔を有して縱横に布設せらるゝなり。

一、消火車。

一室に必ず一臺を裝置せらる其構造は車上に一個の水槽を備へ水槽の先端には開閉用「バルブ」を通じて「ズック」製「ホーズ」連續せられ今水槽の水を使用せんとする時は此開閉用「バルブ」を開けば槽内の水は或る化學的作用により非常なる



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工場の位置と職工　工場の位置は前述せるが如く米國に於て最も繁盛なる鐵工業地なるを以て歐洲より渡米する職工は米國東海岸に上陸するや悉く直に「ピッツバーク」市に來り其職を求むるを以て之等職工の集散地と稱せられつゝあるなり。從ひて比較的低廉なる賃金を以て良好なる職工を吸收するの特點を有せり而して之等移民を收容せる工場に於て喧嘩爭論其他の醜態を演することなきは實に工場の規律が嚴格なるに依ると雖他に又宗教の力によること少しとせず。「ペンシルヴァニア」州は米國の他州に比し宗教的制裁の嚴格なる土地にして一週一度の日曜日の如き靜かに家庭に團欒の樂を盡し敎會に牧師の敎訓を聽くを以て習慣となし酒舖の如き日曜は營業を停止し若し酒類の販賣を日曜になしたるものあれば州の法律によりて處分せらるゝ事となれり其如何に宗教的制裁の嚴なるかは之れを以ても推察せらるべく無敎育なる幾十萬の職工によりて設立せらるゝ「ピッツバーグ」市并に其周圍の安寧秩序は唯一の宗教の力に依りて保安せられつゝあるなり日本工業地の職工に比較せば其差實に些少にあらざるを覺ゆるなり。

## 工業と保險并に救濟

職工と保險并に救濟　職工は單に勞銀のみによりて一家を支持し別に不動產等を有せず殊に金力萬能の米國なるが故に勞銀の幾分を貯蓄し有事の際に供へんとなしつゝあり且つ職工が其身體を大切に攝養することは日本の職工勞働者の想像も及ばざる所にして寒暑、飮食、空氣の流通、勞働の過激、睡眠不足、其他萬般の衞生的方面に注意すること頗る細密なり而して彼等は皆生命保險に加入し負傷、病氣等より起る缺勤に對しての生活費は工場に組織する救濟組合に加入を命ぜられ一週間以上負傷又は病氣にて缺勤したる場合は其組合より規定の金額を支給し以て生活の安全を保護し治療に對しては救濟組合の醫局に於て之をなすことゝなれり。



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め其製品を工業各般に應用する點に於て其工場の位置は經營の上に及ぼす影響頗る大なり。殊に今日の電氣機械製作は其原料の精選如何によりて其製品の良否をトする迄に發達し各製作工場は其原料を製作する會社と特別契約を結び協力研究に成りたる諸原料を適所に使用し以て良好なる電氣製品を得る事に勉めつゝあるなり而して絶緣用樹脂、鑛油、布類、精鋼窯業、製品、鐵材等は製作の主要部として必ず特別研究をなさゞるべからず近來變壓器の能率の如きは單に原料の良否のみに比例するかの觀あり三四年前に於て製作したるものと同一型の變壓器は其設計に變化なく唯「シートアイオン」を精選したるのみによりて「アイオレロス」を從前の六割迄に減少したるが如きは最顯著なる事實たり。日本に於ける電氣機械製作者も既に原料製作者と協力して特別研究をなしつゝあるべしと雖猶一層其範圍を擴大し諸種の日本固有の原料を應用して特殊の日本式電氣機械器具を製作するに至らば從來の原料輸入額を減少し斯業の發達に貢する所大なるものあるべし。

工場の位置と交通　當工場は米國第一の交通機關と稱せらるゝ「ペンシルヴアニア」鐵道の幹線に沿ひて設立せられ工場の內部は縱橫無數に貨物運搬用軌道を布設せられあり而して貨物專用機關車と貨車とは自己所有のものを使用し晝夜貨車の出入繼るが如く製品の重量大なるものに對しては悉く貨車の上に於て荷作をなし以て輸送上の便益を大ならしめつゝあり貨車容量の如きも一車三十噸以上のものを使用しつゝあるが故に逐次益々增大する發電機、變壓器の容量をして自由に積載し得るの便利を有せり日本の工場が貨物運搬用軌道を有せず又鐵道院の貨車が一車七噸以上の積載をなし能はざるものと比すべきにあらざるなり又「ペンシルヴアニア」鐵道は工場に通勤するもの、爲めに特に割引乘車券を發行し乘車時刻の如きも工場に出勤退出の時刻と適應せしめつゝあるが如き日本の工場と比較し其利便非常に大なり。



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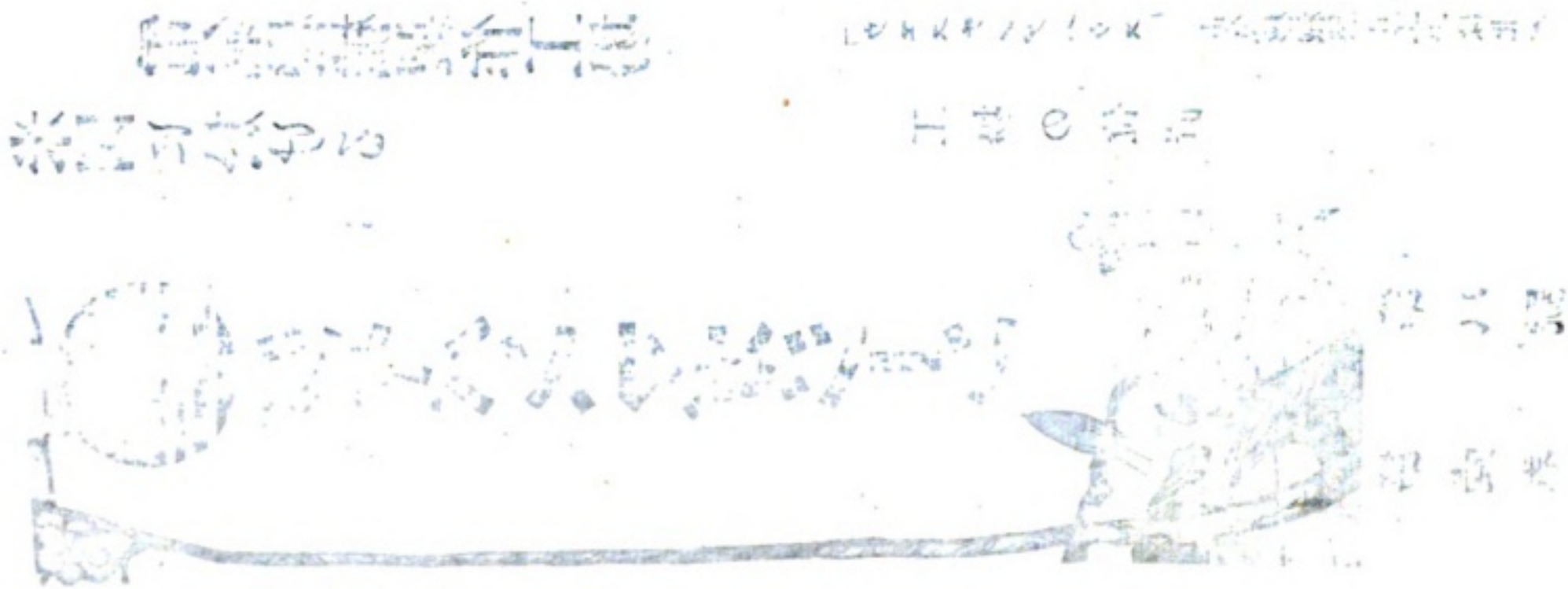

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ジヤパン、マガジーン
第壹卷
第八號

# 米國に於ける電氣機械製作工場

練習工場

## 工場の位置

「ウエスチングハウス」電氣機械製造會社は西暦一九〇七年に於ける米國經濟界の亂調によりて一時會社精算人に委托せられたれども其後經濟狀態の平常に復歸するに從ひ會社も亦漸次活氣を帶び今日に於ては非常なる勢力を以て機械製作に勉めつゝあるなり。

「ウエスチングハウス」電氣機械製作工場は北米合衆國「ペンシルヴアニア」州「ピッツバーグ」市に本社を有し工場は其市を東に距る十二哩「モノンガヘラ」河の支流に沿へる「イーストピッツバーグ」町に設立せらる。

工場の位置と原料　抑も工業は其種類の何たるを問はず單獨に經營せられ得べきものにあらずと雖、就中電氣機械製作の如きは最他の工業と關連するの性質を帶ぶること甚しく其製作用原料を各方面に求



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# 未だ購讀せざる人に

本誌の目的とする所は日本百般の事物を遺憾なく世界に紹介せんとするに在り。然かも日本の事情に就いて何等知るなき外國人に了解せしめんと企畫せるものなれば事實は最平易に研究は最正確なり。蓋し日本人と雖本誌掲載の事實に就いて多くの知識を有せざる事は明瞭なりとす。本邦人亦必讀す可き雜誌たる事言を俟たざる也切に未だ購讀せざる各位へ本誌を薦む。

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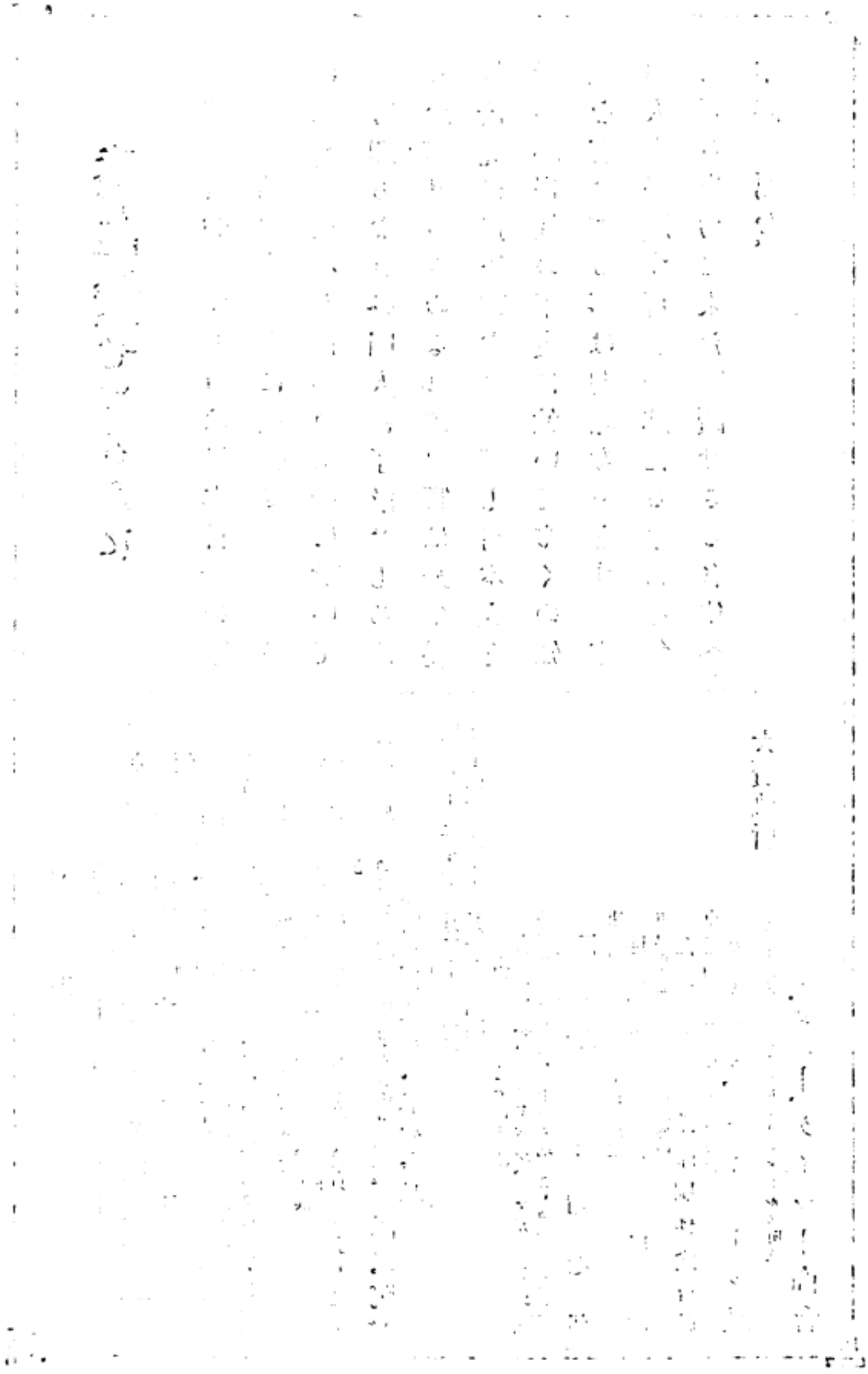

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機械製作と「スタンダードタイプ」

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# THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANES

JANUARY
1911

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# THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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PROPRIETOR Seishin Hirayama | MANAGER Y. Bryan Yamashita | EDITOR Kathryn Rucker

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DANCING GIRL AND GATE-WAY DECORATION, NEW YEAR

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# THE JAPAN MAGAZINE

VOLUME ONE JANUARY 1911 NUMBER NINE

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# NEW YEAR IMPERIAL POEMS

## WINTRY MOON SHINING UPON THE PLUM BLOSSOMS*

BY HIS MAJESTY, THE EMPEROR

Teru tsuki no
Hikari wa imada
Samukeredo
Haru ni kawaranu
Ume-ga-ka zo suru.

Cold moon and bright,
Your wintry light
Shines now upon the plum,
But its perfume,
Shed forth so soon,
Is like the spring-time come.

BY HER MAJESTY, THE EMPRESS

Mikaki moru
Hito ozo omou
Kaze sayuru
Shimo-yo-no-tsuki ni
Ume-no-hana mite.

Plum blossoms sweet
My vision greet,
A wintry moonlight fête;
But thoughts revert
To men alert
Guarding the Palace Gate.

BY HIS HIGHNESS, THE CROWN PRINCE

Kage sayuru
Tsuki ni kioite
Saku ume no
Hana-no-kokoro zo
Ooshi karikeru.

Right brave are you
With spirit true,
Plum blossoms sweet and white,
To bloom just now
And show us how
You rival the full moon bright.

BY HER HIGHNESS, THE CROWN PRINCESS

Ka wo tomete
Tou hito mo naki
Ume-zono wo
Yogoto ni terasu
Tsuki-no-kage kana

The moon doth shine
Each night so fine
On the plum trees now in bloom
But none is there
In the garden fair,
Filled only with sweet perfume.

*TRANSLATIONS BY* KATHRYN RUCKER

*During the first week of January each year, an *Uta*, or Poem Party is held at the Imperial Court, and members of the Imperial Family and guests compose verses on the subject chosen by His Majesty The Emperor, the above being this year's theme.



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NEW YEAR MINSTRELS PLAYING AT A GATE-WAY

# NEW YEAR CELEBRATIONS

THERE is no occasion in the twelve months which is so looked forward to, and celebrated with such éclat in Japan, as is the New Year, and the first half of January is so filled with festivities, days of special meaning, and various observances of old customs for bringing good fortune during the coming year, that little else is attended to or even thought of. While the general usages at this time, such as the bamboo and pine decoration, the making and eating of *mochi* and other special foods, the visiting and exchange of greetings, the games for children, and the ringing of the temple bells one hundred and eight times at the midnight hour, are similar throughout the islands, there are certain practises and rites in different provinces and places peculiar to them alone, and of engrossing interest.

Foremost among them is the ceremony of sacred fire performed at Gion shrine, Kyoto. The Japanese name, *Kedsurikake no shinji*, may be literally translated as 'Divine service of half pared wood,' and is regarded as efficacious in averting evils and calamities such as the populace stand in dread of.

About midnight the priest who is to perform the ceremony is carried to the shrine on a palanquin, torch bearers going ahead of him, all proceeding through the *torii* facing the south to the hall of worship, where the priest enters and seats himself before the shrine, passing some time in meditation and prayer.



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In the corridors at either side of the hall, are twelve (representing the months of the year) pieces of wood from which all the bark has not been removed, six on each side. After the prayers, these are lighted, and the curling of the smoke therefrom carefully observed; if it drifts eastward toward the Province of Omi, or westward toward Tamba, it presages a poor rice harvest to them, respectively, during that year. The burning wood is then carried and heaped into a great fire, in a huge iron basket swung in the temple court where in much solemnity fresh water is drawn from the well by the priest, and food is cooked upon the sacred fire for offering to the gods on the New Year.

This fire is held to be of great power to bring prosperity and happiness to those who succeed in lighting by its sacred flame, a piece of rope, called *ninawa*, which must be kept alight until they reach their homes again, for starting the fire for cooking their own food the following morning. This is done by twirling the rope like a whirligig, and the glowing end, which burns like a cigar but never flames, slowly eats its way, until by the time the most distant devotees have regained their domiciles, but a small portion remains. These ropes, a little more than a yard in length, and about hall an inch in diameter, are sold by the thousands on this night by street fair merchants, whose booths line the main streets leading to Gion shrine. Even those who have no household, such as students and visitors in the city, either because of its fascination, or some feeling that it will benefit them with good fortune, one and all push their way in jolly good humor through the densely crowded thoroughfares, which being narrow afford slow progress to the entire population turned into them *en masse*, as it were, jostling and elbowing its way to the coveted divine fire; and having attained the heights, for the temple stands upon one of Kyoto's lovely hills, the priests are kept busy lighting these ropes, the ends of which they plunge into the fire a dozen or more at a time, murmuring a prayer, then giving them to the attendant who passes them to the eager hands of those who wait for their return.

Following this is the *Daikagura*, a strange performance with masks to the accompaniment of drums which are sacred treasures of the shrine, a rite in which the gods are supplicated and offerings made to them for the welfare and happiness of the people of the universe.

The returning thousands with as many revolving wheels of fire, of every size, as the whirling rope is shortened or lengthened by its possessor, make a wonderful sight, and one marvels that this charmed fire, swinging about almost madly amidst the mass, does not set light to the flowing sleeves or robes with which it seems so likely to come in contact, and doubtless many a face or hand is touched, but the fire is sacred and seems to do no harm.

The scene is weird, almost startling, the crackling fire and its red glare upon the oriental edifice and votaries of the shrine, the movements of the latter outlined by fire as viewed from a distance, the wild cries and peculiar noises of that sea of people, the clapping of hands in prayer, the beating of drums, the sounding of gongs, all these make an impression upon one beholding and hearing them for the first time, not easily forgotten.

In the Province of Settsu, near the city of Osaka, in Nishinarigori, is the Ebisu shrine, where are the consecrated images of five gods, chief of which is Hirukonomikoto, said to be afflicted with deafness, but who confers happiness upon those who worship there; and on the tenth of January a peculiar rite is observed at the shrine, called the Ebisu *matsuri*, or festival. Upon this day, which is one of the New Year holidays, the merchants of Osaka provide themselves with wooden mallets,

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In the corridors at either side of the hall, are twelve (representing the months of the year) pieces of wood from which all the bark has not been removed, six on each side. After the prayers, these are lighted, and the curling of the smoke thereafter from carefully observed; if it drifts eastward from the Province of Omi, or westward toward Tamba, it presages a poor rice harvest to them, respectively, during that year. The burning wood is then carried and heaped into a great pre, in a huge iron basket swung in the temple court where in much solemnity, fresh water is drawn from the well by the priest, and food is cooked upon the sacred fire for offering to the gods on the New Year.

This fire is held to be of great power to bring prosperity and happiness to those who succeed in lighting by its sacred flame, a piece of rope, called *mimaru*, which must be kept alight until they reach their homes again, for starting the fire for cooking their own food the following morning. This is done by twirling the rope like a whirligig, and the glowing end, which burns like a cigar but never flames, slowly eats its way, until by the time the most distant devotees have regained their domiciles, but a small portion remains. These ropes, a little more than a yard in length, and about half an inch in diameter, are sold by the thousands on this night by street fair merchants, whose booths line the main streets leading to Gion shrine. Even those who have no household, such as students and visitors in the city, either because of its fascination, or some feeling that it will benefit them with good fortune, one and all push their way in jolly good humor through the densely crowded thoroughfares, which being narrow afford slow progress to the entire population turned into them *en masse*, as it were, jostling and elbowing its way to the coveted divine fire; and having attained the heights, for the temple stands upon one of Kyoto's lovely

provide themselves with wooden [illegible] Year holidays, the merchants of O[illegible] Upon this day, which is one of the New shrine, called the Ebisu *matsuri*, or festival. January a peculiar rite is observed at the who worship there; and on the tenth of mikoto, said to be afflicted with deafness, but who confers happiness upon those of five gods, chief of which is Hirukono-shrine, where are the consecrated images of Osaka, in Nishinarigori, is the Ebisu

In the Province of Settsu, near the city first time, not easily forgotten.

one beholding and hearing them for the gongs, all these make an impression upon the beating of drums, the sounding of people, the clapping of hands in prayer, cries and peculiar noises of that sea of fire as viewed from a distance, the wild the movements of the latter outlined by oriental edifice and votaries of the shrine, crackling fire and its red glare upon the

The scene is weird, almost startling, the fire is sacred and seems to do no harm.

many a face or hand is touched, but the likely to come in contact, and doubtless sleeves or ropes with which it seems so mass, does not set light to the flowing swinging about almost madly amidst the and one marvels that this charmed fire, by its possessor, make a wonderful sight, the whirling rope is shortened or lengthened revolving wheels of fire, of every size, as

The returning thousands with as many happiness of the people of the universe.

ings made to them for the welfare and which the gods are supplicated and offer sacred treasures of the shrine, a rite in accompaniments of drums which are strange performance with masks to the

Following this is the *Yaikagawa*, a hands of those who wait for their return, the attendant who passes them to the eager murmuring a prayer, then giving them to into the fire a dozen or more at a time, these ropes, the ends of which they plunge hills, the priests are kept busy lighting

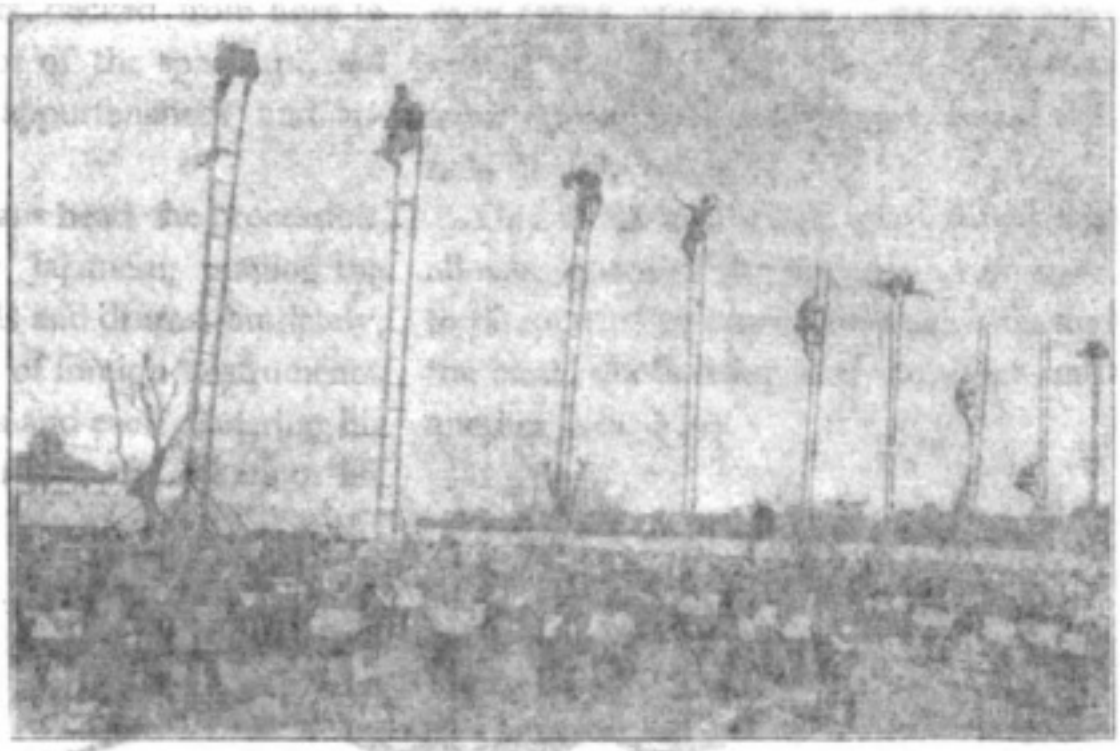
and these in hand, betake themselves to the shrine where each beats upon the walls to announce himself, and cries in a loud voice, "I have come to worship at your shrine," that he may not be overlooked by the deaf deity.

In the temple grounds tiny bags of rice, with small bamboo leaves, *koban* (old Japanese currency) and a miniature measure are sold to the merchants or other visitors as good luck charms for the year.

A method of fortune telling (*kawawo uranai*) by heating the shell of a tortoise and deciphering the characters which appear in the cracks produced thereby is a New Year's custom practised now only in the island of Hachijo, about a hundred fifty knots distant from Yokohama, and during the Tokugawa regime a penal settlement; but this custom is mentioned in ancient records as having been very general. In Hachijo, the ninth day is celebrated by eating meat fried in oil, and the universal rice dumplings on New Year's day are eschewed there. The children fly enormous kites, the winds being very strong.

In Tokyo, New Year's Day is the most strictly observed holiday of all, and scarcely a shop can be found with open doors, except the fruit dealers, who are especially busy on that day, as attractive baskets of fruit are favorites among the Japanese for presenting to their friends at this time. The streets are thronged with men in carriages, jinrikishas, and on foot, hurrying to make the round of their circle of acquaintances, leaving cards, for which beautiful lacquer trays resting upon some exquisite piece of old brocade are placed at the doors; but if he be an intimate friend he carries to be regaled will *koza* and hot *saké*. The streets are also gay with children, girls in their most brilliant rocks of scarlet, vivid green, bright blues, yellows, and cerise, their huge floral patterns often finding no chance of repeat upon the tiny figure of a six-year-old, and the rainbow sleeves which hang to the very hem of the garment show fascinating glimpses of their many-hued linings as the little ones dash about with arms uplifted in their much loved New Year's game of battle door and shuttle cock; and the boys, less colorfully garbed, flying tremendous kites, which supply another gay note. The trolley cars are crowded with workmen and artisans with flushed faces and loud voices; few women are to be seen as they remain at home to welcome visitors. Minstrels and dancing girls go from house to house clad in costumes seen only at this season, and perform amusing figures, often wearing huge masks of the head of some imaginary beast, transforming themselves into comical or demoniacal creatures, playing and singing at the door to receive a few pennies.

Many of the customs of old Yedo have been laid aside, as superstitions have



FIREMEN AT HIBIYA, NEW YEAR'S

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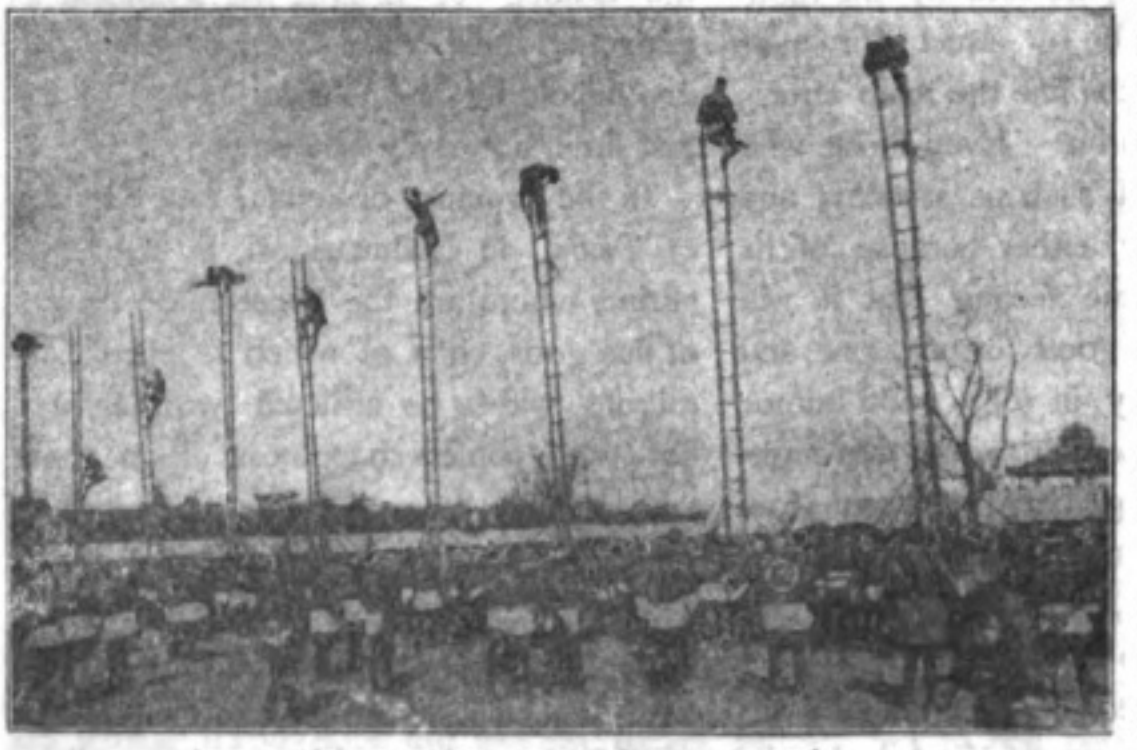

FIREMEN AT HIBIYA, NEW YEAR'S

Many of the customs of old Yedo have been laid aside, as superstitions have

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yielded to education and Western ideas have permeated the new Tokyo; but one of the New Year celebrations practised from ancient times in the capital city is the *hatsuni*, or first consignment parade. All accounts of the year must be settled at the end of December, and nearly all business men, especially merchants, remain at their shop the whole night of the thirty-first in order to clear up every thing, and begin the year absolutely afresh. The *hatsuni* takes place on the second day, and is made up of the employes of tradesmen and the various workmen whom they engage from time to time, such as carpenters, masons, etc., all of whom wear a dark blue cotton coat, *hanten*, upon the back of which, between the shoulders, appears the name of the firm they represent in bold, white characters. They walk along beside the carts fluttering with flags and streamers, and laden with the first consignment of goods from the wholesale house to their employer. The horses which draw the carts are decorated in a most interesting fashion, sometimes with gilt embroideries of the *takarabune*, or treasure ship, and such like, the peculiar harness used affording an opportunity for special ornamentation. Sometimes great, slow moving oxen draw the carts, decked from horn to hoof in every color of the spectrum, and various oriental appurtenances and appendages.

So-called musicians head the procession, sometimes strictly Japanese, playing the *samisen*, flutes, bells and drums; but lately, more often a band of foreign instruments, all in different keys and each rendering his part without regard to the others or his fellow beings. All indulge frequently in *sake* and soon become very lively, their voices rising above the hum of the streets and din of the instruments; and when their circuitous route brings them again to their master's house, they make a hilarious party and enjoy refreshments and more *sake*.

Another celebration held in Tokyo every New Year is by the fire brigade, at which time a public exhibition of feats which show their skill and training, is given at one of the parks.

A custom, still quite general all over the islands and at one time made the occasion of a ceremony at the Imperial Palace grounds, Kyoto, but not practised in the capital city since the people became imbued with more progressive ideas, is that called *dono*, which is observed on the fifteenth of January and consists in collecting all the articles and materials used for the New Year decorations, the pine, bamboo and *shimekazari*, or straw rope ornament, and burning them, and over the fire boiling together rice and red beans, or roasting *mochi* (rice dumplings), it being believed that this will prevent the spread of diseases. In Kyoto and Osaka, great bon fires are made of these things piled from twelve to eighteen feet high and burned along the river banks. This custom appears to have come from China, and the idea of driving away disease by burning something is still held in that country.

This is the last of the celebrations, and all suggestions of the holiday season seem to disappear like magic, even the kites and the battle doors being seen no more until another New Year.

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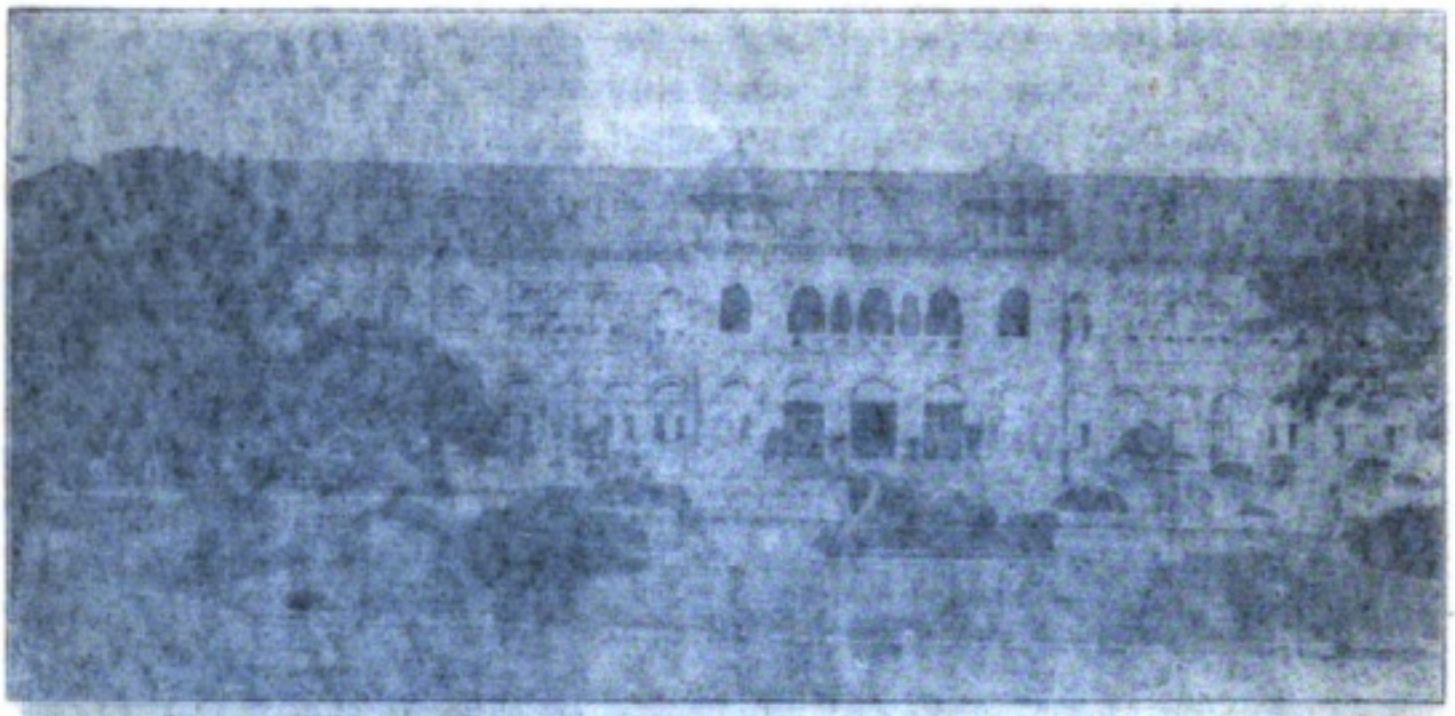

IMPERIAL MUSEUM, MAIN BUILDING

# THE IMPERIAL MUSEUM

## (TOKYO)

IN historic Ueno Park, where lie six of the Tokugawa Shoguns, and their mortuary temples still attest the glory of their power and the height to which art rose during their rule, upon the site where once stood the house of the High Priest of Kwanyeiji, Prince of the Imperial Blood, now stand the buildings of the Ueno Imperial Museum, *Hakubutsukwan*, the first of which was erected in 1877. Within their walls have been gathered together representative treasures, industrial and art objects from foreign countries, and the best historical records of Japan's past, as to dress, customs, arts and crafts are to be found here.

The buildings are dignified structures of brick and stone, two stories high, with Moorish detail, and of considerable extent; but the fine collections have so rapidly increased, that notwithstanding the additions of the past, and the recent handsome classical annex of granite, erected by the city of Tokyo, and upon the occasion of the marriage of their Highnesses the Crown Prince and Princess, presented to the Department of the Imperial Household, under whose control the Museum is held, the space is still inadequate and only part of the entire collection can be displayed at one time, the exhibits in various departments being changed every thirty days.

The Museum is open to the public daily from eight to five in summer, and nine to four in winter, with the exception of a New Year's holiday of ten days, and an admittance fee of five *sen* is charged.

The entrance, in the centre of the main building, opens into a spacious corridor, in which is a replica in plaster of Okuma Ujihiro's equestrian statue of Prince Arisugawa, the original of which stands before the General Staff Office, Kojimachi. At the right is the Natural History Department, with many good specimens from all quarters of the globe; but of greatest interest to foreign visitors is the exhibit of Tosa cocks, with tails from ten to fifteen feet in length, which hang from the fowl's on their high perches and lie coiled in the bottom of the case. These cocks are of the ordinary colors, variegated



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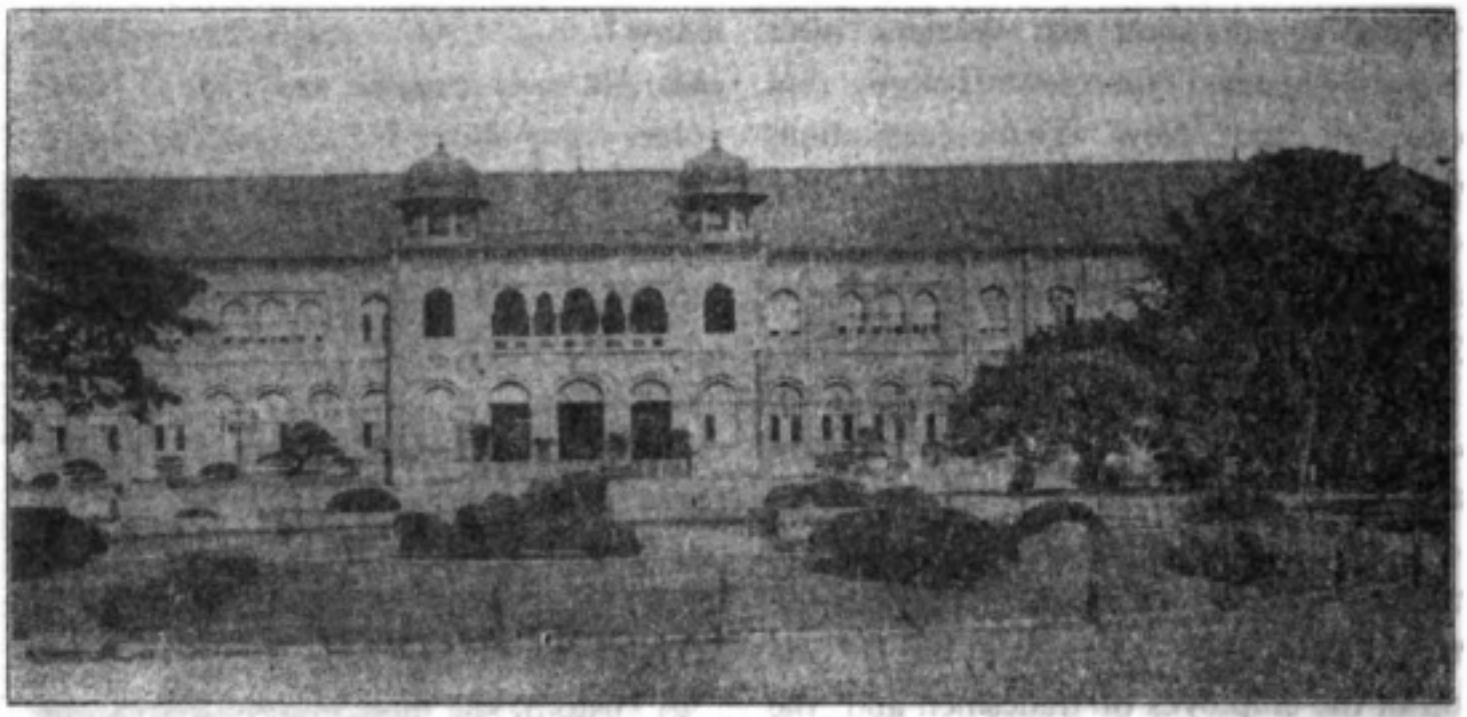

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LONG TAILED TOSA COCKS

red, yellow, blue and dark green, also white ones; their bodies are rather small.

The Army Department contributed the exhibit of war trophies and the various kinds of fire arms imported from foreign countries since the beginning of the Meiji era to be seen in the next department; adjoining which is the exhibit of color prints from wood cuts, so characteristic of Japan. This includes pictures of flowers and birds, by Suzuki Harunobu, painted one hundred fifty years ago; portraits of actors, by Torii Kujomitsu, made in the eighth century, the Torii family having been professionals in this line through many succeeding generations; also genre pictures, by Utagawa Kuniyoshi, dating from the middle of the nineteenth century; and belonging to the same period, works by the second Toyokuni, Utamaro and Okyo, the fifty-three views on the Tokaido by Hiroshige, and paintings by Hidegawa Yeizan. Many wood cut cover designs by modern artists complete this fascinating collection exemplifying an art craft highly developed by the Japanese and a collection of lithographic prints presented by the South Kensington Museum is also to be seen here.

Beautiful gold brocades made in China three hundred years ago attract the attention next, accompanied by small *fukusa* (cloth for wrapping), many of which were designed by Okyo, embroidered pictures and tapestries of Nishijin make.

The collection of lacquer ware which fills the next room contains many pieces of rare beauty and skill in workmanship, among which is a book case with the interesting history of having been in the wreck of the French Steamer Niel, which sank off the coast of Idzu, 1874. This case had been exhibited at the International Exposition held in Vienna, and was being returned; it was recovered by divers after remaining submerged for nearly two years, and its perfect condition amply testifies to its superior quality.

CARVED AND LACQUERED WOOD STATUE OF KICHIJO-TENYO

It is of gold aventurine lacquer, with a decoration

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CARVED AND LACQUERED
STATUE OF KICHI

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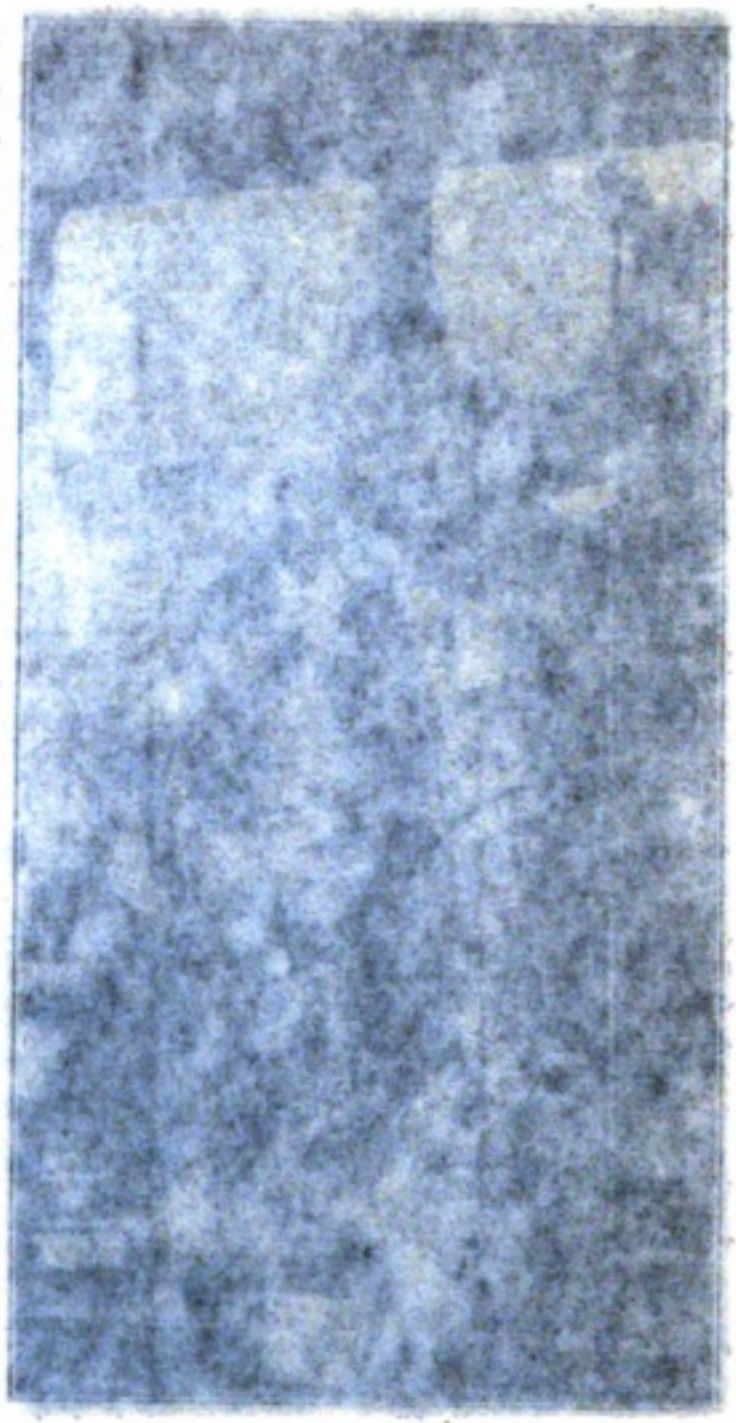

CARVING, INCLOSED UPON STAGE OF SO-
CIOTSU, OWNED BY LARON TSUZUKI

nounced by accepted authority, is a lacquered leather case, attributed to the twelfth century, presented to the Museum by the Horiu temple. It is of black lacquer inside and out, with pictures in gold and silver.

But perhaps the piece belonging to this group which is regarded as the most precious national treasure is a case which was made in 920 A.D. and preserved as a relic by the Nima temple for having been used by Kobo Daishi as a depository for sacred Buddhist canonical books. Two other notable articles are a box which contained the swaddling clothes of Emperor Antoku and is more than seven hundred years old, and a round ink slab case which belonged to Yoshimasa, Ashikaga Shogun, and dates back to 1400.

The next department is devoted to decorated leathers, there being articles for household use, armor, et cetera. A variety known as wowkawa, figured leather, is made of deer skin, with vine patterns on a white ground, flowers on a red ground; that called kinkawa, gold leather, has floral decoration on gold, and wowkawa has gold ornament upon black. The art and workmanship is most superior, and show that the ancient Japanese artisans were highly skilled.

In the same section is the collection of wakwa, ivory carvings, and rawwa. The first named are in both ivory and wood, the oldest of the latter were carved by Hamano Sengue one hundred and thirty years ago.

These miniature carvings are unexcelled anywhere in the world; the marvelous life with which the tiny figures are invested and the perfection of cutting make them little gems. The section given to the exhibition of ancient specimens of tiles contains some very interesting pieces, one of the most remarkable being thirteen hundred years old. It was taken from the roof of the Government Office at Dazaifu, a town in Mikasagori, Chikuzen Province,

in relief of a pine and clover design, evidently made about two centuries ago, but the name of the maker is not known.

Another article of the sort is kind of lacquer, a wakkwa, or box for articles of minor size, is of much more ancient date, being no less than nine hundred years old, maker unknown. It is decorated with a scene in gold lacquer in low relief. Temple records say it was a gift from the Chinese Emperor Kensō, of the Tang dynasty, to the celebrated Buddhist priest, Kobo Daishi, but it is claimed by Japanese connoisseurs to be of native manufacture. It is the property of the Kongobo temple in Yamato Province.

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CARVED, LACQUERED WOOD STATUE OF ZOCHOTEN, OWNED BY BARON TSUZUKI

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Kyushu; and in that office the first high dignitary was installed in the first year of the rule of Emperor Shenka, 536 A.D., for the control of the administration of both the island of Kyushu and foreign affairs, the place being near the port of Hakata, at that time the centre of foreign intercourse.

Others of historical interest are those from the castle of Taga, built by Ono Adzumabito, in Miyagigori, Rikuzen Province, in 124 A.D., as fortification against the aboriginal Ainus, the Imperial power being then poorly established in that quarter of the country. Also a model from the palace built by Hideyoshi's adopted son, within the Shuraku palace compound, Kyoto, afterwards presented by the famous warrior to the abbot of the Higashi Hongan temple; it is three hundred years old. Ornamental Chinese tiles of the time of Tsin dynasty, represent various animals and are of a peculiar bluish color.

The *Nō* dance masks exhibited in great numbers, and a few rare examples of masks used in a strange dance called *giraku* are from four hundred fifty to a thousand years old, and of many wild and weird expressions. Among the noted makers of masks represented in this collection are Horan, Senshu, Sukurai, Ishikawa, and Fukuhara, ranging from the Fujiwara to the Ashikaga period. The *giraku* masks belong to the Nara period, and were preserved in the Horiu temple.

The sculpture department is almost exclusively of a religious nature, the exhibits being either bronze Buddhist deities, or lacquered carved wood figures of the same, all of extremely ancient date, and forming a part of the national treasures.

The makers of the Jiunimen Kwannon and the Jizo Bosatsu are unknown, but they date back more than a thousand years, as does also the lacquer image of Yakushi Nyorai. A circular bronze tablet with a figure of Buddha, is of the 10th

CARVED WOOD FUDO

century, and an image of Fudo Mijōō belongs to the Fujiwara period. The *Junishinsho* (twelve sacred heroes), are by the celebrated artist and Buddhist priest, Unkei, who flourished in the thirteenth century.

In the collection of sword furniture are many fine examples of metal work in various alloys, chief among which is one peculiar to Japan, *shakudo;* it is a lustrous black in color, and susceptable to very high polish. This has always been a favorite, because, perhaps as a background, it shows ornamentation in other metals to the best advantage. The making of swords has long been a fine art in Japan, and artists in their decoration won extensive fame. The handle of the *kozuka* or small knife inserted in the

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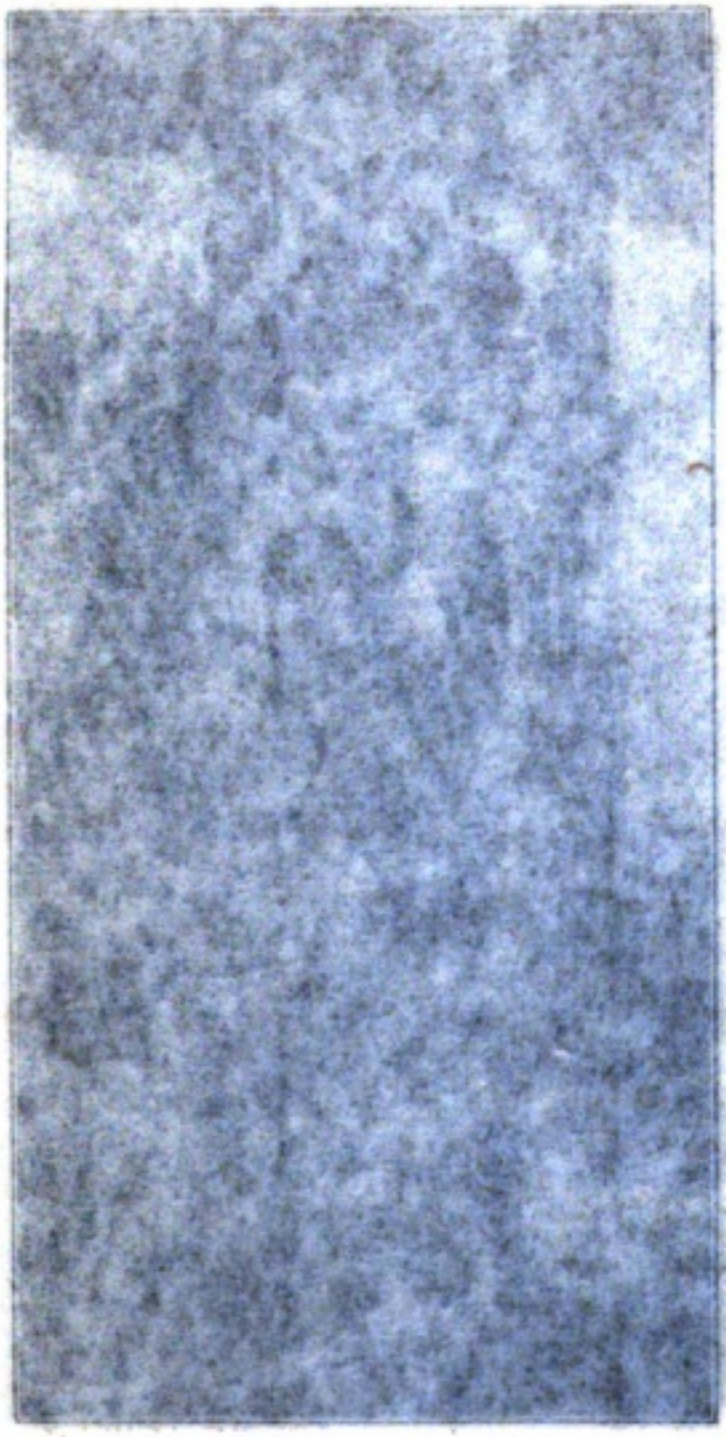

CARVED WOOD BUDDHA

Kyushu; and in that office the first high dignitary was installed in the first year of the rule of Emperor Shenka, 536 A.D., for the control of the administration of both the island of Kyushu and foreign affairs, the place being near the port of Hakata, at that time the centre of foreign intercourse.

Others of historical interest are those from the castle of Tago, built by Ono Adzumabito, in Miyagigori, Kikuzen Province, in 124 A.D., as fortification against the aboriginal Ainus, the Imperial power being then poorly established in that quarter of the country. Also a model from the palace built by Hideyoshi's adopted son, within the Shuraku palace compound, Kyoto, afterwards presented by the famous warrior to the abbot of the Higashi Hongan temple; it is three hundred years old. Ornamental Chinese tiles of the time of Tsin dynasty, represent various animals and are of a peculiar bluish color.

The Nō dance masks exhibited in great numbers, and a few rare examples of masks used in a strange dance called gyaku are from four hundred fifty to a thousand years old, and of many wild and weird expressions. Among the noted makers of masks represented in this collection are Horan, Senshu, Sukurai, Iahikawa, and Fukuhara, ranging from the Fujiwara to the Ashikaga period. The gyaku masks belong to the Nara period, and were preserved in the Horin temple.

The sculpture department is almost exclusively of a religious nature, the exhibits being either bronze Buddhist deities, or lacquered carved wood figures of the same, all of extremely ancient date, and forming a part of the national treasures.

The makers of the Jiunimen Kwannon and the Jizo Bosatsu are unknown, but they date back more than a thousand years, as does also the lacquer image of Yakushi Nyorai. A circular bronze tablet with a figure of Buddha, is of the 10th century, and an image of Fudo Mijōō belongs to the Fujiwara period. The Juni-shinsho (twelve sacred heroes), are by the celebrated artist and Buddhist priest, Unkei, who flourished in the third tenth century.

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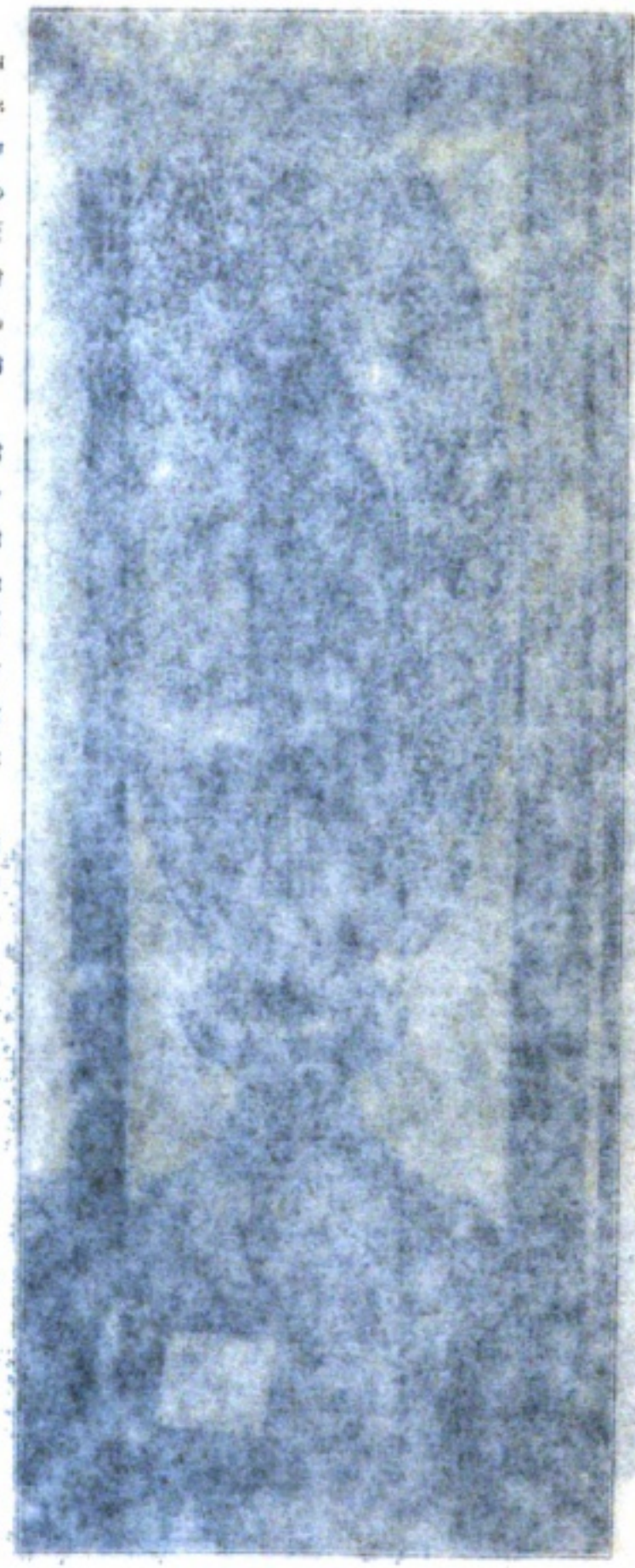

A BRONZE AMIDA

sword handle was usually richly ornate, as also were the *fuchi* and *kashira*, mounts of the latter, and the *tsuba*, or guard.

A *kojiuka* with gold decoration, by Goto Jioshin has been treasured for three and a half centuries for its beauty and workmanship, and others by Goto Tetsujo, and Goto Tsujio are respectively two hundred thirty and one hundred eighty years old, both with dragon designs.

The *tsuba* are of great variety, and almost every famous maker is well represented, the changing methods of ornamenting being easily observed; the early openwork iron ones and those with hairline chasing with inlays of gold and silver, the later ones with their designs in relief or intaglio, and the encrusted and sculptured ones.

A specimen of Chinese bronze said to be two thousand years old, in the form of a vase, is an individual exhibit of much interest, near which is the *kaikino kagami*, or mirror, presented to the Buddhist image, Korin temple, by the Empress Koken, who reigned 749-758 A.D. It is about one foot in diameter, with a picture of waves, rocks and birds carved upon the back.

Ascending to the upper floor, one is immediately attracted by the exhibit, near the stairway, of the Imperial carriages. These were in use just before the Meiji Restoration, the larger one having been for Mikado Komei's personal and exclusive use, and was made in 1855. The interior is hung with silken curtains brocaded with figures of the *hoo*, a bird resembling the phoenix, much used in Imperial decorations, and a bronze figure of which sums unto the top of the car. When in use heavy silk cords attached to the bird and passing over the four corners were held by as many attendants. The smaller car, *kora kurama*, belonging to the same period, was used by the prime minister. Leaves of the betel nut tree form the covering, a screen shields the entrance in front. A litter is one which the Mikado used on informal occasions, he first having been carried upon it at the Shinshoshi Festival, 1855.

In another exhibit is the elaborate lacquered palanquin, or *kago*, used by the consort of the fifth Tokugawa Shogun at the time of her marriage in 1695; she was a daughter of Takatsukasa Fusasuke, highest court noble of Kyoto.

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In the Historical Department various religious relics are of engrossing interest. Nearly a thousand years old is a gold and copper cylindrical box about a foot in length, with a five inch diameter. It was made by Fujiwara Michinaga, and presented to Zo-o Gongen, of Mt. Kongo in Yamato Province, where it was buried until the donor's death; it contains Buddhist scriptures in his own writing.

There is a miniature porcelain pagoda, five inches in height, one of a million which were made in 764 A.D. and distributed over the Empire by the Mikado as a prayer for peace; they held a sacred Buddhist text, and were called *hachiman-to*.

The *fumiita*, or trampling boards were

CARVED AND LACQUERED WOOD DEITY
BY UNKEI

CARVED AND LACQUERED WOOD DEITY
BY UNKEI

used early in the seventeenth century; they are of metal portraying the figures of Christ or the Holy Virgin, and those professing Christianity, or suspected of belonging to the "depraved sect," as it was called, were made to tread upon these images, those who hesitated being put to death. The *kosatsu*, or notice boards prohibiting Christianity are also to be seen.

Ancient arms and armor form a large and valuable collection. There are three

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CARVED AND LACQUERED WOOD DEITY
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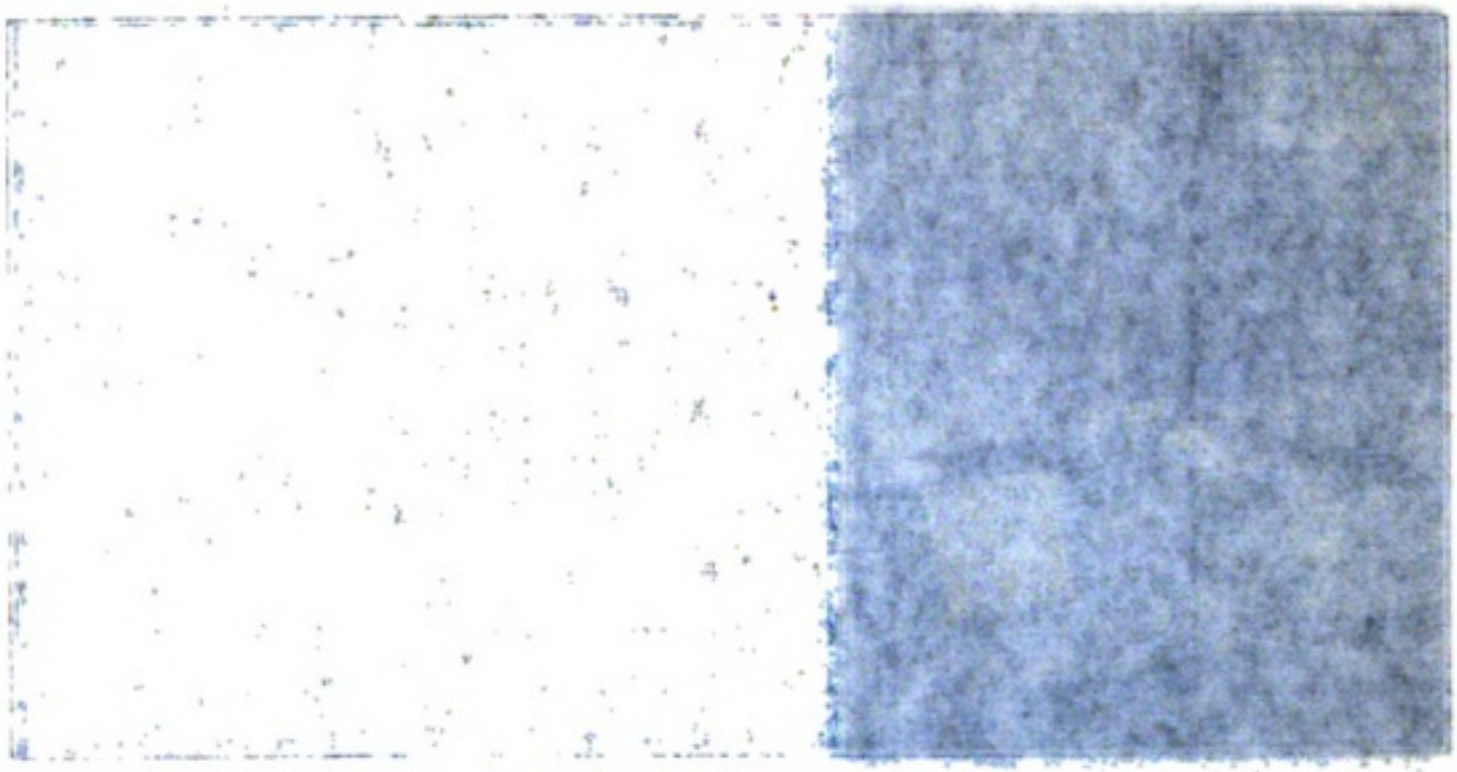

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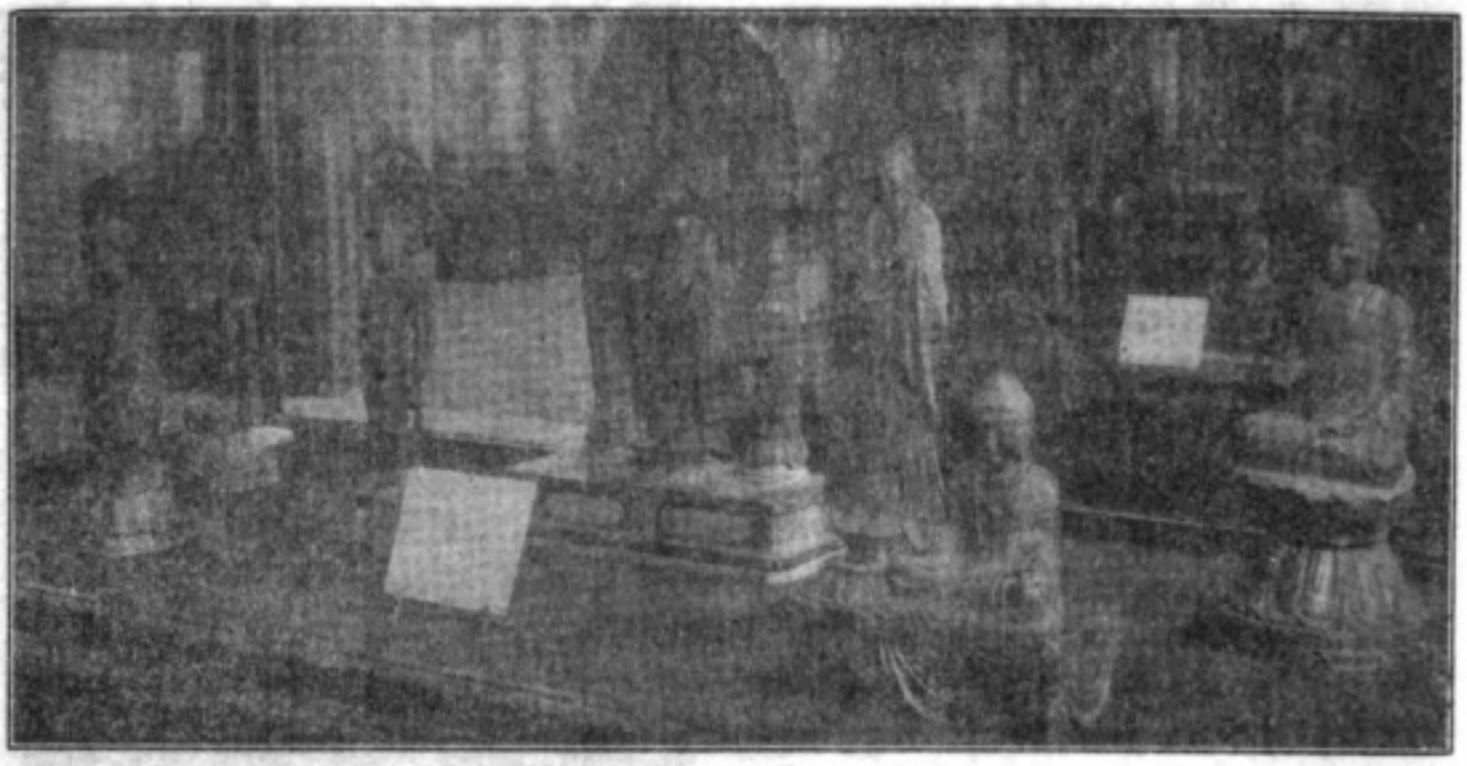

BRONZES OF BUDDHIST DEITIES

spears said to have been used by Kiyomasa, celebrated warrior and general who served under Hideyoshi and led the vanguard at the time of his Korean invasion; one of these spears, a triple-headed one, is said to have been broken in a tiger hunt, by the brave general himself.

There are many swords by famous makers such as Kunikiyo, Iyetsuzu, Kunihiro, Masamune and Kanemitsu, most of them being more than five hundred years old, and the suits of armor worn by Onji Sakon and Gongoro are here preserved, being excellent examples of the styles of remote periods.

To those appreciating the numismatic art, the exhibit of coins is of much interest. There is a great variety of gold and silver ones of different values, the majority being of an elliptical shape known as the *koban*, but many of the silver ones are circular, and bear the seal of the Government. Most innumerable are the iron and copper coins of an infinitesmal value (half a mill); these are perforated in the center for convenience in carrying upon a string. The coins cast by the different dynasties of *shogun* show the dates to which they belong, in Chinese characters; perhaps more interesting are the huge molds of gold and silver hoarded by the Tokugawa *shogun* in case of emergency. A minor collection of European and other foreign coins is also to be seen.

The section of the Historical Department devoted to the exhibition of ancient costumes, musical instruments et cetera, is both instructive and entertaining, being well arranged and very complete in the ceremonial and court dress of both men and women from the Nara to Tokugawa period; it also shows various official and other costumes worn by men of various times. The charm attaching to these garments lies not in their style alone, but in the exquisite textiles of which they are made; stiff brocades and richest silks and crepes, showing the beauty and elegance of former days. A curtain of heavy silk from the Empress' apartments, *Kohiden*, of the Kyoto Palace is also to be seen here. The ceremony of the triumphal return of generals is represented by small figures made by Matsuoka in 1830, the various ones being facsimiles of the particular dress and armor worn by famous warriors, and preserved at different shrines. The *kuwagota*, or helmet, worn by the generalissimo, was the style adopted by the celebrated Hatakeyama Shigetada, the original being a treasure at Mitake shrine. The *kote*, or gauntlet was

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JADE EXHIBIT

patterned after one used by Yoshitsune, and now a relic at Kasuga, Nara.

A most interesting figure is one showing a *samurai* in the hunting costume prevailing from the Kamakura to the Ashikaga period. It is of silk gauze figured with flowers and vines, lined with purple silk; the long trousers of a deep blue color. Shields for the legs, *mukaboki*, are of deer pelts; there are gauntlets of red leather, and other varicolored leather attachments. The sword is in a scabbard made of tiger skin, ornamented with silver.

Another *samurai* is in ceremonial court dress, made of a variety of kinds and colors of silk, red predominating. He carries a bow, and arrows of red and black lacquer; his lacquered leather belt is embellished with agate stones, and his scabbard, likewise of lacquer, is decorated with shells; the then indispensible and still popular masculine accessory, his fan, is made of cypress wood.

The enthronement costume in the style worn by emperors of succeeding reigns from the Fujiwara to the Tokugawa period is exhibited, the dress being of brocade, the under garments of white silk. The *shaku*, or baton, carried is of lacquer inlaid with pearl, also the scabbard; a crown set with precious stones, of which there are also pendants, is worn, and the shoes are of bird skin.

JADE EXHIBIT

The types of dress worn by the *daimyo* of the Tokugawa period are particularly striking and

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JAPANESE EXHIBIT

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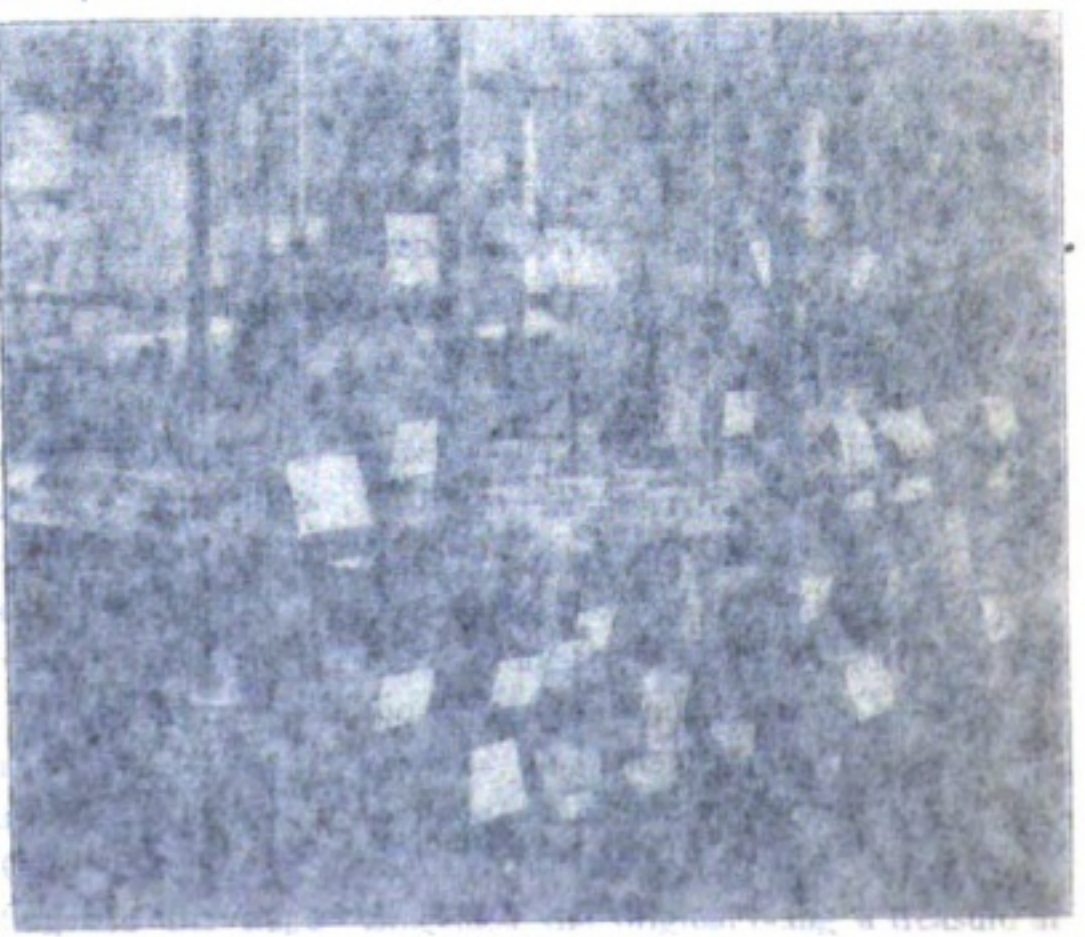

JAPANESE EXHIBIT

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NEW ANNEX

effective. The upper garment and long, loose trousers are made of linen; the *kosode*, a wadded silk garment is of *chijimi*, a kind of corrugated cloth, woven in a style peculiar to ceremonial use, with figures about the waist only, and of a brown color; the *obi*, or sash, is a blue-gray. A short sword is worn, and a fan of a shape used only at the *shogun's* court is carried.

A princess's dress of the same period is especially rich and elegant, and of graceful flowing lines. The *obi* is always the most elaborate piece, and very decorative both in design and effect with relation to the rest of the costume.

The *Nō* dance costume is shown, priests' dress, and many others of peculiar interest. This department is one of the most popular in the entire museum.

Of musical instruments the most characteristic of Japan are the *samisen* and *koto*. There are many ancient flutes and a variety of drums, which have always been favorites in the Orient.

The next chamber is filled with an exhibit of articles used by Emperor Shomu (724-748), of the Nara period; it embraces curtains, brocades of the Tenkio era, and various other textile fabrics, all more than a thousand years old and so changed by time as to appear perishable at the slightest touch. They have been treasured and preserved in the Horiu temple, Nara.

Fascinating in every particular is the *cha-no-yu* collection, which contains a tea spoon made by Rikiu, the greatest authority on the tea ceremony, who made his fame at the court of Hideyoshi. This spoon is of bamboo, and was used for placing the powdered tea in the cups.

There are dolls of many kinds and sizes, the most remarkable being so diminutive as to allow an entire *daimyo* procession with full retinue to be taken upon the palm of the hand at once. The changes in the doll festivals of different periods are well represented.

The manners, customs and daily life of Koreans, Formosans, Loo Chooans, Ainus, Chinese, East Indians, American Indians and Americans are displayed by means of figures in the various kinds of dress; and articles of household use, among which may be found American Indian pottery, examples of Siamese porcelain, Chinese paintings and sculpture of the Han period, ancient Chinese tablets, and Annamese lacquer ware.

The apparel of the semi-civilized For-

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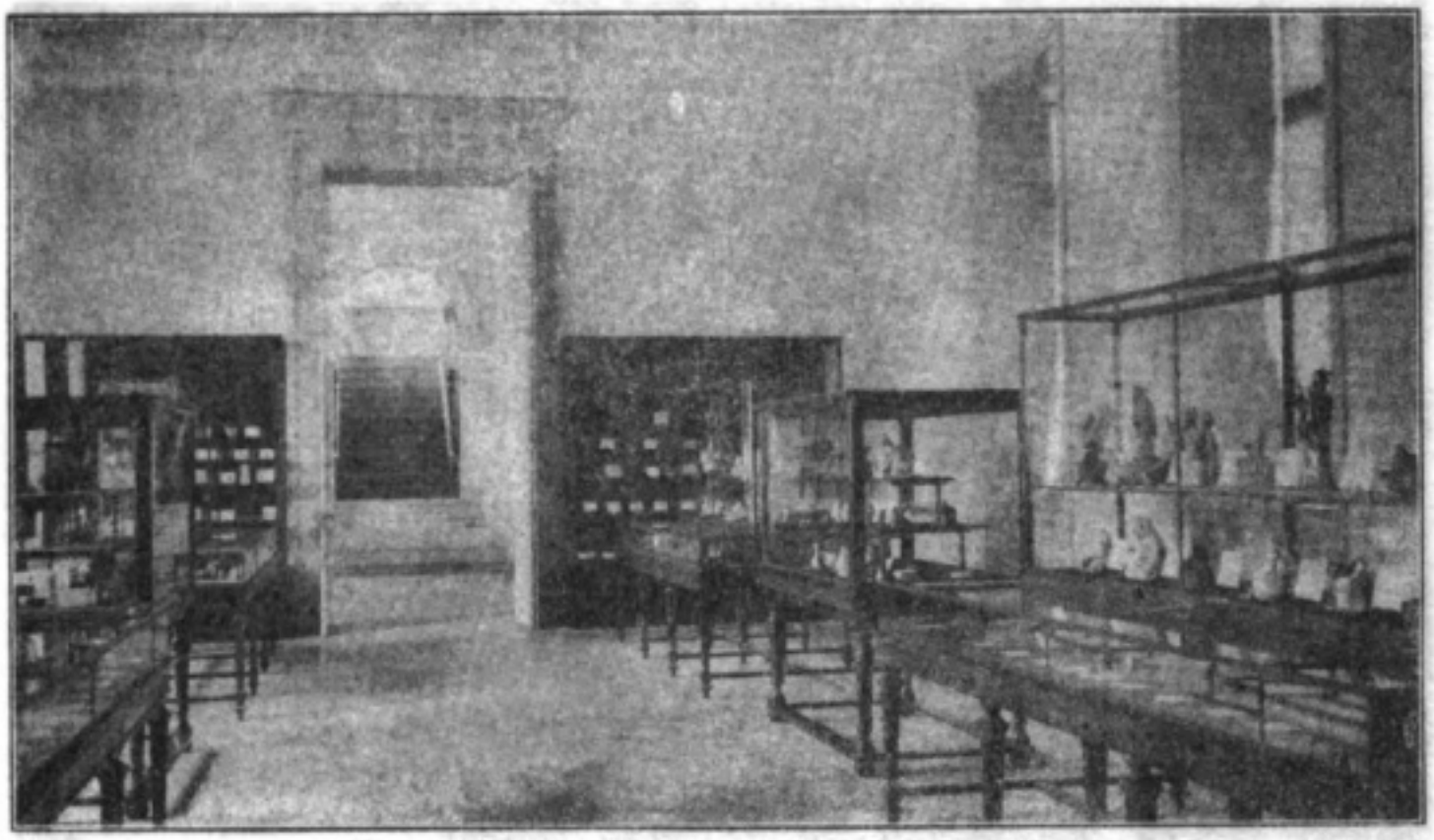


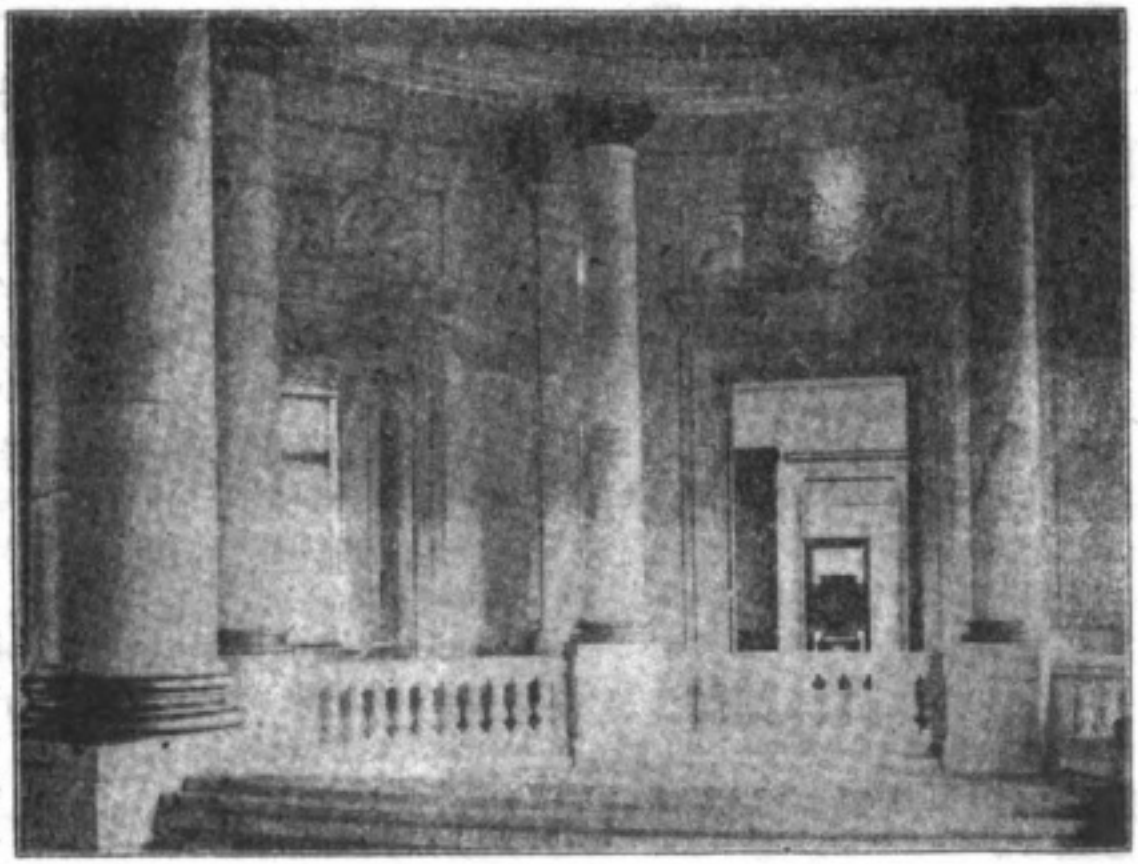
CHAMBER IN NEW ANNEX

mosans, their furniture and warlike implements, and the garb of the Formosan savages form a most interesting group.

In the Archæological Department in the annex are numerous specimens of arrowheads, utensils, et cetera of the Stone Age, which were found in Fujisawa, Niiharugori, Hitachi, Hirayama, Chibagori and Shimosa Provinces. There are stone spoons and mallets; bones and horns with rude decoration; copper swords used by the ancient Japanese, and *komatsurugi* swords with peculiar handles; iron helmets, armor, and bridle-bits, these having been excavated in Hiuga, Owari, Kodzuka and Kadzusa Provinces.

Of special interest are the stone and porcelain coffins used for cremation by the noble and wealthy ancients; these came from Echizen, Mimasaka and Bizen Provinces.

An entire chamber is devoted to a splendid collection of *maga-tama* and *kuda-tama*, prehistoric ornaments used for necklaces, belts, rosaries and the like. The *maga-tama*, or crooked bead, is shaped like a comma with a hole in the body for stringing, and usually about three quarters of an inch in length; they are made of jasper, jade, agate, crystal and other stones,



ROTUNDA, NEW ANNEX

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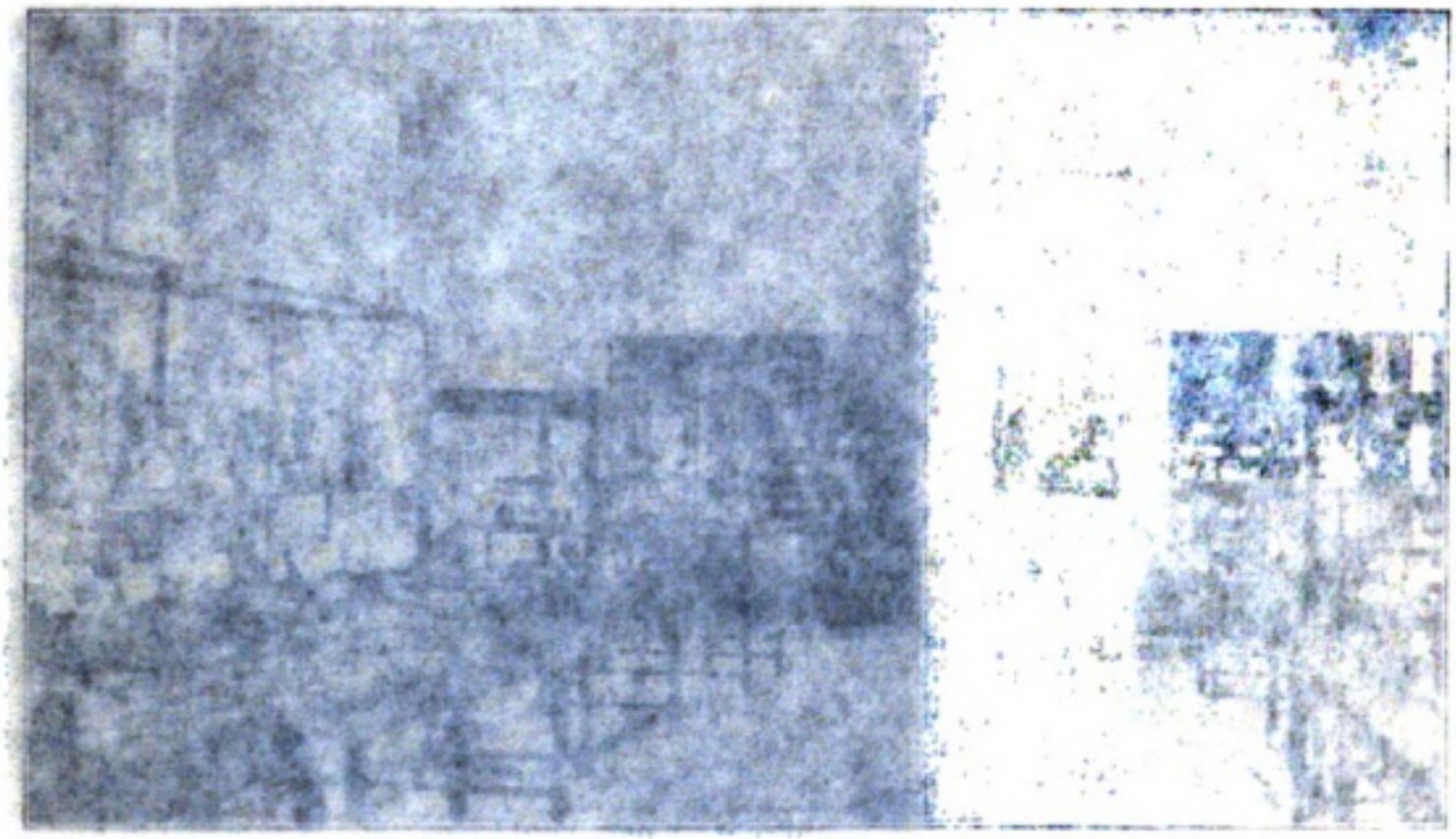

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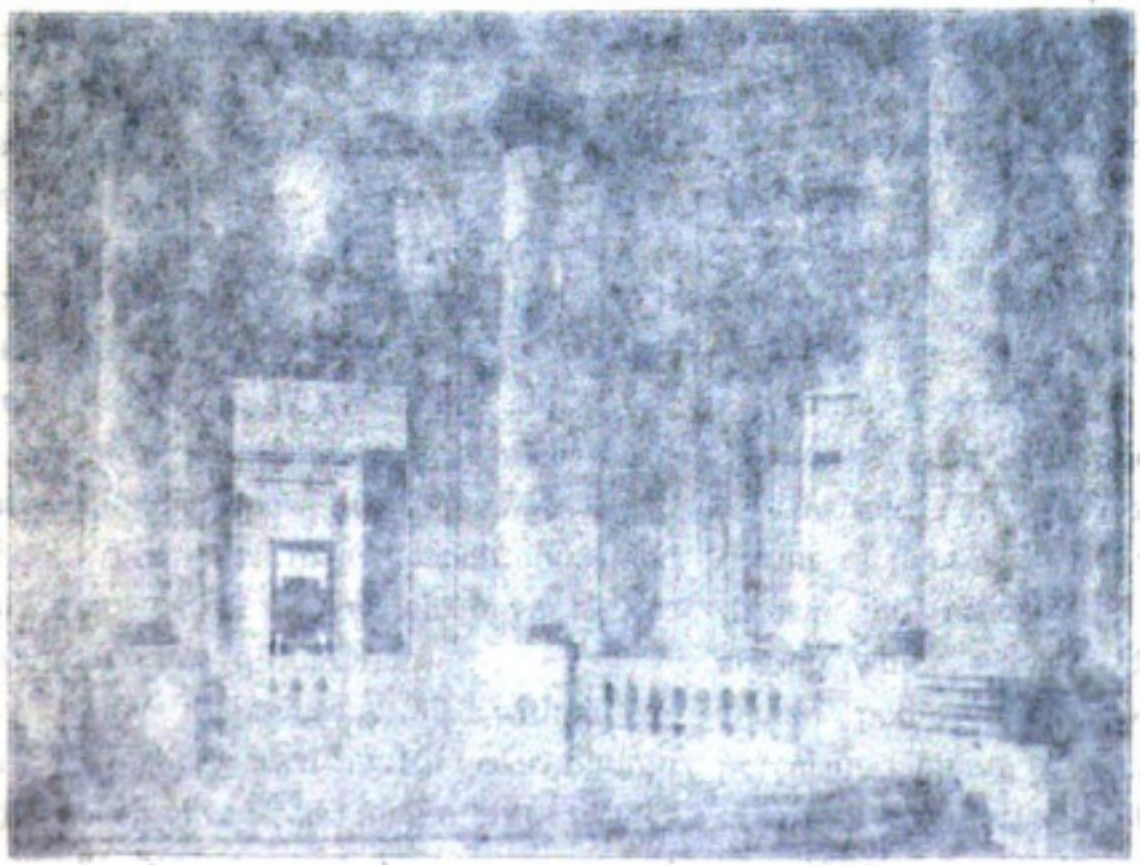

ROTUNDA, NEW ANNEX

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CORNER IN GARDEN, IMPERIAL MUSEUM

and were in use as early as the seventh century by both men and women, but at a much later date were still popular in the Loo Choo Islands. The Ko-fun-times are similar, but tubular in form, and have been found in ancestral tombs in all parts of Japan.

Dating from the third century before Christ are the *Haniwa*, or clay figures often in the shape of birds or fowl, used to form a fence about tombs. Of great historical importance as recording the abolition of the custom of burying alive the chief retainers of a dead lord, are the *Hani-no* of human form, also of horses, which were used as substitutes at the death of Emperor Suijin's consort (30 B.C.), and thereafter.

A superb collection of white and green plain and carved jade bowls, mortars, vases, or pastoral staffs and various other articles occupy a chamber of the new annex, and in an adjoining one, Korean, Chinese and Japanese porcelains, a delight to the eye in form, color and texture.

Copies of many of the famous temple treasures both of Kyoto and Nara, such as Buddhist pictures, furniture, seals, boxes and fosan's are to be seen, also copies of the rarest paintings by Sesshu, Motonobu, and Moichō.

Inscriptions on monuments and tablets more than a thousand years old, are shown in prints, a valuable literary and historical collection. The tomb of Tokoyono Murajimakihito was built in 776, in Kawachi Province, and the monument of Tago Castle in 724. In one appears a sacred Buddhist text cut in 779 upon a stone monument which stands on the bank of the River Uji.

A gallery of portraits exhibits likenesses of the great literati and artists of Japan, where also is a remarkable painting representing the scenery along the Tokaido.

In an independent chamber is a mineral exhibit of the various ores found in Japan, and models showing the working of mines.

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# BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPT. OF EDUCATION

(TRANSLATION)

ACCORDING to the most ancient traditions of Japan the Province of Hiuga (whose name signifies 'toward the sun', it being so situated as to receive the first rays of the rising and the last of the setting sun), was the place in which the gods, ancestors of the Imperial family and people of Japan, descended to earth and established the Imperial dynasty and palace; and this district, which also includes Satsuma and Osumi, became that of the Imperial house. The first Emperor, Jimmu Tenno, as claimed by tradition, left the Province of Satsuma for the first time to proceed into central Japan, where, by his wisdom and valor, he accomplished the unification of the country. His warriors were the braves of Satsuma, and from such have the people of this province descended.

Handed down from mythological times is a tale of two brothers, Hosuseri-no-mikoto and Hoori-no-mikoto, gods of the realm, the former of the sea, *uminosachi*, and a skilled fisherman; the latter of the mountains, *yamanosachi*, and an expert huntsman. They entered a rival competition in their respective pursuits, and being defeated, Hosuseri-no-mikoto declared that henceforward he would render service to the Emperor as an Imperial guard and accordingly later took up his post at the palace gate, his descendants becoming vassals of the Imperial family. From such an ancestry sprang the race of Hayato (abbreviated from *hayahito*, meaning a quick or clever person), noted for their daring and alertness.

The name Satsuma was derived from *Sachishima*, signifying that the province is an island rich in the products of land and sea; *shima*, or island, doubtless being applied in the sense of isolation, because of the mountainous character of the province.

Although the Satsuma subjects had been most loyal to their ruler in the beginning, their remote situation from the seat of government, and the natural characteristics of their section of the country tended toward their complete isolation and removal from Imperial influence, and toward the development of an independent organization for controlling farm lands and establishing a system of taxation, wholly different from that in other parts of Japan, as were also their manners and customs, and this semi-independent state led to a desire on their part for complete independence, which resulted in a rebellious state against the Imperial Government. The latter, however, always treated the refractory province with consideration, dealing justly but benevolently with the rebels, several emperors having gone in person, others sending Imperial princes, to subdue them, in doing which religious and educational measures were brought into play, Buddhism and the national literature being spread even into the most distant group of islands which lie off the coast of Satsuma.

The Hayato race was drawn back into the Imperial fold and its representatives once more attended the Emperor's far away court at Kyoto, and again took upon themselves the duty of guarding the gates of the palace, and Satsuma *samurai* formed the Imperial guard and escort on official and ceremonial occasions, and for



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# BUSHIDO OF SATSUMA

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TRANSLATED

ACCORDING to the most ancient traditions of Japan the Province of Hiuga (whose [illegible] the sun, [illegible] the first rays of the [illegible] sending sun), was the place in which [illegible] ancestors of the Imperial family and people of Japan descended to earth and established the Imperial dynasty and [illegible] district, which also [illegible] Osumi, become that of the Imperial house. The first Emperor, Jimmu Tenno, as claimed by tradition, left the Province of Satsuma for the first time to proceed into central Japan, where, by his wisdom and valor, he accomplished the unification of the country. His warriors were the braves of Satsuma, and from such have the people of this province descended.

Handed down from mythological times is a tale of two brothers, Hosuseri-no-mikoto and Hoori-no-mikoto, gods of the realm, the former of the sea, *umiosachi*, and a skilled fisherman; the latter of the mountains, *yamanosachi*, and an expert huntsman. They entered a rival competition in their respective pursuits, and being defeated, Hosuseri-no-mikoto declared that henceforward he would render service to the Emperor as an Imperial guard and accordingly later took up his post at the palace gate, his descendants becoming vassals of the Imperial family. From such an ancestry sprang the race of Hayato (abbreviated from *hayanito*, meaning a quick or clever person), noted for their daring and alertness.

The name Satsuma was derived from *Sacrifishima*, signifying that the province is [illegible]

[illegible]

[illegible] removal from Imperial influence and to [illegible] the development of an independent organization for controlling [illegible] establishing a system of taxation, wholly different from that in other parts of Japan, as were also their manners and customs, and this semi-independent state led to a desire on their part for complete independence, which resulted in a rebellious state against the Imperial Government. The latter, however, always treated the refractory province with consideration, dealing justly but benevolently with the rebels, several emperors having gone in person, others sending Imperial princes, to subdue them, in doing which religious and educational measures were brought into play. Buddhism and the national literature being spread even into the most distant group of islands which lie off the coast of Satsuma.

The Hayato race was drawn back into the Imperial fold and its representatives once more attended the Emperor's far away court at Kyoto and again took upon themselves the duty of guarding the gates of the palace, and Satsuma *samurai* formed the Imperial guard and escort on official and ceremonial occasions, and for



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more than a thousand years the Hayato race rendered loyal service to the government.

During the period of the supremacy of the Fujiwara family, the court nobles of Kyoto lived in great extravagance and luxury, and the profession of arms grew to be held in great contempt by them, and military men who found small satisfaction in remaining at the central seat of government where they had neither position nor any prospect of attaining their ambitions, betook themselves to the provinces where they might form alliances with wealthy families, acquire and cultivate lands, surround themselves with retainers and attain a power and prestige impossible to them under the then existing conditions at the capital. The topographical position of the district and peculiar characteristics of the clan of Satsuma Province, with their simple life and removal from the influence of the much degenerated court, preserved their Spartan spirit during all the centuries in which men at court became so effeminate; consequently it became a mecca for the warrior class, and the unique surroundings developed qualities which have distinguished Satsuma men throughout the history of Japan.

With the inauguration of military rule under the *shogun*, and the establishment of Minamoto Yoritomo's seat of government at Kamakura, after the crushing defeat of the rival faction of Taira, the power of the Emperor at Kyoto sank to its lowest ebb, and the country was united under an austere power which discarded the habits long indulged in by the court nobility, and encouraged economy, industry, the spirit of valor and bravery, and an order was issued that the military class should devote themselves to the practise of arms. Yoritomo realized the necessity of bringing under his control the powerful chieftains of Satsuma, and of doing it harmoniously; for this purpose he appointed his son, Shimadzu Tadahisa as governor of the Provinces of Satsuma, Osumi and Hiuga, and wisely counseled him to win the people rather than overcome them; to rule by co-operation, not opposition. Tadahisa with his band of valiant warriors, when arrived in Satsuma, found the provincial leaders fiercely hostile, notwithstanding the state of ascendency to which their class had now arrived; for they resented the interruption to their supremacy in the limited sphere which formed to them a veritable utopia, separated as they were from other clans, supplying all their own wants, and developing the traits which are apparent to this day and which made them then a power to be respected; and it was not without great difficulty and diplomacy that the worthy Tadahisa recruited the Hayato race as his own forces by a very slow and gradual process, and, as it were laid the corner stone of the *bushido* of Satsuma upon which has risen a structure that calls forth the pride of every descendant of that brave clan as well as the praise of all Japan.

Aristocratic families dating their lineage back to the Kamakura period are now mostly extinct, but the descendants of Prince Shimadzu, *daimyo* of the province, who brought about the unification of Satsuma, succeeded him in a long line of brilliant and talented princes who ruled the district with sympathy and benevolence for nearly seven centuries, or to the era of the Meiji Restoration, never removing their domain to any other part of the Empire, concentrating their energies toward the welfare and guidance of their retainers and the people, by whom they were greatly beloved. The ancient house of Shimadzu stood long and firmly upon its adamantine foundation of the *samurai* of Satsuma.

The term *bushido* was applied to the code by which the actions and behavior

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**PRINCE SHIMADZU TADAHISA**

**(From an old painting)**

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of warriors (*bushi* or *samurai*) were controlled, both in public and private life. It derived its chief features from the ideas embodied in the teachings of Confucious and Buddha so far as they lent themselves to a martial spirit, which was encouraged and incited to action by the tenets to which *bushido* gave expression, its essentials being sincerity, loyalty, filial piety, due reverence to the gods and Buddha, magnanimity, honor, valor, public duty and a strict observance of the rules of etiquette.

In the course of centuries it came to be so added to and taken from, as circumstance and occasion demanded, that practically a new fabric of thought was embraced, wholly and essentially Japanese.

The warrior class, which came into existance in the earliest period of Japanese history, when the Imperial family nominally owned all the land in the Empire and guards with bows and arrows were stationed at the palace gates, were highly skilled in their art and imbued with the same spirit that gave to history the mediæval knight, though of course its expression differed according to differing general customs and surroundings, rendering *bushido* a strictly native code, which attained its height with the development of the feudal system, that brought about an intimate relationship between the military barons and their retainers and gave rise to certain rules of action, but with variations among several clans; and that as set forth and exemplified by Satsuma heroes, developed under peculiar circumstances and possesses strong Satsuma individuality. Other warrior clans had fallen under the influence and into the habits of the degenerated court nobles, had lost the real spirit of the *samurai*; but the mountains of Satsuma guarded the honor of her sons and kept them apart and aloof from the world, instilled into them a vast love of nature, gave to them strength and prowess, a lofty spirit and a simple life, that produced men, not only of iron will and constitution, but of genius as well, such as Saigo, and Okubo, through whom the great political revolution of the Meiji Restoration was accomplished, and Oyama, Ito, Kuroki and Togo, who played such prominent parts in shaping the destiny of the nation in her wars with China and Russia; so with truth may Satsuma be called "the cradle of genius of the Far East."

(*To be continued.*)

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"CHIKURIKAN", BY S. OKUHARA

# EXHIBITION OF THE FINE ARTS ASSOCIATION OF JAPAN

By RENE T. DE QUELIN

THE exhibition of work by the artists of the Fine Arts Association, in its galleries Uyeno Park, Tokyo, is always of great interest. The first day a special reception is held, admittance by invitation only. One of the special features of this exhibition was the reception of the Korean Princes and Princesses, artist members of the association being there to paint pictures in their presence. President of this old and strictly Japanese art association is Count Hijikawa, himself an enthusiast of a high order. There is a resident curator who is a gentleman of high education and attainments, well versed in the history of the arts, and who has a fine private collection of *makimono*.

There was a generous representation of work in all the crafts, as well as much sculpture executed in various materials and a great deal of Japanese painting on silk, for *kakemono* and panels for screens. Much was shown in pottery, such as jars, boxes, incense burners, and a good showing of vases. Many were exquisite in form, others in color, and some with the two beautifully rendered. It is well known that the Japanese excel in the potter's art, and generally speaking, they keep to the old lines and forms.

A vase in yellow and blue, by A. Miakawa, of Tokyo, is well worthy of mention. Another, in beautiful soft rich bronze tones was also admirable. An incense burner, *koro*, and a *sang de boeuf* vase were quite exceptional; another of that soft red and white was also unusual and clever. There were many other pieces with beautiful soft colorings and in different glazes; some in full lustre, others soft as a piece of ivory, or what the Western world terms egg-shell glaze, and again others in matt.

In the cloisonne ware there were some excellent pieces; we illustrate four of the most prominent, from the enamel works of J. Ando. The two larger ones were awarded the silver medal, and bought by His



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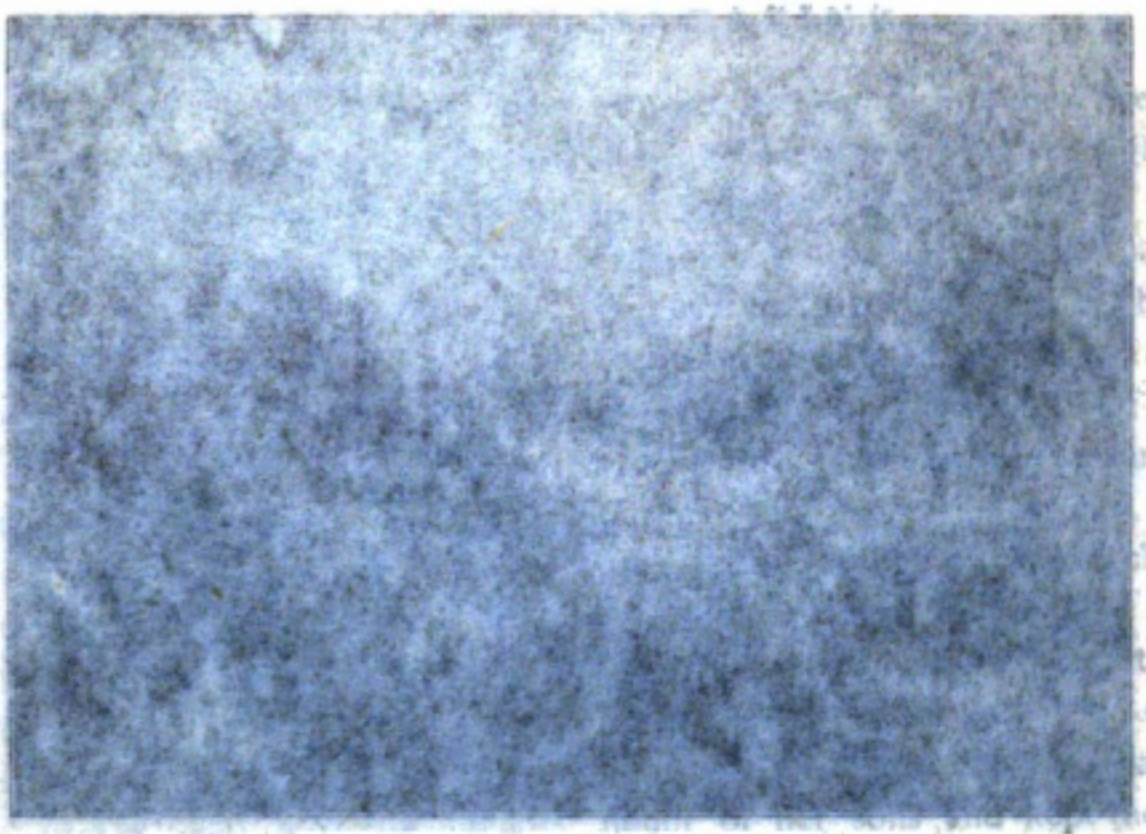

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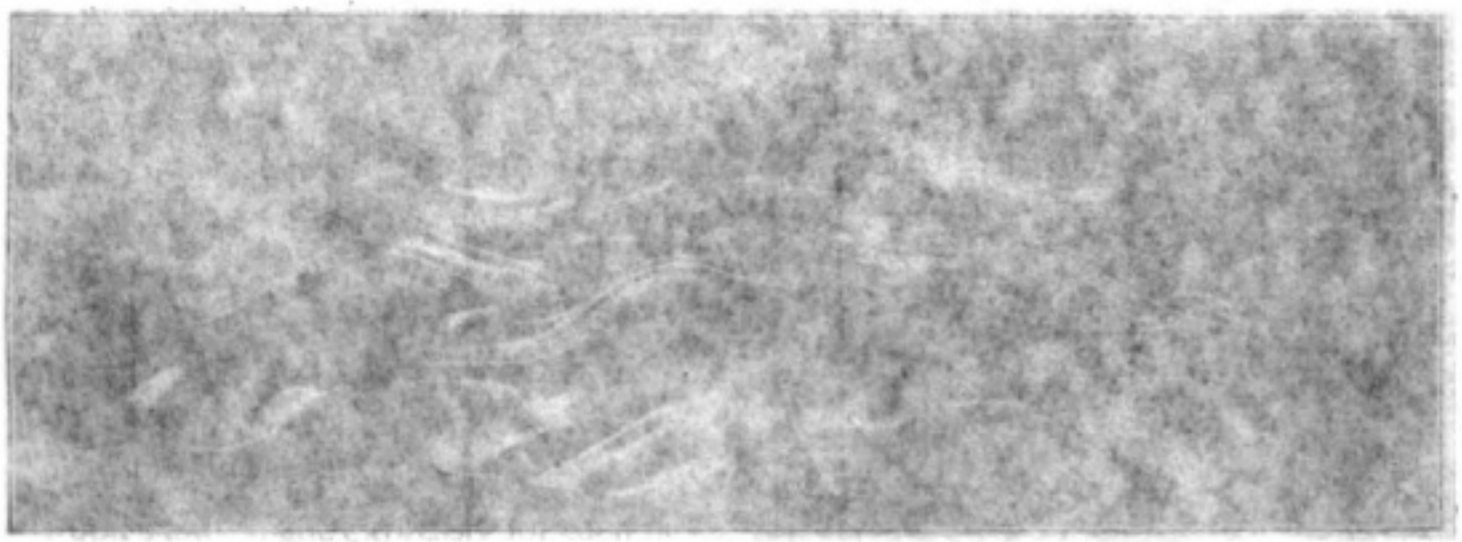

"CARP," BY JOUN OSHIMA, COPPER METAL

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PRIZE CLOISONNE VASES, FROM J. ANDO'S WORKS. AWARDED SILVER MEDAL, PURCHASED BY THE CROWN PRINCE AND IMPERIAL HOUSEHOLD

Imperial Highness the Crown Prince. For drawing, composition, color and technique they were all that could be desired, perfect in every respect. The background, in dark, dull, deep blue tones, with an extraordinary, subtle blending of various hues of blues, made it a wonderous mass of superb color. Upon each were worked the *ho-o* bird in beautiful greys. The drawing, expression and motion of these mythical birds were exquisite; true masterpieces and promptly appreciated by the Imperial Prince, who expressed thereby his refined and aesthetic taste. The other two, for refinement, delicacy, drawing, harmonious arrangement and exquisite taste, were unexcelled. The background was of a beautiful, subtle dove-grey, and the flowers, leaves and stems so delicately colored that one was charmed at first sight. These pieces were bought by the Imperial Household, so that these *chef d'oeuvres* will remain in the home land.

In the class of cloisonne there were many beautiful pieces made without the cloison filament, or membrane, that separates the different cavities for receiving the enamel colors. Great pride was taken in this new departure, and whilst some of these metal membranes have been almost

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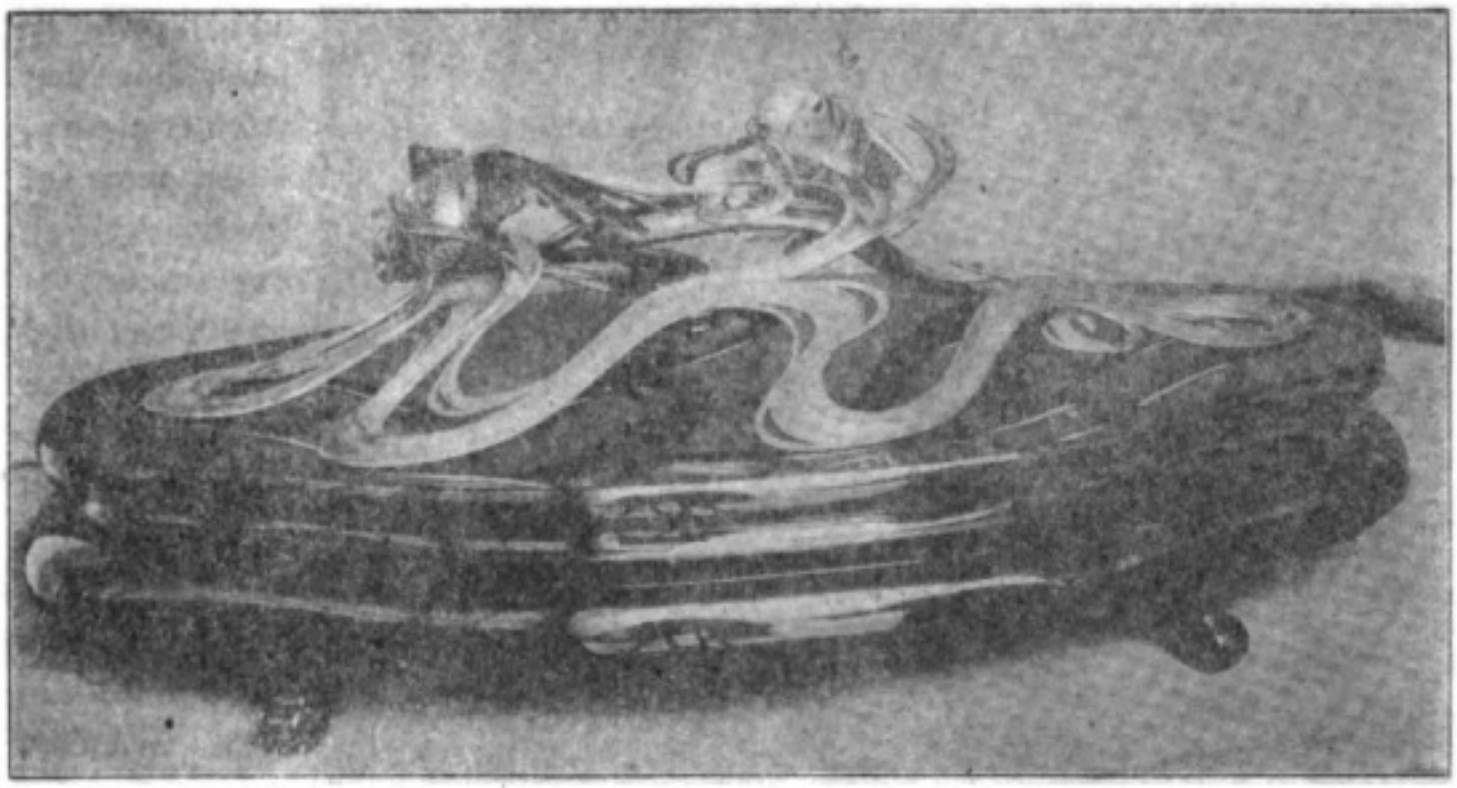

"GOLD FISH," BY JOUN OSHIMA, COPPER MEDAL

imperceptably fine, to the extent of hardly being noticed, still the utter elimination was readily felt. In some cases, perhaps, the peculiar combination of color and form, with the loss of the filament seemed to add somewhat to its beauty. Some of the most charming were decorated with bamboo, others with roses, some very handsome with pine trees and several with the beloved chrysanthemum. But in the majority of the work so executed, there was a sense of loss in that very fine, but positive outline which lends so much value to strictly decorative art of this class. A new nomenclature for this particular ware, will be necessary as the term *cloison* means, strictly, membrane, by which the enamels are separated; consequently if devoid of a membrane, or filament, it cannot be termed cloisonne. It has another phase, that of approaching in appearance, the painted faience; the only difference in this style of so-called cloisonne and painted work being that the former is sharper in outline, and without that melting, soft beauty peculiar to underglaze work. We cannot pass this subject without mentioning the attractive and effective little carved wood stands made expressly for each piece, so perfectly designed, cut and made; they furnish a base and give a dignity to the object so mounted that nothing else could.

PORCELAIN VASE, BY K. MIYAKAWA

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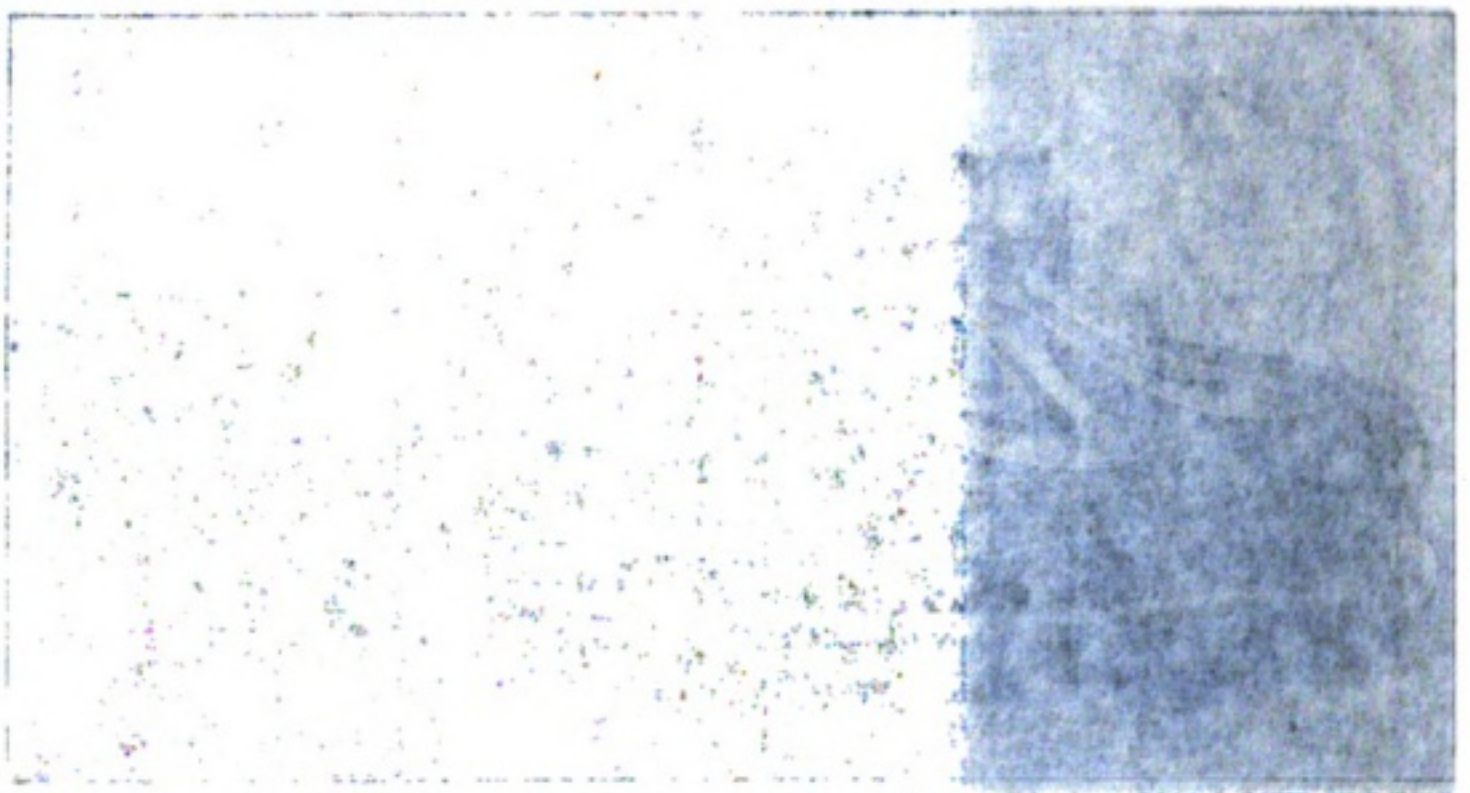

"GOLD FISH," BY JOHN OSHIMA, COPPER MEDAL.

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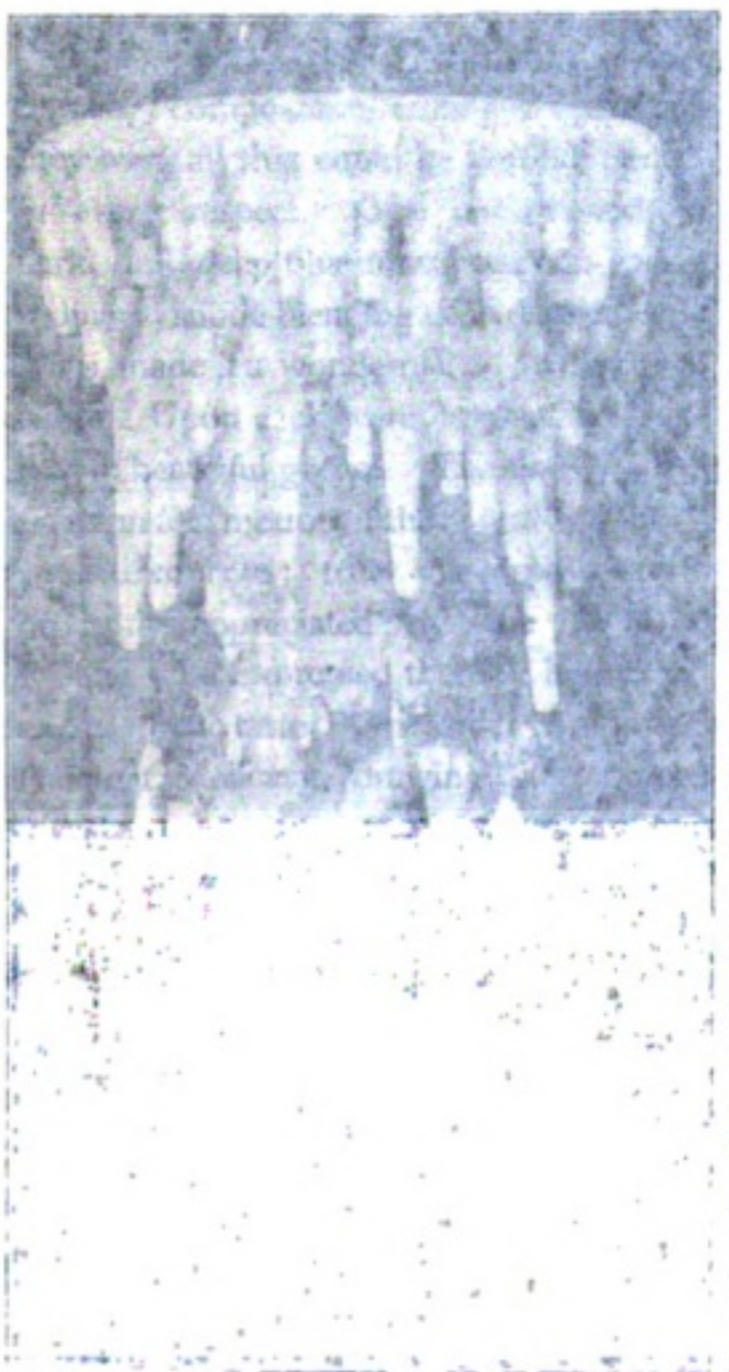

PORCELAIN VASE, BY K. MIYAKAWA.

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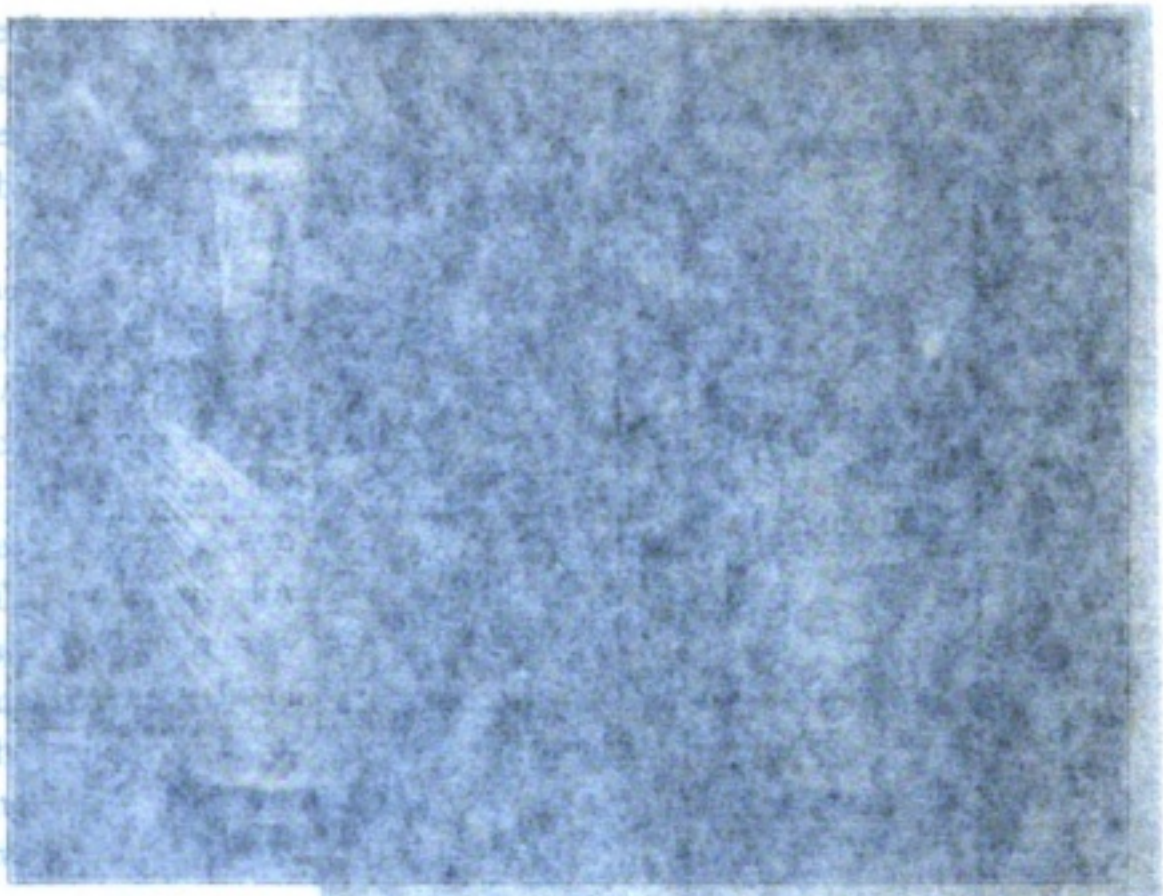
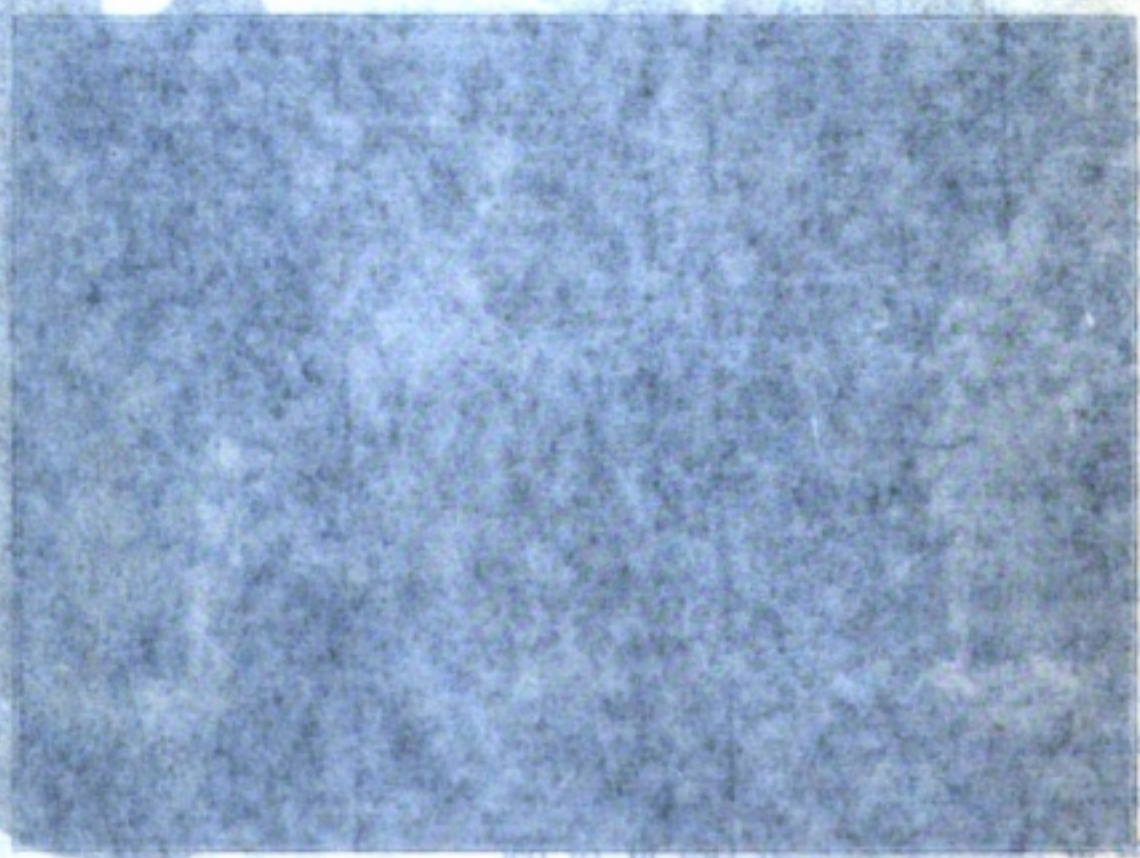


"THE SUN AND MOON," BY S. ITO, COPPER MEDAL.



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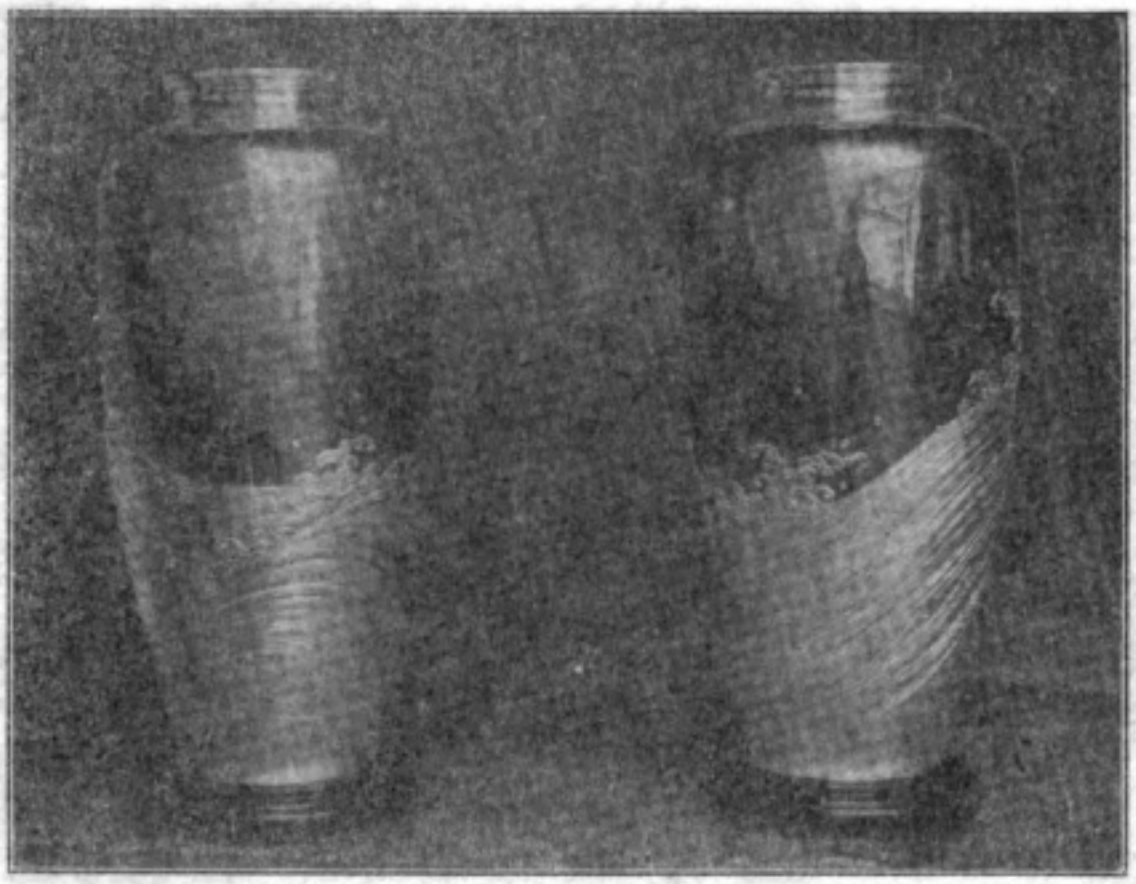
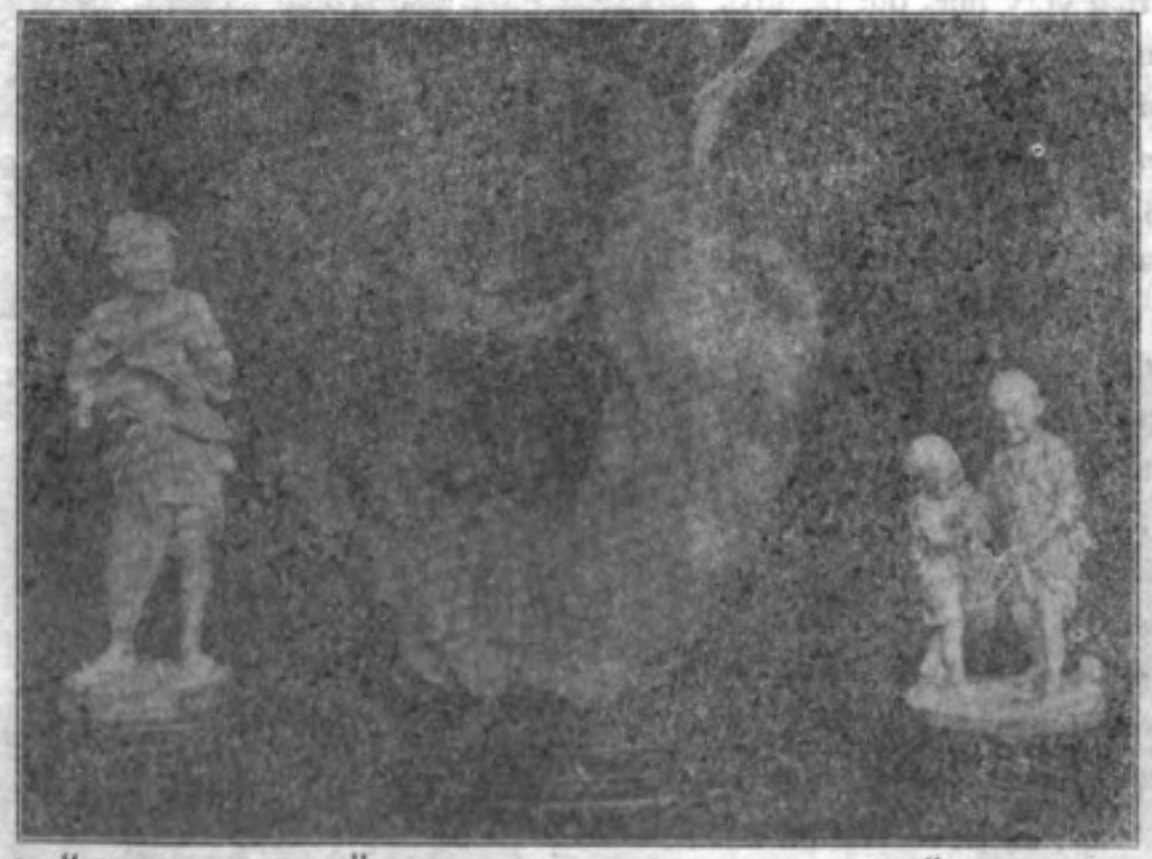


"THE SUN AND MOON," BY S. ITO, COPPER MEDAL

It was very refreshing to see these true expressions of real Japanese art.

In porcelain there were a few exquisite tea sets, beautiful in their soft and artistic colorings; some fine old green Seto pieces, and especially the pale grey-green, so noted, from this district, soft and translucent as a piece of jade; also Bunko ware, fine and fragile, filling one with delight and appreciation, yellow-browns and brown-yellows, abounding in harmony, little gems of loveliness; all expressions of the real old Japanese art, so pleasurable to find apart and away from the hideous designs and colorings that are made in such quantities for the commercial world.

There was a goodly display of silvsr work comprising many articles of use and ornament, but vases seemed to stand paramount in preference. Those selected for illustration, the "Sun and Moon" are of unusual beauty, conception, and exquisite craftsmanship. They came from the works of Shoyei Ito, and gained a copper medal for excellence. The upper part of the body is in black, or oxidized silver, whilst the waves are in natural silver party matt and party polished, as the movement or action of the water seemed to suggest, with a trace of gold here and there as sympathetic harmony dictated to the artist, which greatly enhances their beauty, relieving them from that



1. "DOMESTIC FOWL", BY K. IKEDA, COPPER MEDAL. 2. "THROWING A CANE," BY C. YAMASAKI. 3. "TWO FISHER BOYS," BY H. SASASAWA

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peculiar cold feeling sometimes present in things made of silver alone. Altogether they are pieces of admirable artistic value.

Among the most interesting things in the metal section were the beautiful fish ornaments, executed in *shibuichi* metal, an alloy of three parts copper to one of silver; they are intended to be displayed in the Japanese alcove (*tokonoma*), built expressly for such ornaments, *kakemono* and flower arrangements. One is of gold fish, and the other of carp, the fish playing and sporting through the waves, which are expressed by conventional, waving lines, rising independently and free, very suggestive and unique in their rendering, wonderfully well modeled and executed. Both of these pieces were executed by Joun Oshima, winning the copper medal for artistic merit.

"SPRING," BY S. NAKAYAMA.
SENT TO ITALIAN INTERNATIONAL EXPOSITION

THREE MONKEYS, BY I. NUMATA

Among the bronzes, three monkies, by Ichiga Numata, stood out strongly for admirable qualities in modeling, action and expression. They are beautifully composed and grouped on a tree trunk unusual in its natural knarled movement. The animals had evidently been well studied to fit this fantastic growth; in technique and texture they are beyond criticism;

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Amongst the bronze three monkies, by Ichiga Numata, stood out strongly for admirable qualities in modeling, action and expression. They are beautifully composed and grouped on a tree trunk unusual in its natural limited movement. The animals had evidently been well studied to fit this fantastic growth; in technique and texture they are beyond criticism;

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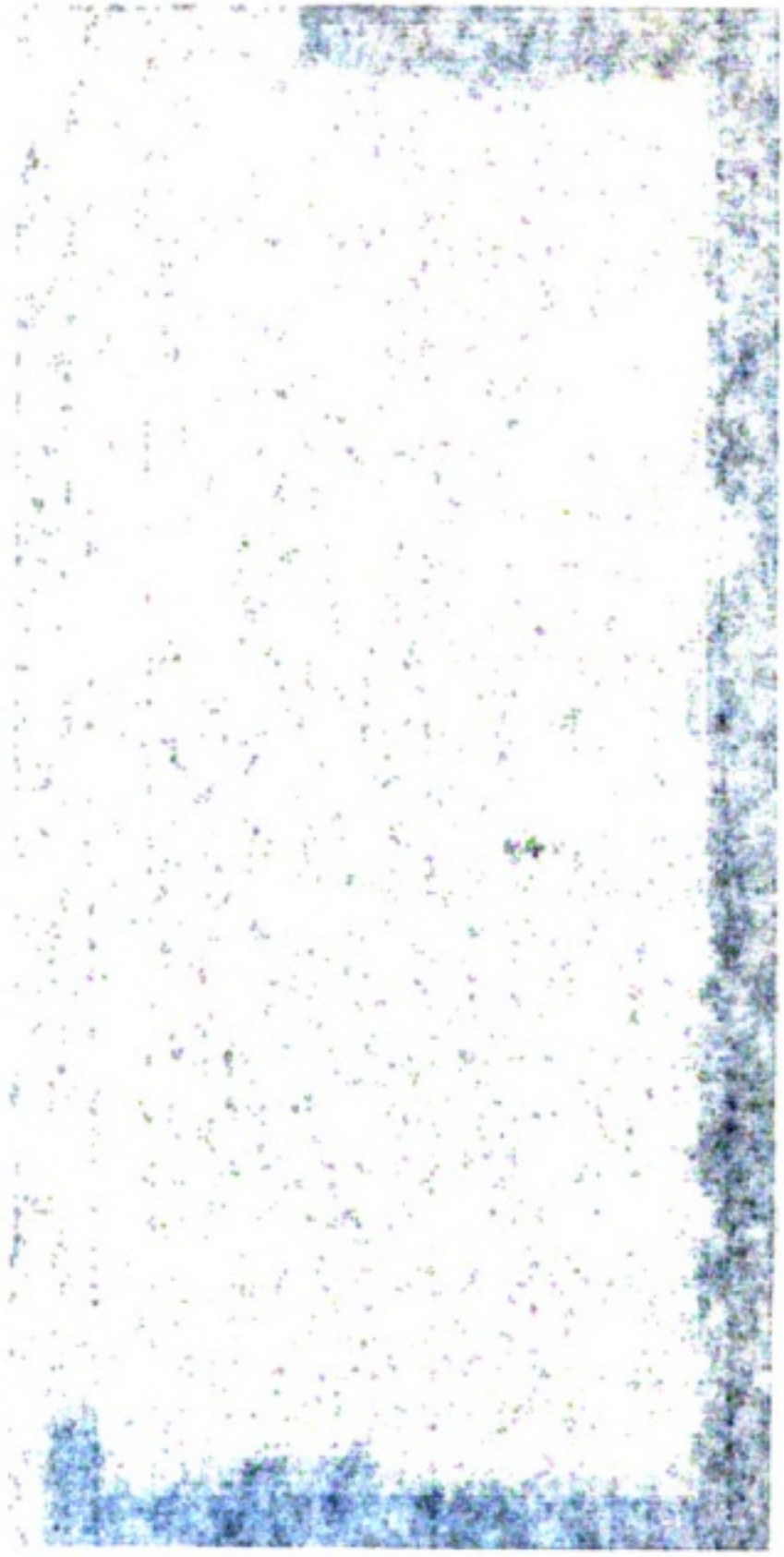
"BUTTERFLIES," BY S. MOROOKA, CERTIFICATE OF MERIT



"DAIHANYAKYO," BY S. YEZAWA

the colour, of a warm, yet soft bronze hue is toned to a nicety in the adjustment of alloys. There is hardly any difference between the color of the wood and the figures, so well matched are they, the wood having received a sort of half polish by brushing and rubbing that drew out its natural resinous quality. The whole is a masterpiece of the Japanese sculptor's art and well worthy of a distinguished place in some princely *tokonoma*.

In wood carving there were many admirable pieces. A tiger wrestling with a stick resembling a dragon is called "Throwing a Cane," by Chonn Yamazaki, interpreting a legendary tale of an ancient monk, who, being defenseless save for a stick when attacked by a tiger, was miraculously saved by throwing the which stick was at once metamorphosed into a dragon, and engaged the animal, thus allowing the saint to escape. It is perfect in action, and most fanciful, happy and difficult. The modeling is superb, every muscle showing the cat-like strength of that powerful beast of prey; cut with a direct and fullsome knowledge of how and why, not a false note to be found; in texture exquisite. The piece well illustrates the remarkable power the Japanese have for sculpture of this class, in which they stand unsurpassed.

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"Domestic Fowl," by K. Ikeda, is an ivory statuette of generous proportions, and a *chef d'oeuvre*; it gained the copper medal, which it more than justly merited. The pose and well balanced, graceful swing of the figure is excellent; easy and restful. The piece represents a vendor of fowls, who is about to weigh a rooster which, with head extended and beak open, is evidently exclaiming his utter dislike of such treatment, in noises of objection, whilst the old vendor, placid and pleased, no doubt with a prospective purchaser, has a wonderfully satisfying smile, irresistible in its delightful sympathetic emotion. It is full of the technical wealth that only a master can produce.

"NEW SPRING," BY M. TSUBATA.
SILVER MEDAL

"PLOVERS," BY G. TODA.
SENT TO ITALIAN EXPOSITION

Another ivory, by H. Sasasawa, portraying two fisher boys who have just caught a crab, is extremely good; a bit of actual life, with all the earnest enthusiasm of young boys beautifully felt and expressed. The carving is excellent from every point of view and the delicate mesh of the net well rendered. This piece was secured by the Imperial Household.

A marble bust, by K. Otsuki, was beautifully cut and showed every evidence of being a splendid portrait. It was full of force and spirit, with a technique that might call forth envy from the finest Italian sculptor.

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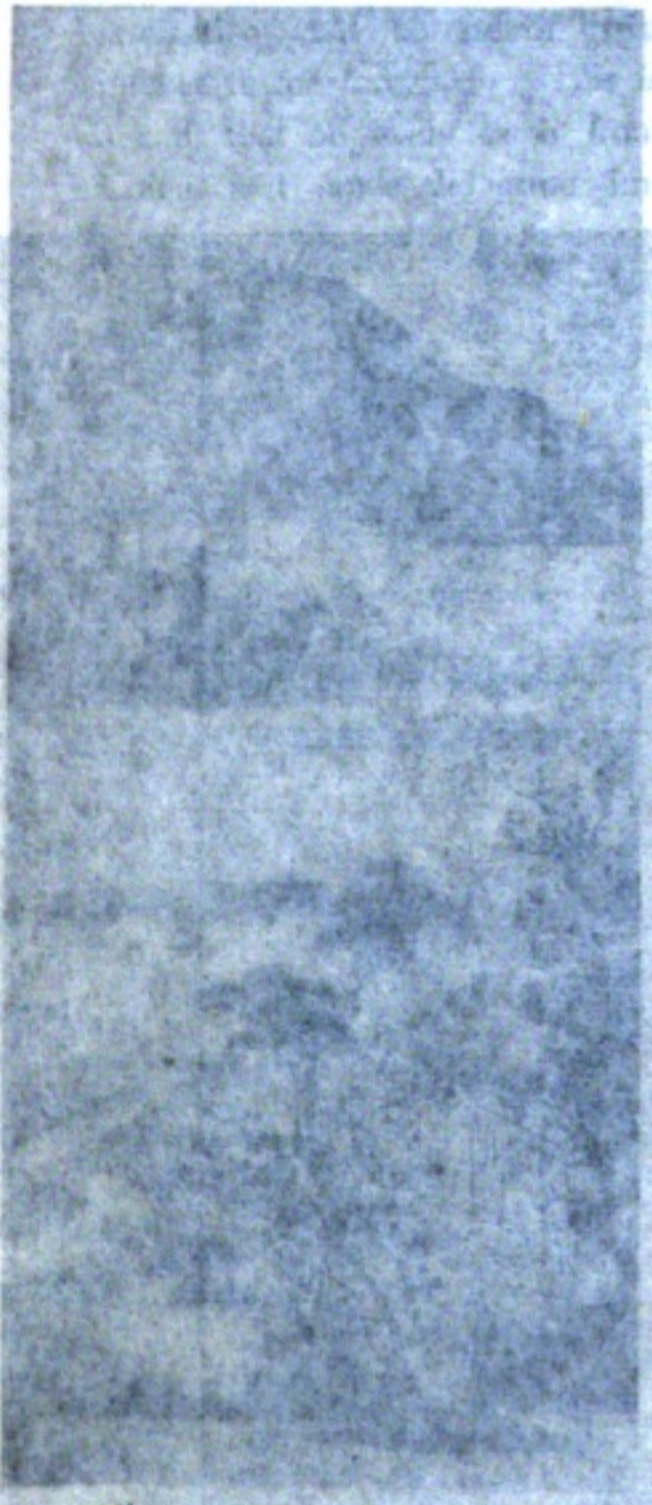
"WATER-FALL," BY T. YAMAGUCHI



"WEAVING BY MOONLIGHT," BY T. SAKUMA

"WATER-FALL," BY T. YAMAGUCHI

bol; birds, flowers or insets of the month it was intended to represent. They were beautifully executed, each box being a gem in itself. They were made by G. Asahi, an expert art craftsman in this line.

There were many other boxes, both inlaid and carved, all admirable for their artistic qualities and conscientious craftsmanship.

There was a large quantity of cameos of all colorings, shades and sizes. Much thought, time and labor had been spent on these

"WEAVING BY MOONLIGHT," BY T. SAKUMA

A dog, also in marble, by T. Kawasaki, was wonderfully well modeled and cut with astonishing technique and texture.

Among others who exhibited in this section were: Denshu Hirakushi, Yuuki Yonehara, Taketaro Shinki, Hosei Mori, Homei Yoshida, Biun Hayashi, Kaiteki, Toda, Keiun Kato.

In inlay, there were many things of special merit. One set of twelve boxes representing the months especially deserve notice; each box was inlaid in ivory and mother-of-pearl with some suitable sym-

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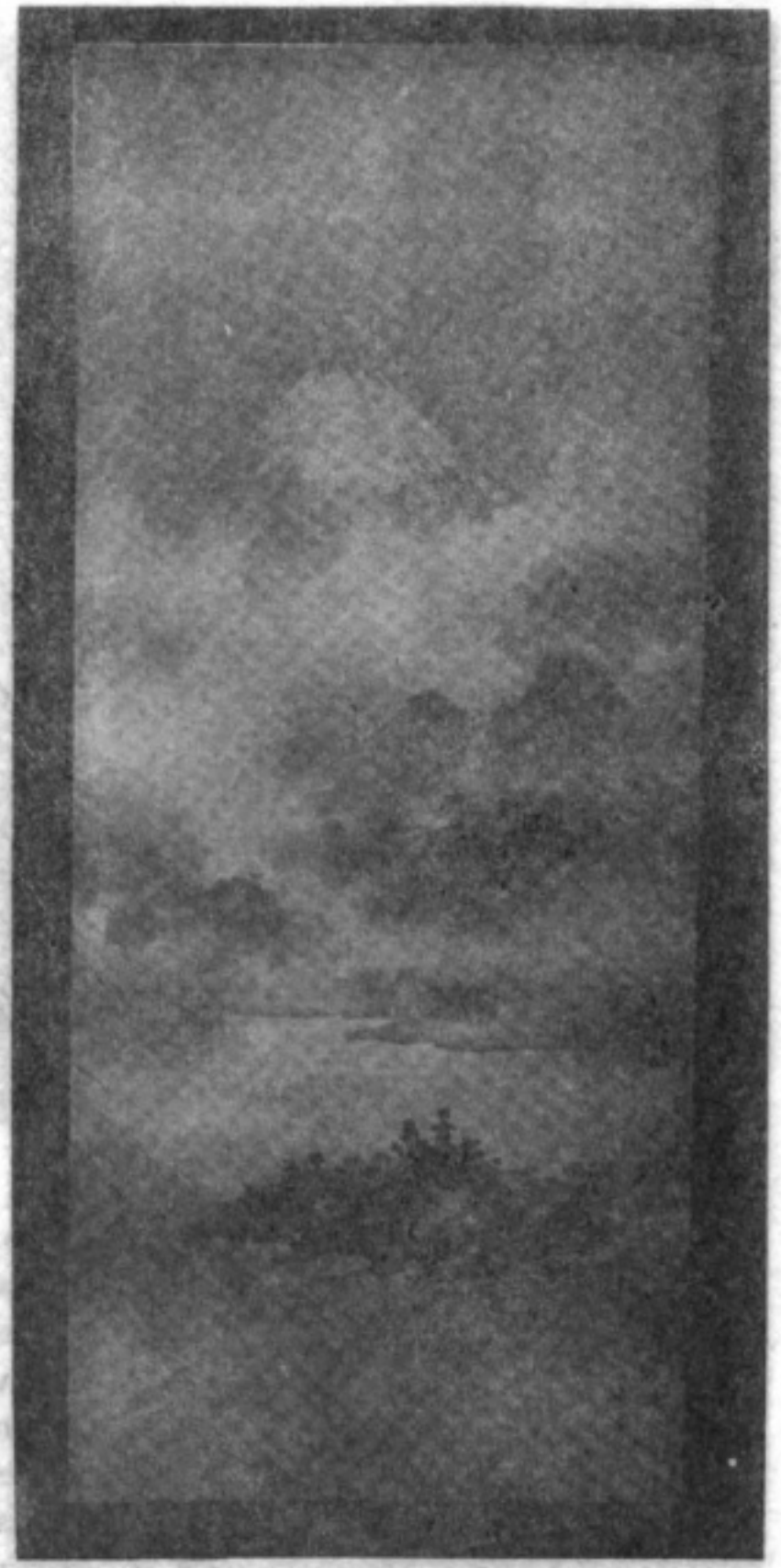
exquisite expressions of the medallion sculptor's art, which showed much refinement of taste and superior workmanship.

Die cutting, that oriental necessity, also occupied a prominent section, for what Japanese could do without his individual *han* and his box of red to stamp or sign all business papers? It forms one of the activities of Japanese trade. *Han* are cut on native or Chinese stones, the finest in jade or rock crystal; some large, others small, according to purpose and convenience. There are many very fascinating, and all are of great interest to the foreigner. This is a craft that originally came from China, and holds the same im-

"MOUNTAIN VIEW," BY G. TAMURA



"VIEW OF MT. FUJI," BY U. KAKIUCHI

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Gold lacquer work took a prominent part in the exhibition. It has been said by Japanese who own valuable old pieces, and keep them in godowns always buried from mortal eyes except on rarest occasions, that the true art of fine gold lacquer work is lost. But the writer, who had previously enjoyed examining some wonderful and rare old pieces belonging to the Takugawa family, found happily that the art was indeed not lost; the exhibits were exquisite in tone with marvellous

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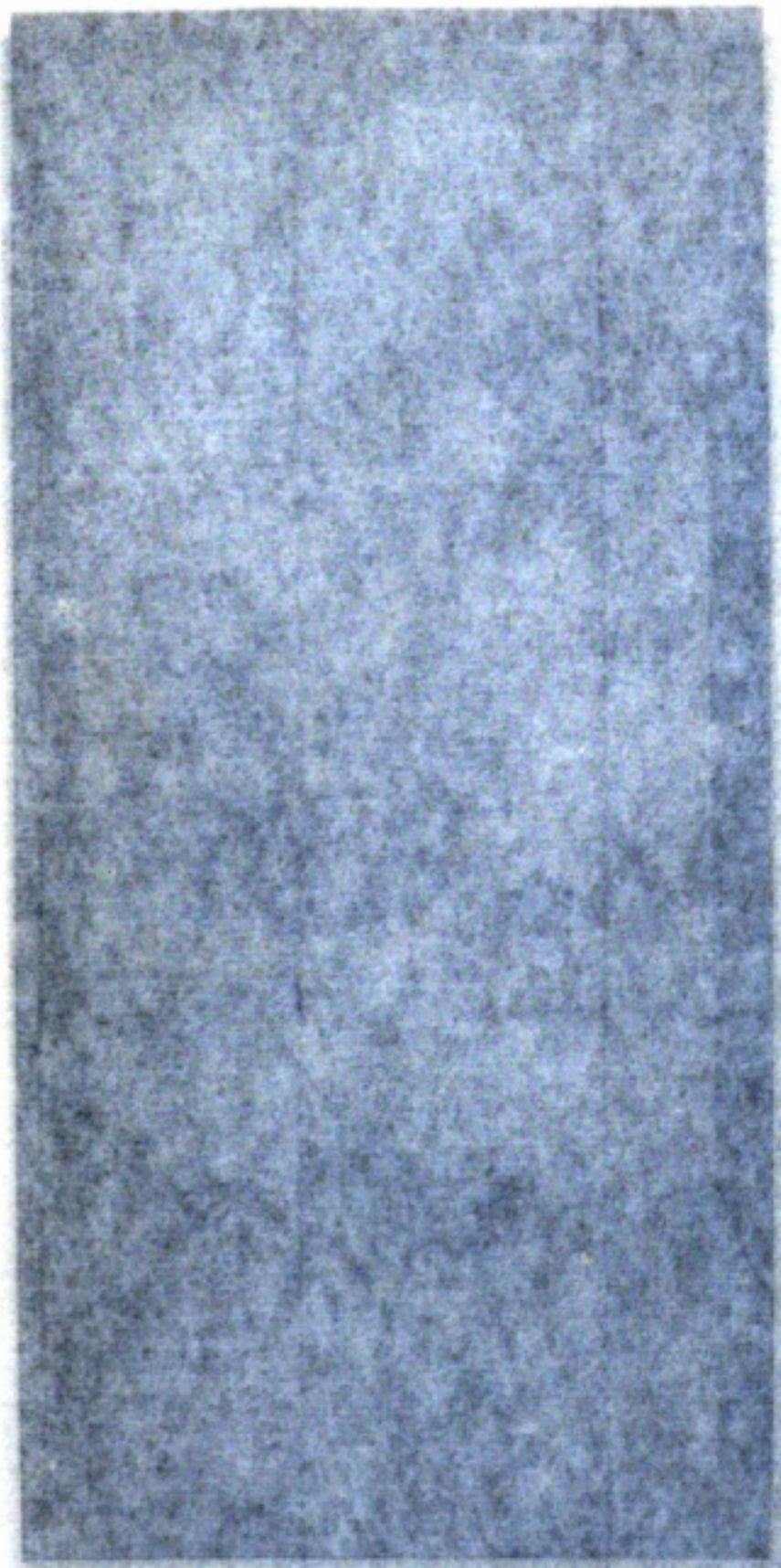

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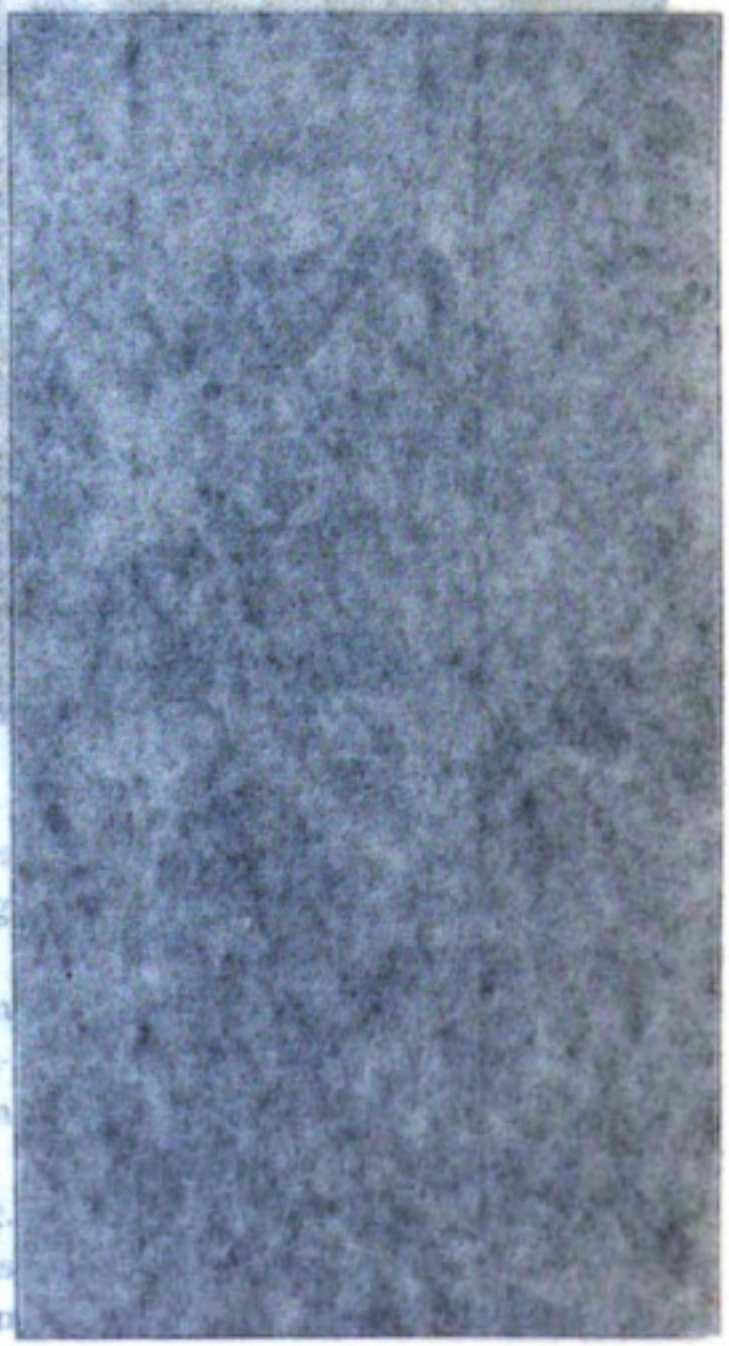

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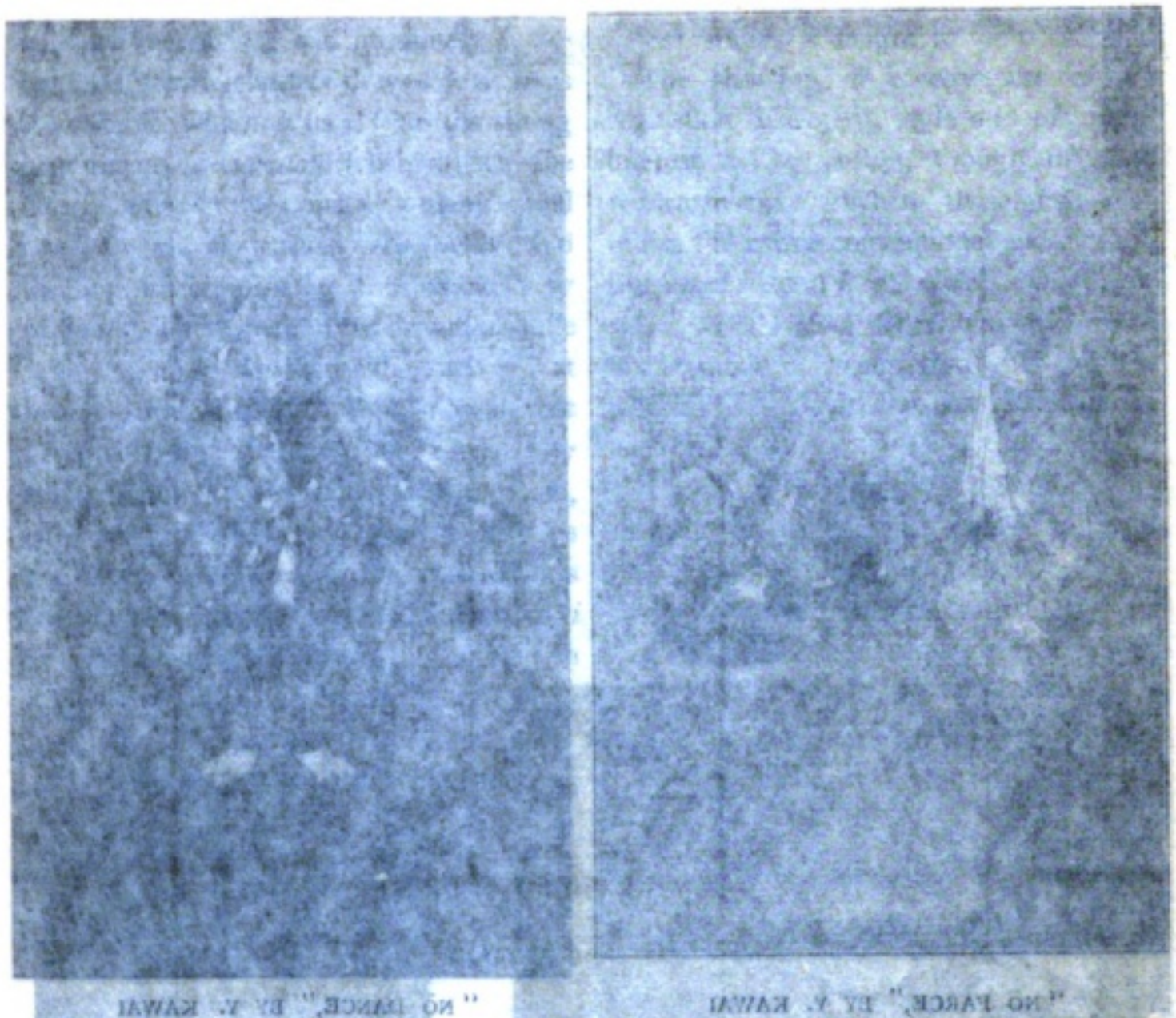

"NO FRANCE," BY Y. KAWAI

workmanship and most perfect intaglio detail. Some were executed in gold of many effects; matt and half matt and perfectly burnished metal in soft, subdued tones, these being interchangeable in a most marvellous manner according to the design which suggested their treatment; others were ornate with inlays of pearl combined with inscription, all beautiful beyond description and of a technical skill that bespoke the genius of the maker.

Masks, those wonderfully realistic creations, representing faces in every possible form, feature and humor, were well represented. The finish and detail in their make-up is surprising. Every conceivable expression from the terrible to the ridiculous, was seen, all executed with great precision and care.

Many expressions of basketry were

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"NŌ FARCE," BY Y. KAWAI

"NŌ DANCE," BY Y. KAWAI

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Many expressions of basketry were shown. Japan stands pre-eminent in this captivating craft, for the luxuriant growth of bamboo all over the islands lends itself very readily to artistic creations in this line of work. Consequently baskets of every description and for a variety of purposes were shown, all colored a dark, rich reddish brown, now well known by the Western world. Arima is one of the great centres of this remarkable industry; in fact one might say that every house is a basket shop, and that every member of the family, from very early childhood, becomes an adept in bamboo weaving; for these families have handed down their craftsmanship from generation to generation until it seems hereditary.

In furniture there were some excellent pieces. Although the Japanese use very little, as their need in this direction is extremely simple, still there are some pieces

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requisite outside of the absolutely indispensable *tansu* (chest of drawers), such as a low table, which is used from the sitting posture on a *zabuton* (cushion) on the floor. These tables, made in many small sizes, are usually carved very prettily and the top inlaid, making the whole very ornate. There were also beautiful little cabinets, *cha dansu*, with shelves at broken intervals, with tiny closets that have sliding doors, all very artistically arranged, and of most pleasing form, color and finish. Hard woods such as rose-wood, teak, *kiri*, the grain of which is very beautiful, and the famous *sugi* (cryptomeria), whose grain is so rich in design, are always used. Much ingenuity is expressed in these pieces, always a delight to the occidental.

The showing of jewelry was of the regulation European style and of minor interest as to design, though of good workmanship. When these craftsmen utilize the native conventional and conventionalized natural forms which abound, and which would lend themselves so admirably to modern jewelry, they can produce pieces distinctively Japanese, and of exceptional charm.

There was a great deal of embroidery and textile fabrics, the Nishijin weavers of Kyoto being well represented. A four fold screen with plum blossoms and ducks was well executed and quite rich: another

"BIRDS AND FLOWERS," BY Y. ISHIKAWA

"PRINCE TONERI," BY M. TSUBATA

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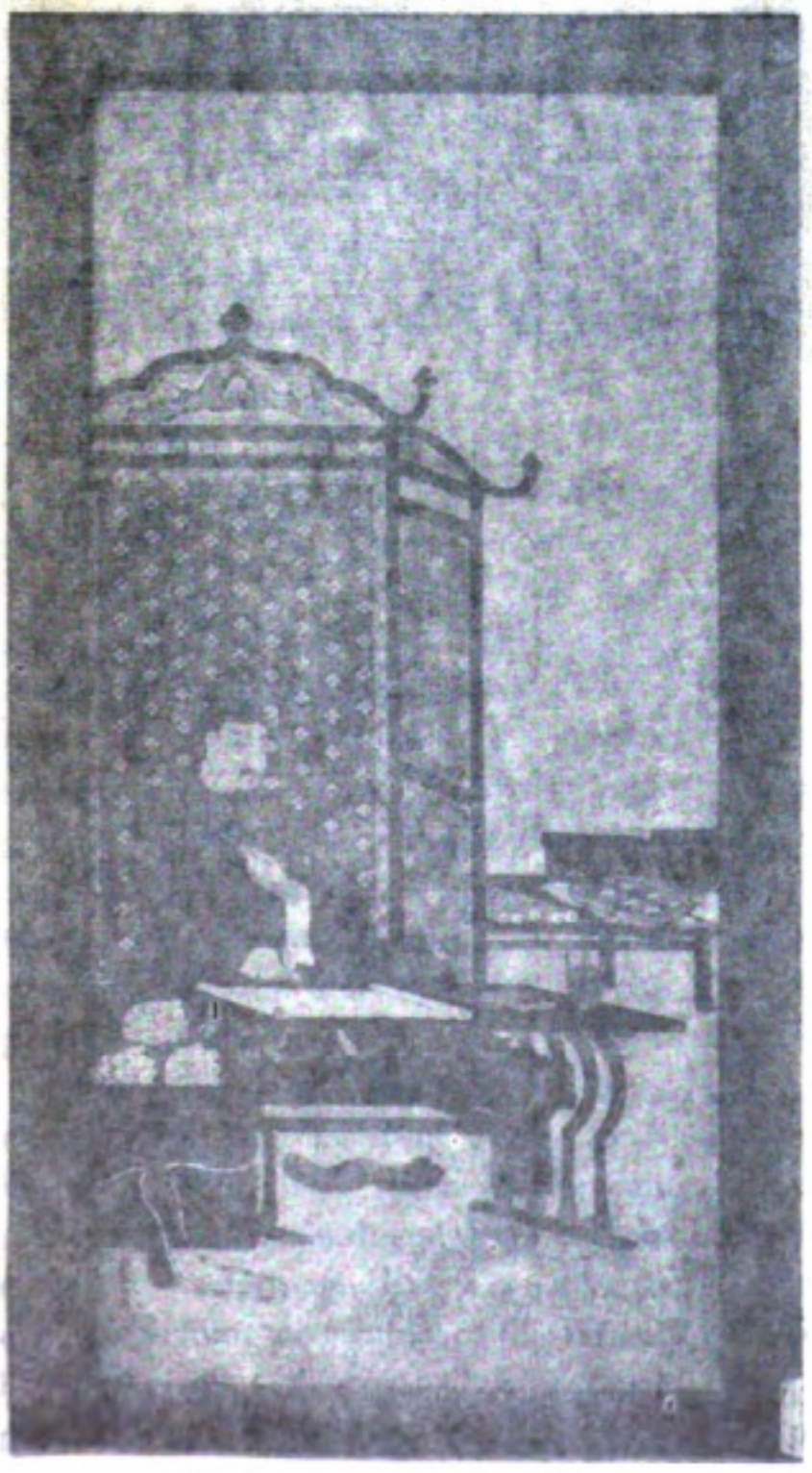

"PRINCE TONERI," BY M. TSUBATA

"BIRDS AND FLOWERS," BY Y. ISHIKAWA

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"FOWLS AND BAMBOO," BY YOKOYAMA TAIKAN

showing the sea shore with birds, was very effectively worked.

The great centre of interest was in the paintings, a fine showing of old works loaned by many of the nobility, and the opportunity of seeing them was an exceedingly rare treat. The various schools that have predominated and controlled the artists at different periods, commenced with the Buddhist or Religious, from that to the Tosa, then the Chinese, Kano, Ukiyoe, Korin, Tani, Shijo and Ganku. Many of these schools were represented, some by very noted old masters, and works which are priceless to-day. These were makimono (pictures kept rolled up), kake-mono (hanging pictures) and byobu (folding screens). One of the latter, a four fold screen over four hundred years old, painted by Sanraku, of the Kano School, with a historical subject, was especially good, and proved of the greatest interest; it was loaned by Prince Kujo. Another belonging to the old school and painted by Sanetsu Kano, showing a composition of a dragon and a pheasant was also of exceptional interest, showing the power and amplitude of technique in those by-gone days. A large number of the fine old paintings in the three different forms were shown; three of those illustrated "Summer Mount on a Fine Day," by Goko Tamura; "Plovers," by Gokushin Toda, and "Spring," by Shuko Nakamura were sent to the last Italian Exposition at Turin. "Sixteen Gods" (from the six thousand sacred Buddhist books), by Shokei Yezawa; "Oba-ga-Sake," and "Shojo" (No dance performance), by Yeichu Kawai; "Imperial Prince Toneri" by Michioko Tsubata; "View of Higashiyama," by Gakusho Tanami; "Water Fall in the Winter Mountain," by Tosai Yamaguchi; "Birds and Flowers in Autumn Field," by Yurin Ishikawa; "Geika Meiki" (Weaving by Moonlight), by Tatsuyen Sakuma; "View of Mount Fuji," by Urin Yakaiuchi; "Chikurinkan," by Seisui Okuhara. Most of the above are owned by the Imperial Household.

Of the new works we illustrate three: "Woodcutter Returning from the Mountain," by Keigetsu Matsubayashi, which gained the silver medal, is indeed a remarkable panel; superb in composition which takes the form of an S, exceedingly graceful and well balanced. It has a powerful energy combined with extreme delicacy, perhaps the most diffi-

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"WOOD CUTTER," BY K. MATSUBAYASHI. SILVER MEDAL

"VIEW OF HIGASHIFUTAMI," BY G. TANAMI

cult attainment in Japanese painting. The artist is evidently an idealist full of romantic invention, who loves to express his dreamy fancies and his poetical and sympathetic nature, for who could tread those delightfully mystic mountain paths, without feeling transported into a world of phantasy filled with the sublime and beautiful. His technique and melting washes are indeed exquisite. "New Spring," by Michihiko Tsubata, is a painting full of delicate sentiment, splendid handling and marvellous detail. It depicts a lady of the nobility in a costume of former times, sauntering, in a meditative mood, in the grounds of her estate enjoying the odours of the first blossoms. "Butterflies," by Siyen Morooka, which won the certificate of second merit, is another pleasing peaceful subject, well drawn, full of movement and happy in soft harmonious colorings. These exhibitions, which have a permanent home close to the entrance of Uyeno Park, are always patronized by their Imperial Majesties, the Emperor and Empress and Their Highnesses the Crown Prince and Princess, and the majority of the nobility, who annually loan valuable collections from their godowns. There is a spacious apartment devoted solely to the reception of Their Majesties, which has a beautiful outlook over a secluded part of the enclosed grounds which form part of the historical park.

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# YAMATO-TAKERU-NO-MIKOTO

By E. M. DASENT

When Jimmu, Son of Heaven, of mortals first
To wield the sceptre from the sacred hands
Of the most holy Gods themselves received,
When they, their work below accomplished, passed
Back to their Heavenly home;— the sacred link
'Twixt mortal men and the immortal Gods;—
Divinely chosen to perpetuate
On earth the Dynasty which has endured
For all time, and which shall while Full soars
To meet the eternal blue: when Jimmu joined
The circle of the Gods his ancestors,
The savage tribes inhabiting the remote
Wild mountainous recesses of the realm
Whom he had tamed and brought beneath his rule,
Thus making one united kingdom: these
Rebelled; and in the reigns of his successors
The rebel tribes increased and were not checked:
The old wise laws of Jimmu were discarded,
And where before had order reigned and law
Disorder ruled — disorder, rapine, murder;
Till when the Emperor Keiko held the throne—
Twelfth in divine descent from Jimmu he—
The central districts of the kingdom—those
About Kyoto, then the capital—
Alone kept their allegiance.
Of these tribes
Revolted, none so turbulent and none
So savage as the tribe of Kumaso
Holding Kyushu. Once the Emperor
Himself had led an army to the south
And had subdued them, and had once again
Established order where no order was,
But chaos; and the peace awhile was kept.
But soon the tribes of Kyushu, then, as now,
Most violent, most headstrong, most intolerant
Of all control, broke from the benignant rule
Of Keiko and the teaching of the Gods,
And under two bold warlike chiefs, two brothers,
Kumaso, and the younger, Takeru,
Molested all the neighbouring peaceful tribes,
And were an open scandal in the realm;
Not to be longer tamely borne.

The Emperor
Had many gallant sons, of whom the flower
Was Prince Ousu, the second, at this time
Just reaching manhood with his sixteenth year.
As beautiful was he as any girl;
Cool were his eyes and black, and black his hair,
And soft and long, with sheen like wreath;
His skin like ivory; slender as a pine
His figure, and as lissom: at the court
He was at once the envy of the maids
And the despair. And he was brave withal;
Of great renown even in a land where all
Were warriors; and where every warrior sang,
Excelled in poetry; was of chivalry
The mirror in an age when chivalry
Was something more than empty verbiage.

Now though the Prince from early infancy
Danger in many forms had thwa'd and thru'd,
Had looked undaunted in the face of Death,
Yet had his sword which loved the light of day



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Not yet been drawn to lead his followers
To victory in any famous fight;
And as he burned to add to his fair fame,
And lustre to his father's glorious reign,
When the Kumaso tribe became outrageous
He begged that he might be allowed to lead
An expedtion for their chastisement;
Which boon his father granting, he set out
With a small band of archers; every man
A warrior tried in many a hard-fought fight,
And each devoted to his youthful lord;
With these picked few he started.
But on his way
He halted to obtain the farewell blessing
Of one whom he revered—the Emperor's sister
Yamato-hime-no-mikoto, she
Who was High-Priestess and who held communion
Directly with the Gods; from whom she had
The gift of prophecy, and prescience
Of things yet hidden in the womb of Time.
Of all her nephews, him she loved the best
Was Prince Ousu: and, when he bade farewell
She gave him a brocade *kimono*
And *hakama* from her own wardrobe, saying,
"Regard these garments as my very self;
So long as they are with you, know that I
Am near in spirit to watch over you;
And when the time to use them comes, the manner
Shall be made known to you". The Prince received them
With many a thankful word; then bound his hair
Above his brow, as was the custom then,
Denoting he had passed the line dividing
Manhood from youth, and Kyushu-ward continued.

Wild is the isle of Kyushu; stern, forbidding
And mountainous, not easy of access;
And with their isle the Kyushu men are one,
So when the Prince had crossed the narrow sea
And reached the confines of the rebel tribe,
He hesitated to declare himself
And openly make war: for they were many,
His enemies; while his divoted band
Were fewer now by many a gallant heart
That had succumbed to perils by the way.
He therefore cautiously and unobserved
Approached the rebel stronghold, and laid wait
Concealed and watchful, till some lucky turn
Of Fate should favour him and make the odds
Less heavy. Soon the chance he sought arrived.

It happened that a lordly dwelling-house,
Built for the brother chieftains, was completed
Just at the time; the which to celebrate
They were to give the customary feast,
Inviting to it all the tribal warriors
Of note; which when Prince Ousu learnt, he knew
That then or never was the time to act.
But how? Where find a stratagem that, giving
All risk and danger to himself alone,
Would crown his mission with success? The Gods
Alone could aid; and to the Gods he turned.
He went a little way apart and washed
His mouth and hands, and looking to the east
He prayed, and as he prayed and let his thoughts
Dwell on the holy priestess and her gift,
Incomprehensible, there flashed on him
An inward light; and what before was dark
Was rendered clear as daylight. Then he knew
The spirit of the priestess was with him,
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The daring plan
Divinely furnished in his hour of need
Admitted no delay for doubt or scruple.
He loosed his hair, and on his face and neck
Put powder, and upon his lower lip
A touch of carmine; then put off his armor,
And donned the garments giv'n him in prophecy
Of this great crisis, and stood up a maid
As beautiful as any in the land.
A dagger in his bosom hid, complete
Were all his preparations for the venture.
He then addressed his followers in these words:
"Force to oppose with weaker force until
All stratagem has failed were foolhardy.
More credit to the heart than to the head.
This it would be to put your lives to hazard
When to our one our foes can count a score:
So I alone will go, and it may be
That I by guile shall compass what by force
We may not. In the meantime, wait you here."
But little his loyal followers like this plan:
Loudly they murmured. "Shame it were to us
That you should risk your life while we remain
Apart; far better we should make as one
A bold attack, and unexpected, take
These traitors grossly full of meat and wine,
Not dreaming danger near; or if the Gods
So will it, die together, sword in hand
As [illegible]." To which the Prince replied:
"My plan holds more of promise, but admits
Of no companions; such would put annoy
Not help me; therefore, as your lord I charge,
Obey, not question further." So he went
Alone, but fearless, trusting in the Gods,
The justness of his cause, and his own wit.
And when he reached the brothers' new-built house,
Boldly he passed the soldiers looming 'round,
And entered all unquestioned. Little need
Had he to ask for guidance; from the back
Came the shrill sound of many a female voice,
And scurrying of many sandaled feet;
Toward which he made his way, and found a throng
Of girls all busily engaged preparing
The approaching feast, and chattering the while.
These were the [illegible] come, as was the custom,
To wait upon and entertain the guests.
All famous beauties they, accomplished all:
Skillful in dance and song; performers deft
Upon the [illegible], so keen of wit
Few men their lightning word-winged shafts could follow
And fewer held their own in wordy combat;
Light banter, veiled allusions, two-edged phrases
And flattery, always flattery, that coming
From fair lips, no man breathing can resist
Or tires of ever; this their highest power
To charm, excite, inflame, intoxicate;
And seldom did it ineffectual prove.
With these Prince Ousu mingled, in their labors
Joined; and many being strangers come
From various distant parts to grace the day,
He passed with colors flying the ordeal,
Awakening no suspicion. All prepared
The feast, and now the last late guest arrived.
The [illegible] pore into the banquet hall
The little lacquered, viand-laden stands,
One to each guest; and with them went the Prince,
Of which all freely drank, began to work,
Then silence for awhile; but soon the [illegible],

The daring plan
Divinely furnished in his hour of need
Admitted no delay for doubt or scruple.
He loosed his hair, and on his face and neck
Put powder, and upon his lower lip
A touch of carmine; then put off his armor,
And donned the garments giv'n him in prophecy
Of this great crisis, and stood up a maid
As beautiful as any in the land.
A dagger in his bosom hid, complete
Were all his preparations for the venture.
He then addressed his followers in these words:
"Force to oppose with weaker force until
All stratagem has failed were foolhardy,
More credit to the heart than to the head.
This it would be to put your lives to hazard
When to our one our foes can count a score:
So I alone will go, and it may be
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Apart; far better we should make as one
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Not dreaming danger near; or if the Gods
So will it, die together, sword in hand
As *Samurai*." To which the Prince replied:
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Of no companions; such would but annoy
Not help me; therefore, as your lord I charge,
Obey, not question further." So he went
Alone but fearless, trusting in the Gods,
The justness of his cause, and his own wit.
And when he reached the brothers' new-built house,
Boldly he passed the soldiers lounging 'round,
And entered all unquestioned. Little need
Had he to ask for guidance: from the back
Came the shrill sound of many a female voice,
And scurrying of many sandaled feet;
Toward which he made his way, and found a throng
Of girls all busily engaged preparing
The approaching feast, and chattering the while.

These were the *geisha* come, as was the custom,
To wait upon and entertain the guests.
All famous beauties they, accomplished all;
Skillful in dance and song; performers deft
Upon the *samisen;* so keen of wit
Few men their lightning word-winged shafts could follow
And fewer hold their own in wordy combat;
Light banter, veiled allusions, two-edged phrases
And flattery, always flattery, that coming
From fair lips, no man breathing can resist
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Joined; and many being strangers come
From various distant parts to grace the day,
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Awakening no suspicion. All prepared
The feast, and now the last late guest arrived,
The *geisha* bore into the banquet hall
The little lacquered, viand-laden stands,
One to each guest; and with them went the Prince.

Then silence for awhile; but soon the *sake*,
Of which all freely drank, began to work,

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And tongues were loosened — stories told and jests
Exchanged. And Kumaso, the elder host—
A mighty drinker always, — drank the most.
Then flushed with his potations he began
To loudly boast: "Who in the land as great
As I? No leige I own, but all supreme
I rule a king. More warriors I command,
And braver far, than does the Emperor.
I would that he would send his armies here,
Soon would I show the craven court-bred curs
Of what our gallant mountaineers are made;
Few would return to tell the tale, I trow."
To which the guests made answer: "Yea, indeed
Thou art the greatest warrior of them all,
A greater king than e'en the Emperor,"
But Prince Ousu said naught; with effort great
Suppressed his rage, and bided his own time.

And still the *sake* circulated; fast
And furious grew the fun; the guests exchanged
Their cups; the *geisha* played and danced and sang;
And some, the elder ones, drank heavily,
Becoming flushed of face and lewd of tongue,
Nor made demur when the more amorous
Among the guests caressed them openly.
Kumaso now observed what stage the feast
Had reached; and, amorous as any,
Beckoned the Prince, whom he had singled out
As the most beauteous of them all,
To sit beside him. But the Prince refused,
Affected coyness, nor would be persuaded;
At which Kumaso shouted: "Am I not
The greatest warrior in the land, with power
To shield from harm those who enjoy my favour?
Why then this hesitation? Come to me,
And have no fear." And Prince Ousu obeyed.
Then with his huge brown hand did Kumaso
Caress him, and with leering bloodshot eyes
Gazed lewdly at the Prince, who passively
Submitted, speaking no protesting word.
Then all the warriors shouted: "Fortunate
Is Kumaso, our chief. See, he has won
The love of the most beautiful young *geisha*
In all the land; not less invincible
Is he in love than in the field of battle."

The Prince's hour of triumph was at hand,
The braggart's sand nigh run. For, of the guests,
The seasoned topers only kept the field,
And they were fast succombing: one by one
They swayed, recovered, swayed and tumbled prone
Beside their senseless comrades on the mats;
And one by one the *geisha* stole away.
At last the chief alone of all the revellers
Sat upright; like some veteran pine, was he,
That to the blast that laid his fellows low
Yields nothing. Of the *geisha* Prince Ousu
Alone remained; thus, side by side they sat,
The unconscious victim and his deadly foe.
And still Kumaso drank; still Prince Ousu
His cup kept ever full, till finally
The wine the mastery had; Kumaso fell
To rise not; for the Prince drew suddenly
The hidden dagger; once, twice, thrice he thrust it
Deep in the rebel's side, who made no cry,
Nor groaned nor stirred as swift death swooped on him.
But not unseen the act of retribution
Passed; from where he lay, the younger brother
Takeru, in whom consciousness remained,
Beheld it; and, half sobered by the sight,

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Then flushed with his potations he began
To loudly boast: "Who in the land as great
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I rule a king. Mine warriors I command,
And braver far, than do the Emperor.
I would that he would send his strife-hero,
Soon would I show the craven coward-bred cuts
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Beheld it; and, half sobered by the sight,

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Arose on his unsteady legs and staggered
Toward the door to cry aloud for help.

Vain hope and swiftly shattered! Like a mongoose
Darting on its prey, the Prince was on him;
The dagger, reeking with the elder's blood,
Flashed in the air and, 'twixt the younger's shoulders
Was buried to the hilt. But yet the blow
Stayed not his progress; still he staggered on;
And only when his merciless pursuer,
Did seize him by the hair with his left hand,
And stab him with his right a second time,
Did he sink down, and weltering in blood,
Lay gasping out his life. Then Prince Ousu,
Beside the dying rebel knelt and raised
His dagger to dispatch him; but his arm
He stayed, as Takeru besought him thus:
"Tell me, I humbly beg, whose is the hand
That gives me death, so I may die in peace?"

Replied the Prince: "I am the son of him
Whose traitor thou and thy dead brother art—
The Emperor; and by him was I sent
To mete out punishment condign to both
For all your evil-doing and the wrongs
Wrought on his subjects. Learn, tho' all too late
For you, that there is none so great as he,
And long his arm, and terrible his vengeance."
"Long have we been the strongest in the west,"
Said Takeru, "and little did we think
The east did hold a warrior brave as thou;
We thought you craven-hearted, cowardly,—
To our undoing. Now with my last breath,
I humbly beg that thou wilt take from me
The name of Prince Yamato-Takeru
And render it as glorious as thy first.
Now give me death". So Prince Ousu dispatched him.
And ever after, till his early death,
He bore that name, Yamato-Takeru;
And by it he is known to history,
To future generations and to fame.

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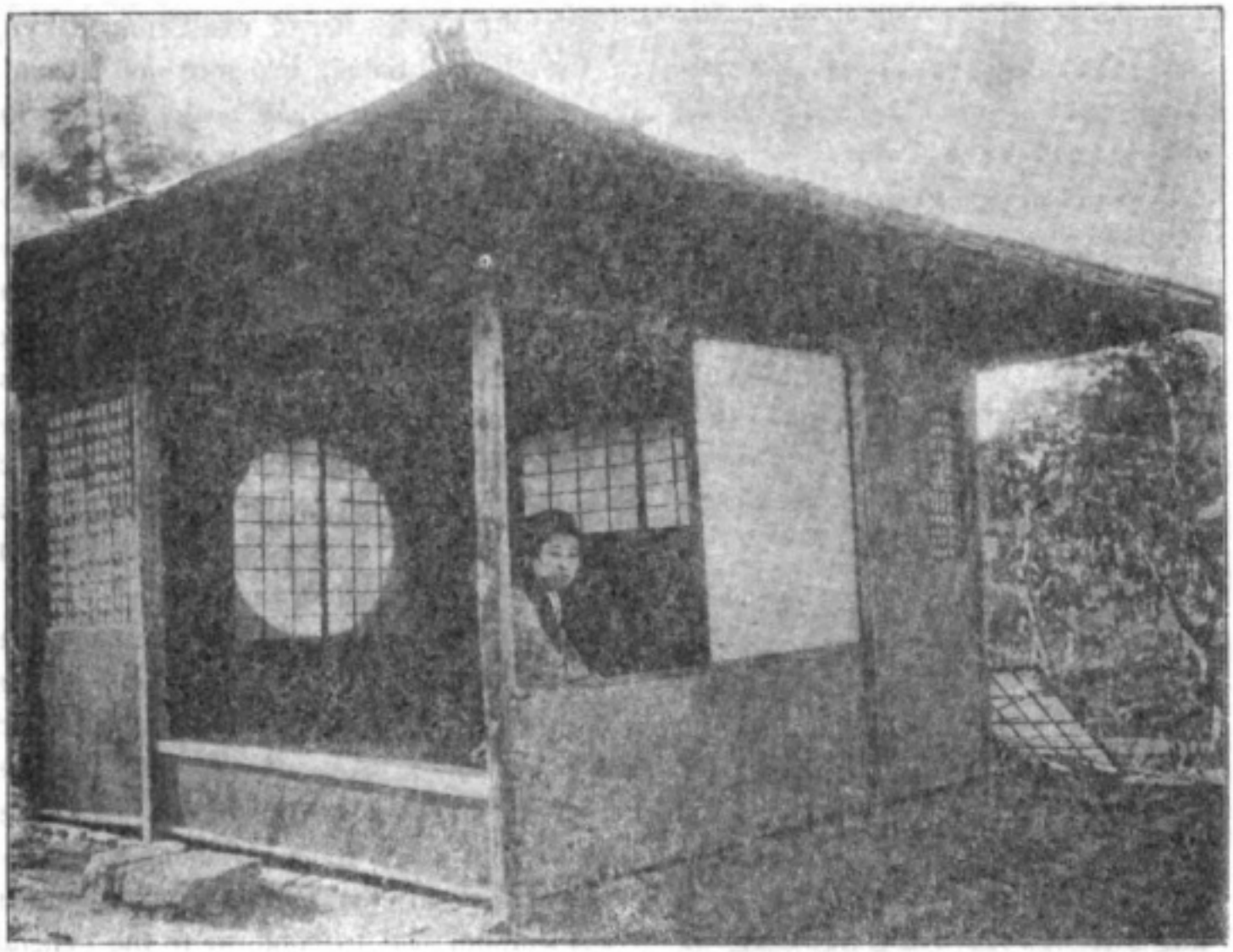

CEREMONIAL TEA ROOM

# CHA NO YU, OR CEREMONIAL TEA

DENKIO Daishi, celebrated founder of the Hiyei Monastery, and Kobo Daishi another famous exponent of the Buddhist faith, who built the temples of Mt. Koga and otherwise distinguished himself, are reputed to have introduced tea into Japan, but it is not accurately known whether this is exactly true, though it is certain that tea, together with various articles of the tea service, was brought in the ninth century by Buddhist priests who had studied in China, and it soon became a common beverage, and the proper mode of making tea was much discussed, and from very early times, what was known as *hikichano setchiye*, a tea ceremony in the Imperial Household was held. But not until the days of Yoshimasa, a *shogun* of the Ashikaga dynasty (1444—1466), was the *cha no yu*, ceremonial tea, which attained such importance in the higher circles of society, introduced.

Shoko, a Buddhist priest of the Zen sect Shomei temple, Nara, and a great favorite with Yoshimasa, the military ruler, formulated a set of rules by which tea should be made and served, according to his æsthetic ideas, and Yoshimasa inaugurated at his court a ceremony in which these rules were observed, and from this time there sprung up disciples of the first teacher of tea drinking etiquette, who withdrew from the priesthood and established himself in a cottage



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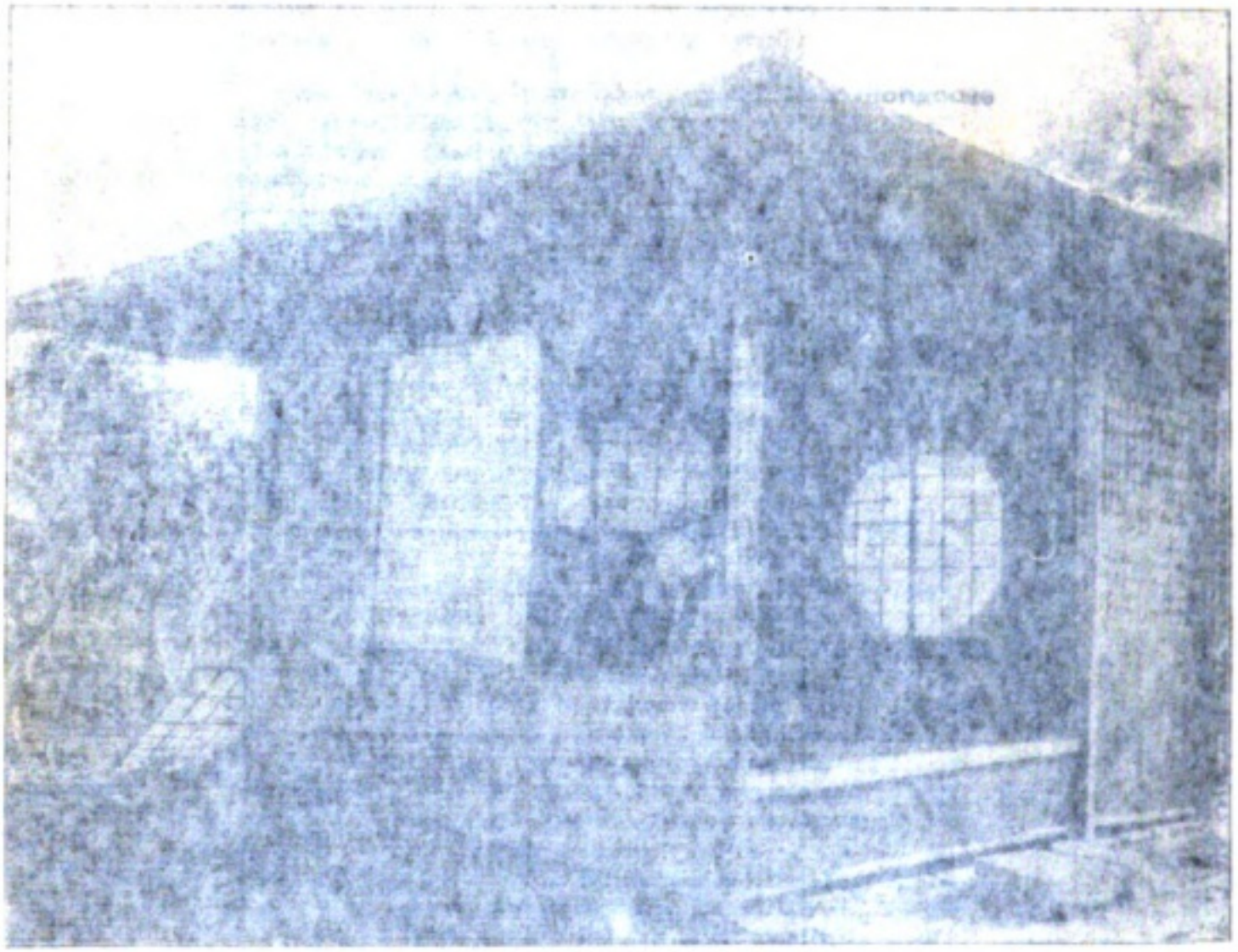

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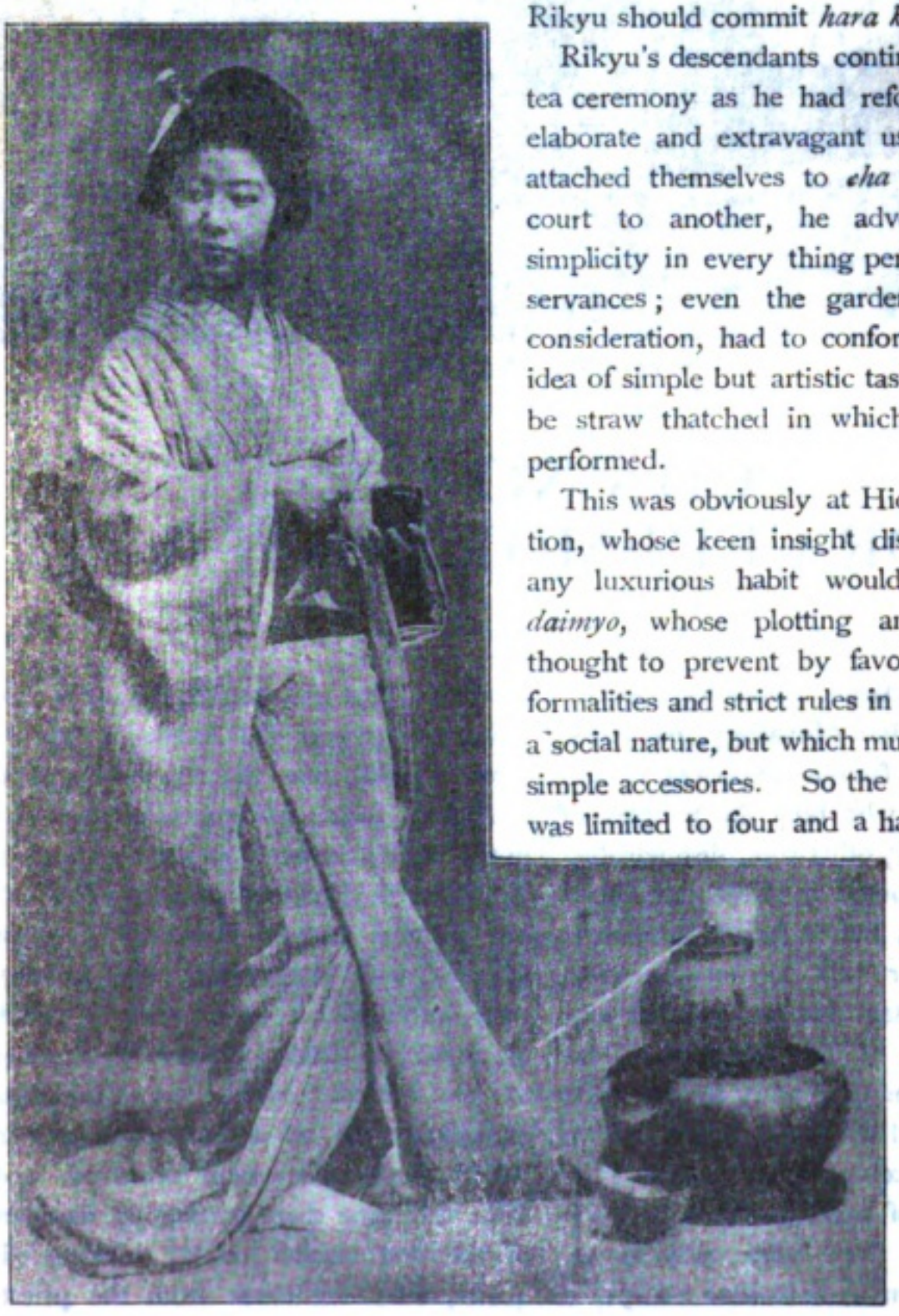
near Sanjo, Kyoto, which was designated by the *Shogun* as *Koshuan*, which name he inscribed upon a tablet with his own hand.

Koshu's disciples becoming masters, such as Nōami, Sōami and Shōō, the *cha no yu* gradually developed changes, and various schools differing in formalities but not diverging in fundamentals, came into existence, and have maintained their prnciples through noted followers down to the present day.



IN CHA NO YU

Shōō was the teacher of one Senno Rikyu, of the city of Sakai, Province of Idzumi, under whose influence *cha no yu* rose to its zenith, and who became the greatest master it has yet known. He was patronized by Hideyoshi, who had at that time established himself as regent, and they became friends as teacher and pupil, and enjoyed together the pursuit of poetry and the observances of *cha no yu* for many a day; but the Taiko's admiration for Rikyu's daughter, who was refused him, destroyed the pleasant relationship, and finally resulted in the Regent's order that Rikyu should commit *hara kiri*.

Rikyu's descendants continued teaching the tea ceremony as he had reformed it from the elaborate and extravagant usages which had attached themselves to *cha no yu* from one court to another, he advocating extreme simplicity in every thing pertaining to its observances; even the garden coming under consideration, had to conform to the general idea of simple but artistic taste, and the edifice be straw thatched in which *cha no yu* was performed.

This was obviously at Hideyoshi's suggestion, whose keen insight discerned the effect any luxurious habit would have upon his *daimyo*, whose plotting and scheming he thought to prevent by favoring the lengthy formalities and strict rules in this ceremony of a social nature, but which must be restricted to simple accessories. So the size of the room was limited to four and a half mats, nine feet square; the number of guests must not exceed four, and the flower arrangement be confined to a single blossom; tea bowls must be the plainest, and other articles of bamboo, and the simplest affairs.

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BRINGING THE UTENSILS

Rikyu is quoted as saying, "Tea should be prepared to suit the taste, the charcoal placed in the brazier so as to boil the water quickest, and the flower arranged in the *tokonoma* according to its nature. In summer the room should be kept as cool as possible and in winter as warm as possible. Such are the profound secrets of *cha no yu*." And when it was argued that this was quite commonplace, he replied that any one able to carry out these things could become his pupil.

Foremost among present day authorities on this most important of all Japanese formalities, observed with great solemnity and almost religious reverence, are Senke Omote and his two sons, direct descendants of Rikyu, whose memory they hold most dear, and who may entertain one at *cha no yu* in the precise manner and spot in which their worthy ancestor drank tea, according to his own supreme rules of etiquette, with the great warrior and ruler, Hideyoshi. This school takes precedence, perhaps because of this very fact; but Senke Ura, claiming heredity from the same famous master, also has a large following. There are besides, the Yabunaka school, which originated in that family of nobles at the court in Kyoto, and was systematized by one Yabuuchi Shochi; the Yenshin, inaugurated by Kobori Masakadzu; the Sekishu, with Katagiri Sadamasa as its source, and the Sohen, owing its existence to Yamada Sohen. While there are many variations in their teachings, the chief difference is that some practise an inward, some an outward movement in handling the tea service, and as every position of every finger is governed by rules of etiquette, this is considered of great importance.

The tea ceremony may be held at various hours; a sunrise party is termed *akeno cha no yu* and usually begins at five o'clock in the morning; the *sho go no*, or midday party commences promptly at noon, which is the most formal hour; an evening celebration must start at six o'clock, and is called *yobanashi*. All these functions employ several hours in their observance. The season sometimes lends a particular meaning; parties given between the first and fifteenth of

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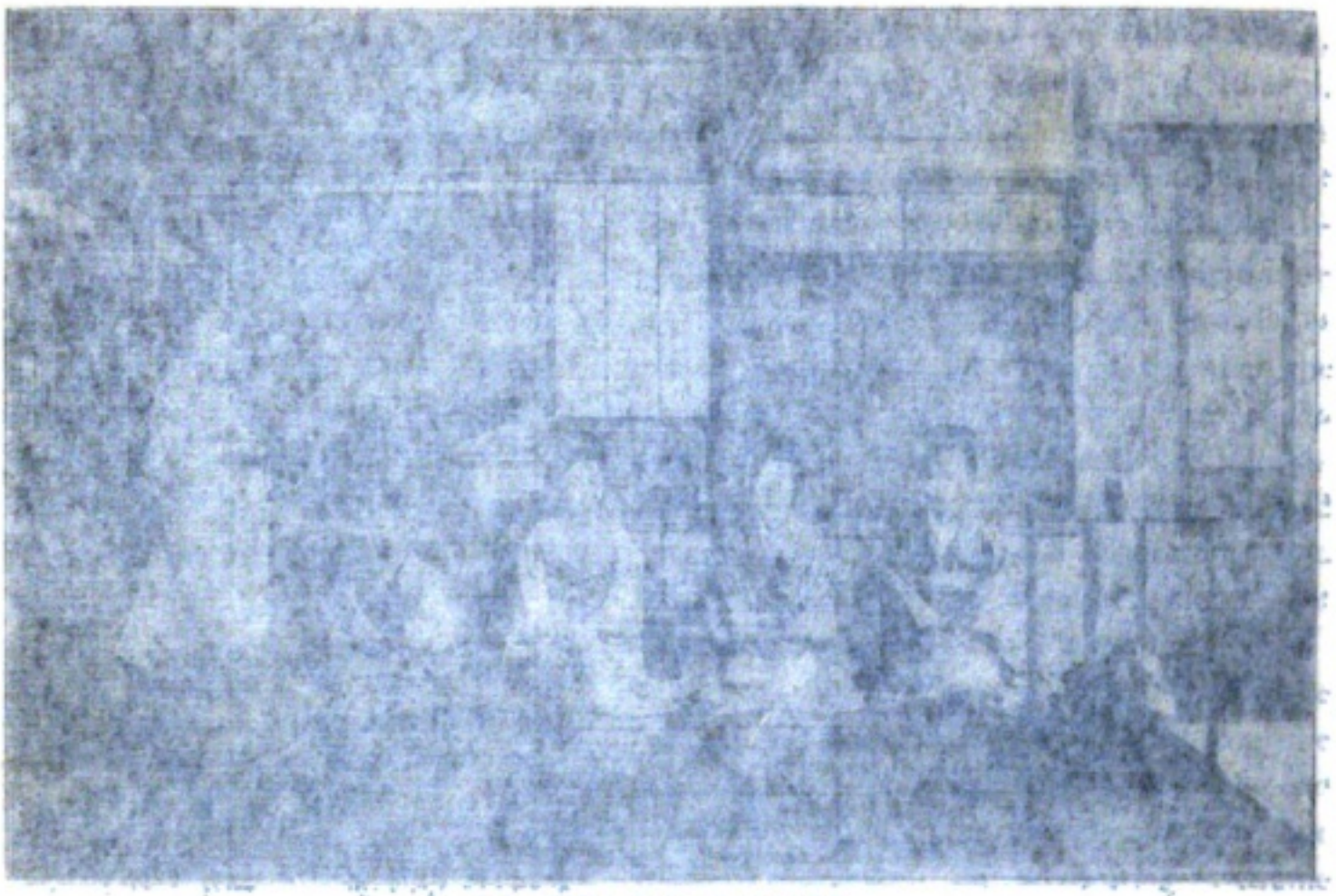

BRIKING THE UTENSILS

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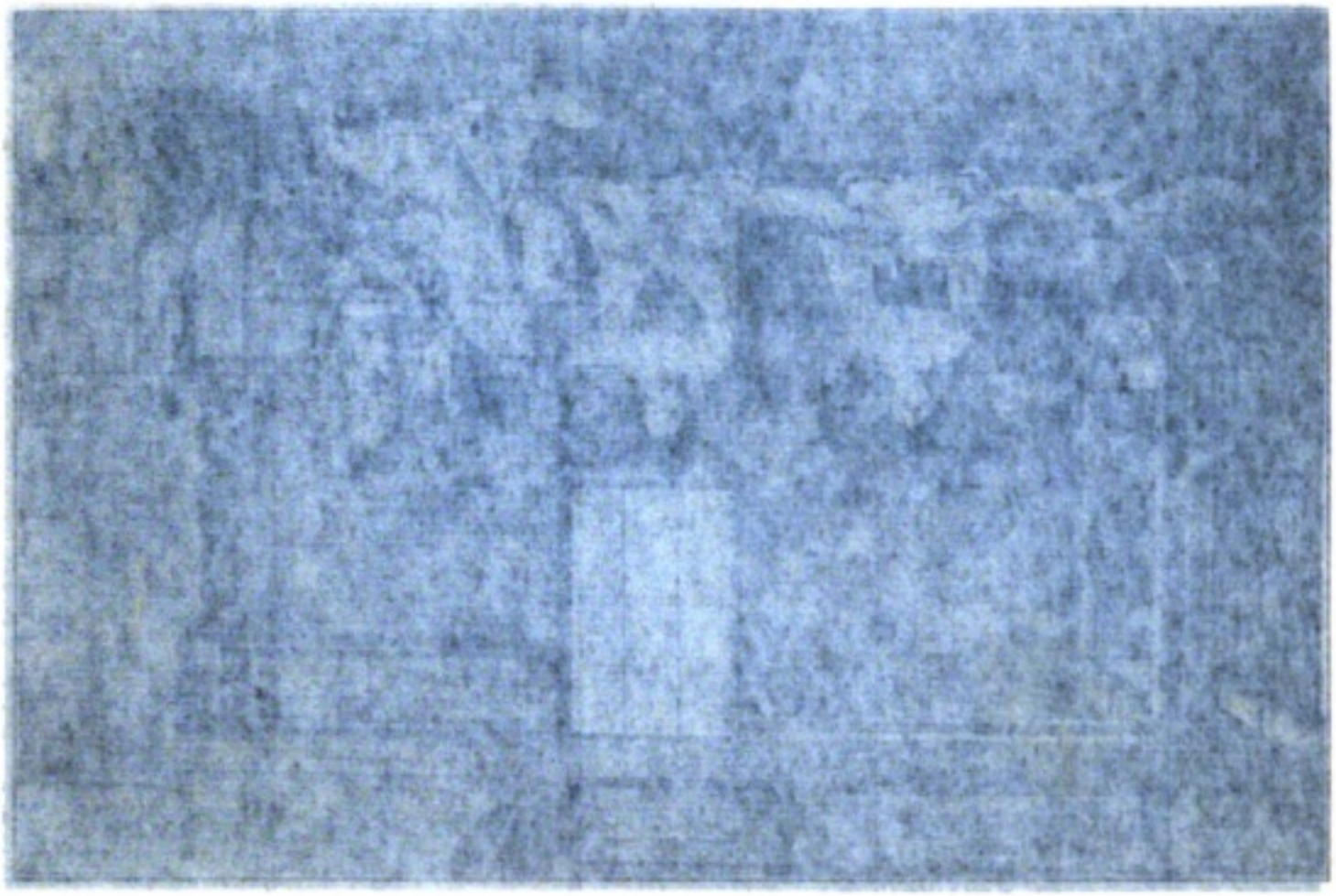
MAKING THE TEA



The tea service consists of the *cha-ire*, or tea box, usually a small round lacquered one, enveloped, in a neatly fitting procade bag; a pampoo spoon, used to measure the tea, from the box; a tiny dipper, also of pampoo, for taking water from the kettle, both for cleansing the bowl and making the tea, as water is never poured from the kettle; a water jar, generally about eight inches in height and five in diameter, from which the boiling kettle is replenished from time to time; a small towel; a tea bowl, which may vary in size but oftener is about three and a half inches in diameter and two or two and a half deep; a peculiar circular whisk (*chasen*) cut from a single piece of pampoo, used to stir the tea and water, and a dainty ten inch square of soft silk (*fukuse*) which may be any desired shade, but on important occasions for high or Imperial personages, is of royal purple and white, and folded diagonally and tucked in the *obi* of the person serving, for use in carefully wiping various articles at specified times and in a set and exact manner, keeping its folds undisturbed.

The *chaitsu*, or ceremonial tea room, is usually apart from the main residence, a building to itself and possessing peculiar features, a moon, or circular window being one of its characteristics. In the centre of its matted floor a small fire box is sunk, but in summer a *furo*, the ceremonial *hibachi*, is used instead, and around either are placed the various things to be used, including a basket of charcoal, kettle, leather broom, water jar and articles of the tea service, all in strict regularity with reference to their relative positions, according to the school which is being followed.

The *kakemono*, or hanging picture which ornaments the *tokonoma*, and the vase and its flower which are to form the only other decorative feature, are chosen with greatest care for fitness and meaning.

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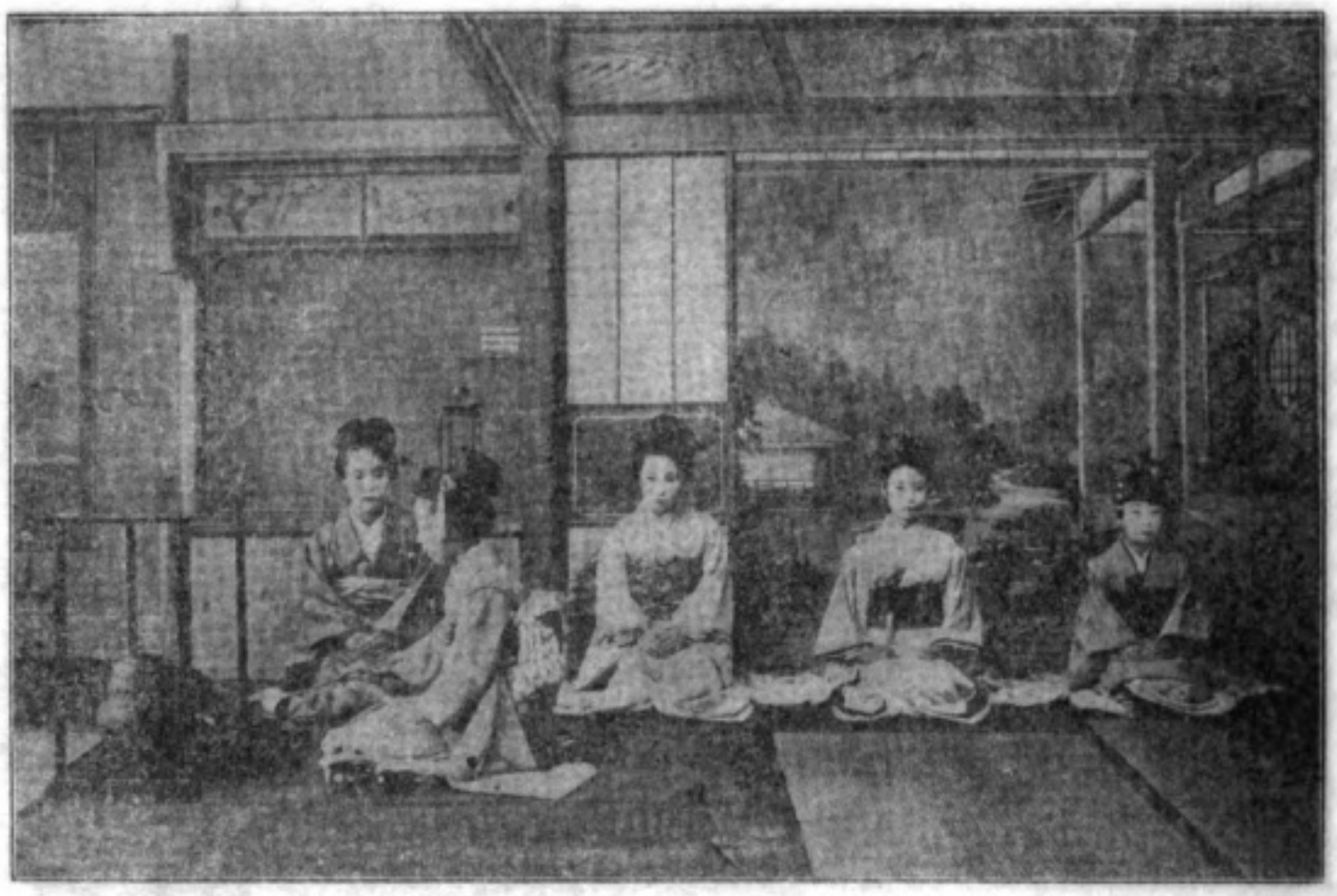

MAKING THE TEA

January are called *dai fu ku* because of the *mochi* in use for the New Year; September gatherings for the tea ceremony are known as *kuchiri*, which refers to the new crop of tea to be used on the occasion.

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DURING THE CEREMONY

The tea itself is not the kind with which foreigners are familiar; it is made from the first buds or tenderest leaves, which, after being carefully treated and dried, are pulverized in a stone mortar, making tea flour, and according to the strength of the beverage desired, dilute (*usu cha*) or concentrated (*koi cha*), varying quantities, from two or three to twelve of the small bamboo spoonfuls of it are placed in the bowl, just so much boiling water poured over it, whipped to a froth with the bamboo whisk, and drunk; a thick tea mixture instead of a decoction or brewage.

When the guests have arrived to enjoy an *usu cha* ceremony after the manner of the Senke Omote school, the host brings forth the utensils required, his steps being measured and careful, and after placing them in their respective places according to strict rule, he bows most reverently to the guests who have been seated with regard to their rank, or perhaps in the event the one of highest rank is less familiar with the intricate formalities of the ceremony, the person most skilled in same is assigned the first place, which is immediately in front of the *tokonoma*; likewise one well versed in *cha no yu* etiquette must occupy the last place, the most difficult duties devolving upon these two and the host. Should the guests be equally skilled in the art, age and rank are given precedence, and they sit in a straight row, on flat cushions on the floor.

After the host has bowed, it is expected that the guests express admiration for the flower arrangement, *tokonoma* et cetera and ask about this and that, for which the host makes known his appreciation and tells about things spoken of, giving the history of same, if of special interest. These observations are part of the formalities, and are never omitted. Next, the host takes the tea bowl and places it a certain distance from his bent knees, then puts the *cha iri* midway between, and removes from it, with boths hands, every motion of which is set and precise, the bag, putting it at the left side of the water jar, and the box is returned to its original position. With the *fukusa* which he takes

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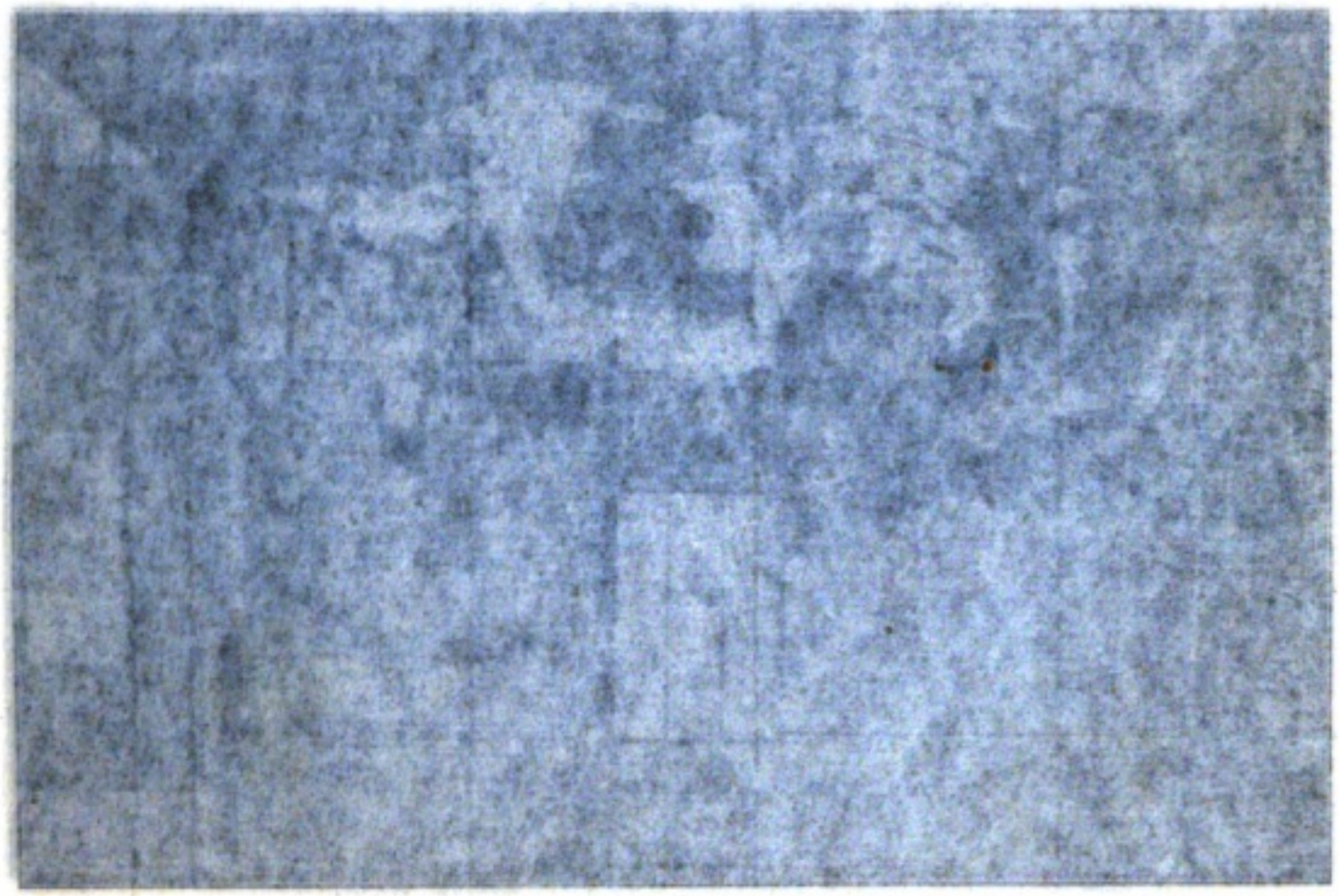

DURING THE CEREMONY

UY ON AHO

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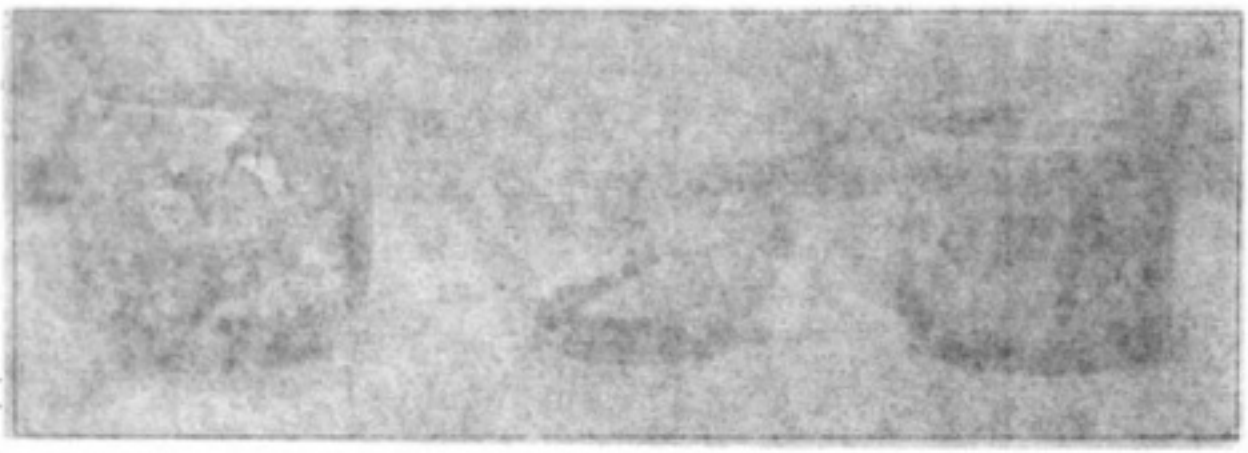
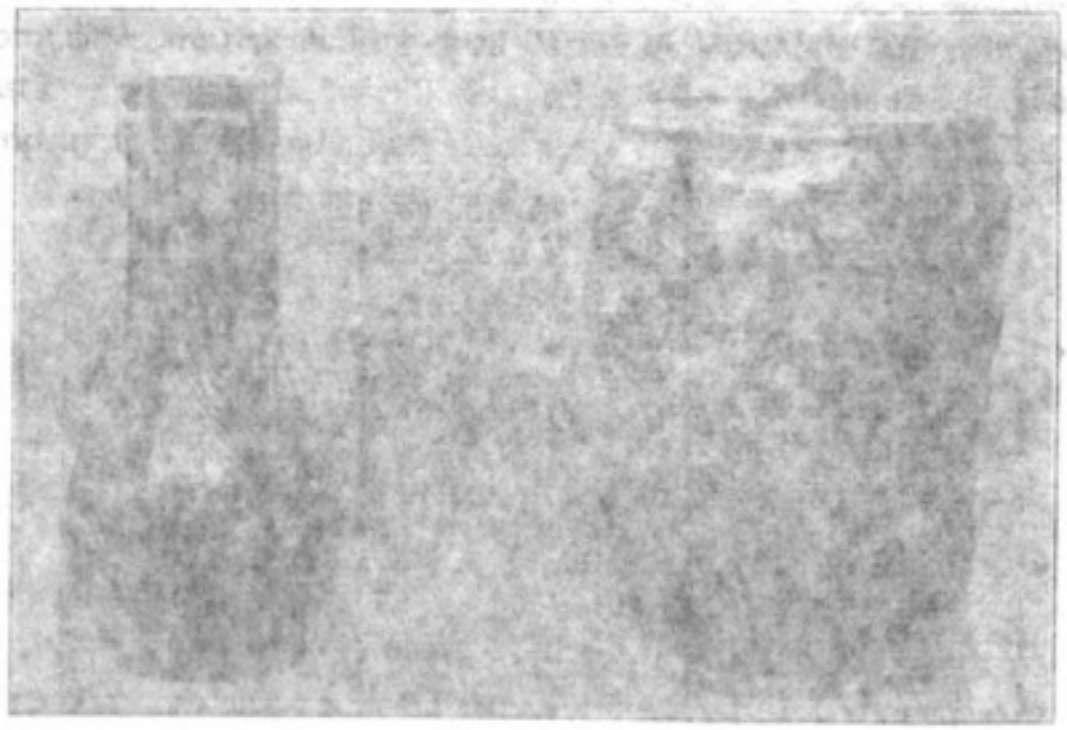


TEA BOWLS

from his *obi*, he wipes the tea box, and lays across it the spoon, which has also been wiped, moves the whisk to the box, and lastly passes the *fukusa* over the front side of the cover of the water jar, and replaces the pillow from beneath his arm. The small wicker towel which has been folded in the tea bowl is removed and laid over the water jar; the dipper is taken with the right hand, passed with careful calculation to the left, the lid, of the kettle removed to a *fukusa*, or stand for it with the right to which the dipper is again transferred and the boiling water taken from the kettle with the dipper and poured into the bowl, and both it and the whisk are washed, and the water put into a *kensui* or waste bowl. The tea bowl is carefully wiped with the white folded towel, and replaced; the tea box and spoon are taken with left and right hands respectively, the box uncovered, and the desired amount of spoonfuls of tea put into the bowl, each article accurately set down in the same spot. In the sure way as at first, boiling water is now poured on the tea, the kettle covered the dipper laid across it, and the tea and hot water briskly stirred with the whisk. the latter put in its place again, and the bowl lifted with the left hand, but held in both as the host rises with slow and studied movement and passes the tea to the guest in the honored place, who must receive it in the same mannered way, and proceed with a series of formalities toward host and other guests, the first being the act of advancing a little from his seat toward the host, though not rising; he accepts the tea bowl with the right hand and sets it before him, at the same time taking the towel offered by the host with the left hand, and now arranges bowl and towel at the side of the guest at his left and bows profoundly to him; he then takes the towel with the left hand unfolds it with his right and



WATER JAR FLOWER VASE

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TEA BOWLS

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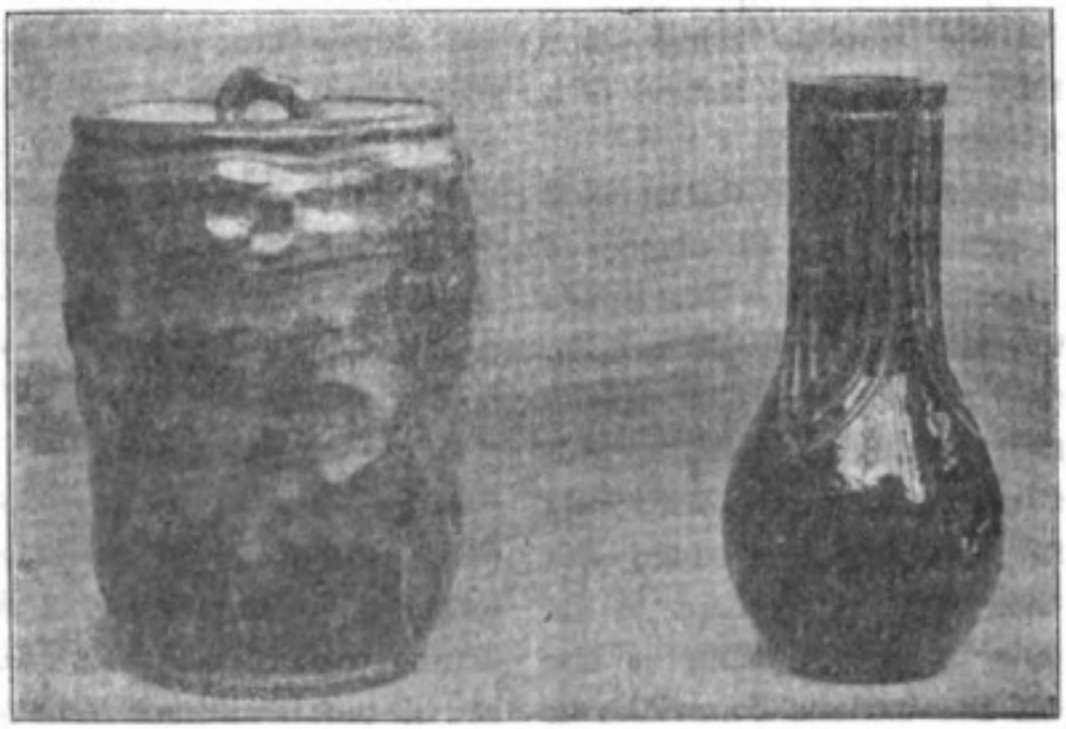

WATER JAR FLOWER VASE

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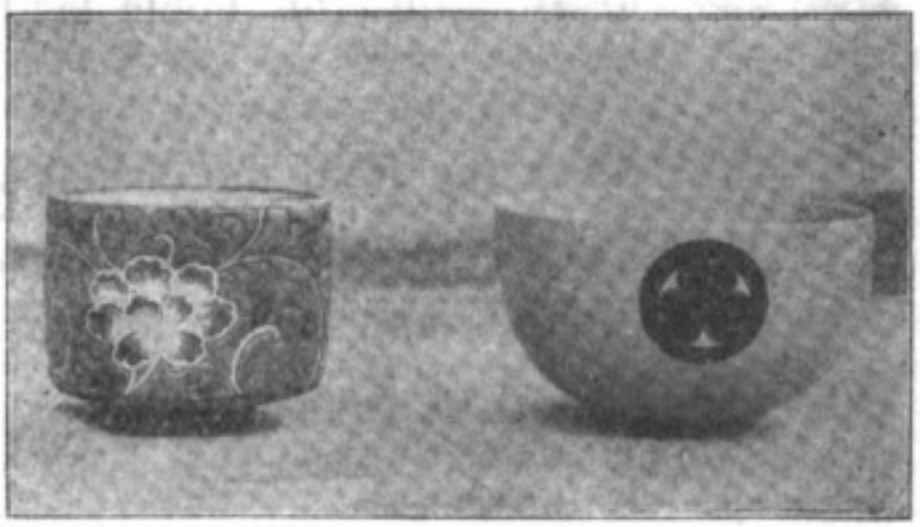
TEA BOWLS

spreads it over the palm of the left in which the tea bowl is set, and with the rght hand vertically at its side, the fingers adjusted to a nicety, it is raised to the height of the forehead, in an attitude of deep reverence. His right hand is then placed flat against the front of the bowl, which he slowly lowers and from it takes one sip, whereupon the host inquires whether it suits his taste, to which the guest replies, "extremely well prepared," then takes another sip, the signal for an obeisance from guest number two to number three, the order being always to the left, as it will be his turn next with the tea bowl. The first guest now finishes with a third sip and a half, and wipes the part of the cup from which he drank, with two fingers, one inside and one outside, then wipes his fingers with a piece of paper which he carries in his sleeve and which is returned thereto. He then turns the bowl to the right so as to present a fresh side to his neighbor, to whom he passes it with both hands and another low bow. The same formalities are repeated by each guest, the last one draining the bowl. In a mixed company the bowl and towel are never offered with both hands except between members of the same family, but must be placed before the next guest.

The ceremony for *koi cha* is somewhat different, each individual being served separately, and a many-coursed dinner of dainty dishes, such as sea weed, raw fish, and bamboo soup, is sometimes served, called *kaiseki riori.*

The details, without the slightest deviation from set rules, are carried out in the stillness and solemnity of a sacred religious rite, and it is the perfection of exactness in *cha no yu* that is so much enjoyed by the Japanese. Careful training in this important social observance is necessary in the education of every Japanese young man and woman of culture. Senké Omote had the honor to teach Mikado Komei, father of the present ruler, and received from him many tokens of the high esteem in which he was held as a teacher and man of talent. Their Majesties, the Emperor and Empress often enjoy a ceremonial tea, and the latter is most highly accomplished in the art.



TEA BOWLS

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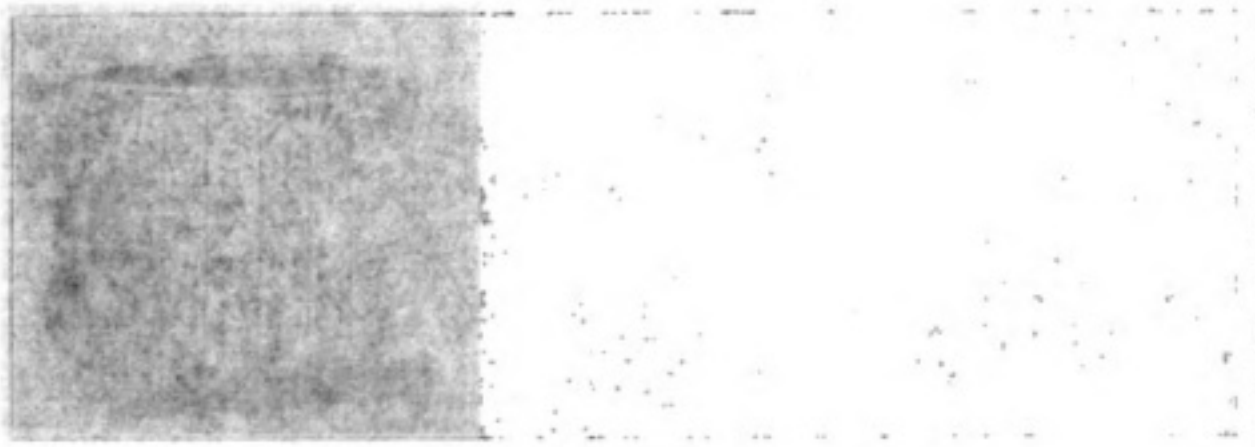

TEA BOWLS

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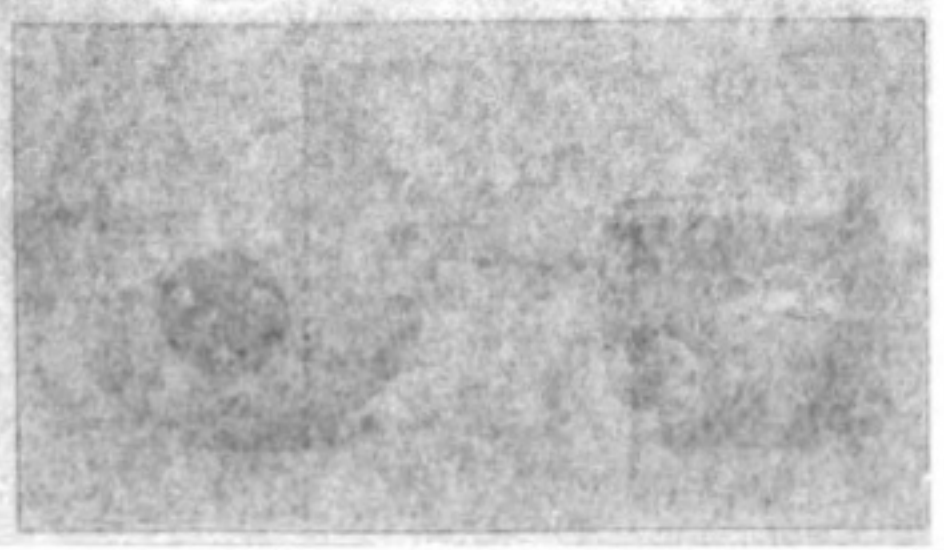

TEA BOWLS

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# THE SWORD OF KANEMOTO

BY DON C. SEITZ

Slender sword with shark-skin hilt
Scabbard decked in lacquered gilt,
Forged of steel in the long ago
By the master-smith Kanemoto.

Five hundred years has it held its edge
Guarding with honor every pledge,
Loved by its owners, kept with care
Treasured like a jewel rare.

Clean is the blade as the soul of him
Who bore it first in the ages dim,
Unfit to live unless fit to die,
This the code of the Samurai.

Gift to a friend in friendly trust
Never to let it grime with rust,
Or to turn its blade against the hand
Who gave it, or 'gainst his noble land!

It gleams like a ray from the distant stars,
A flashing flame from the planet Mars,
True to all friends and strong to the foe,
Honorable Sword of Kanemoto!

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SKATERS ON LAKE SUWA

# LAKE SUWA

ALMOST circular in shape and extending over an area of about nine square miles, Lake Suwa lies in the highlands of Shinano, 2660 feet above sea level. To the east is the peak of Yatsugatake, belonging to Fuji's volcanic range; Takeshima and Wadatoge rise to the north, and Shiojiritoge and Arigatoge form the southern mountainous boundary of this paradoxical lake of hot springs and a sheet of ice to a depth of five feet in winter. The lake was formed by an eruption of Yatsugatake, causing the elevation known as Fujimitoge, which closed the outlet of mountain streams that in consequence spread over the Suwa basin and became the lake. Its depth is now about thirty-five feet, but was formerly much greater, the debris from the mountains having gradually filled it in to a considerable extent. The section abounds in hot springs, the Ko-yu, of Shimo Suwa having a temperature of 145° F. and it is claimed that the lake itself has hot springs, which cause the ice to melt in places, and enable the hundreds of fishermen, who have no other means of livelihood, to continue their catching in winter, by casting their nets at such places where they can easily break the ice, and the water being so much warmer there, the fish are gathered in great numbers.

Strange to say, Suwa is the only lake in the main island that ever freezes over entirely, and usually from the beginning of December the thickness of the ice ranges from two to three feet, sometimes reaching four or five feet according to the severity of the weather, and remains so until the latter part of February.

On opposite sides of the lake, north and south are the villages Shimo-Suwa and Kami-Suwa respectively, each having numerous hotel accommodations with hot spring baths, and other attractions in various temples and shrines, two of which, with the divinities which they shelter, have given rise to an interesting



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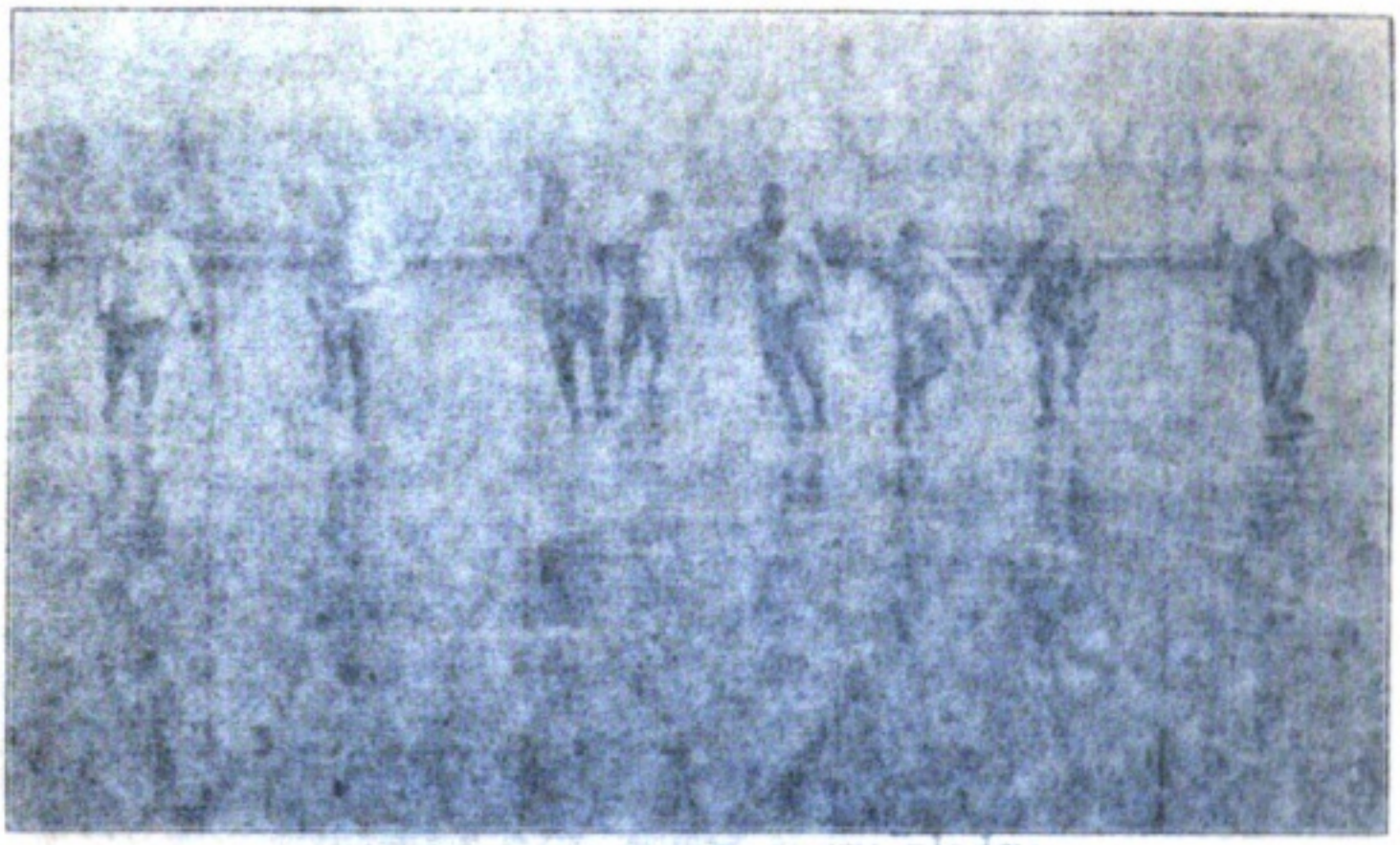

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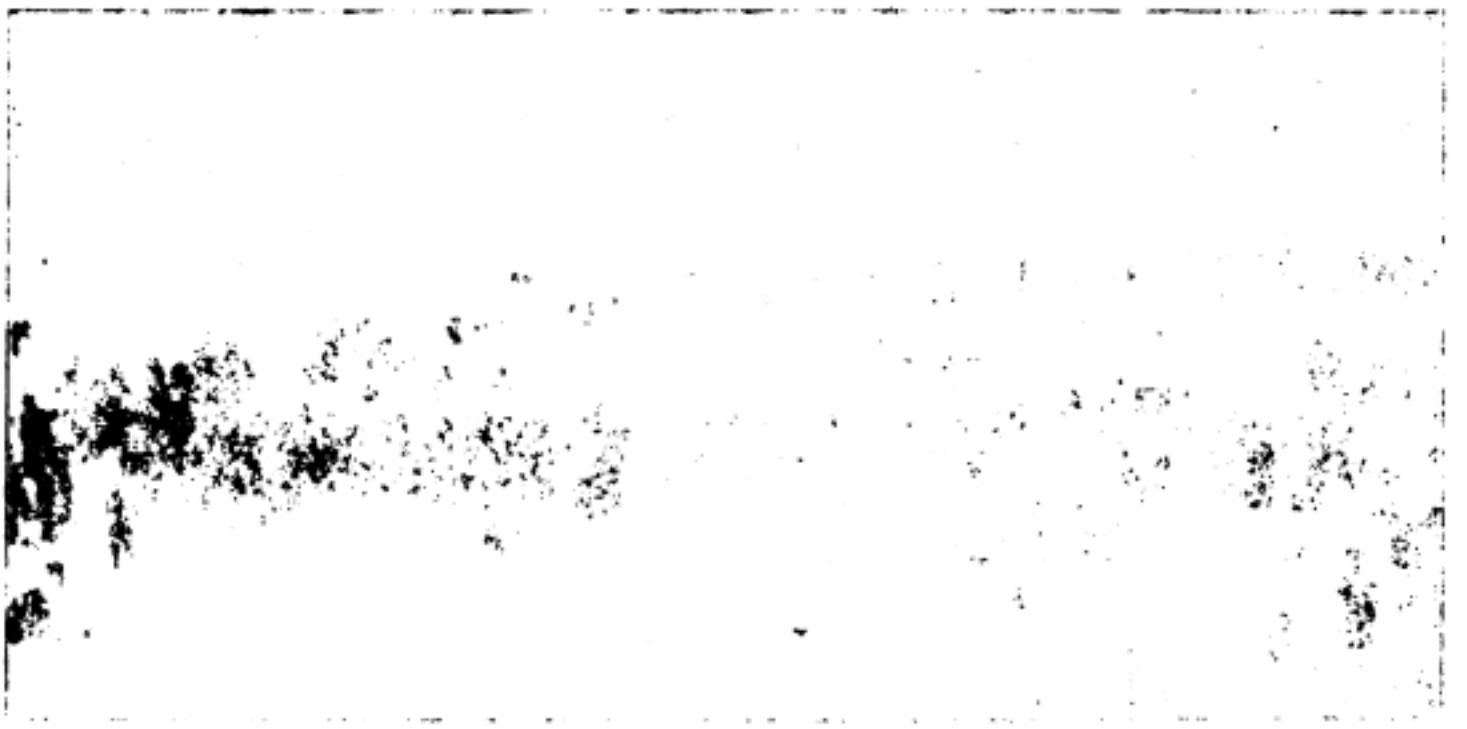


[illegible]

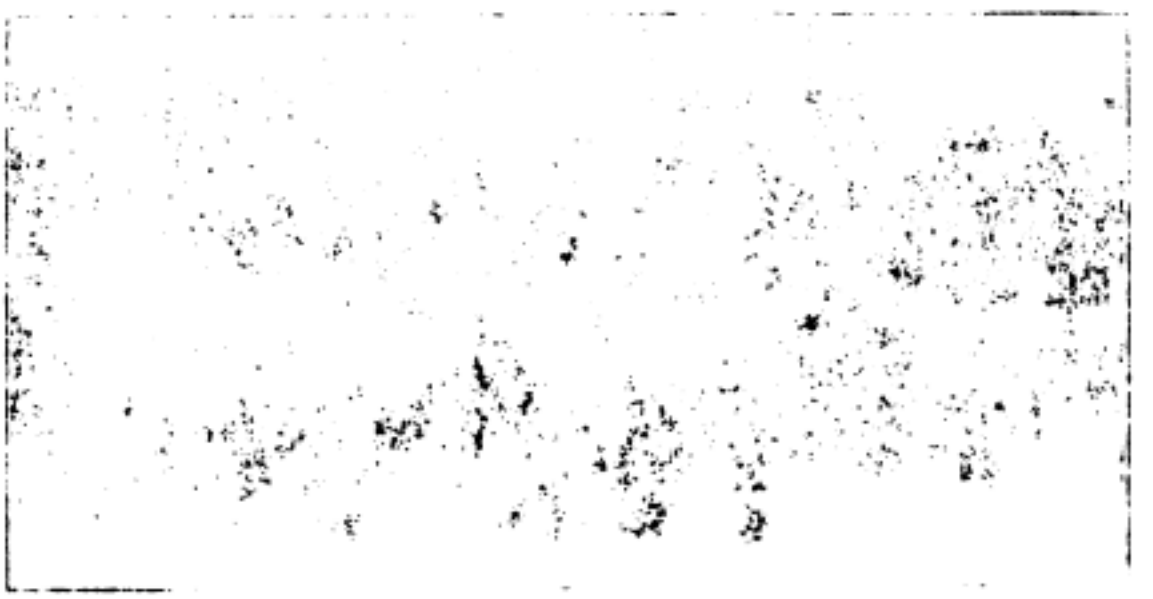
legend in which the lake [illegible].

Shortly after the winter would have turned the surface of Suwa into a shining sheet of ice that resembles a [illegible] mirror, a peculiar marking appears on it straight through from one village to the other caused by the expansion of the ice; but not being understood by the natives was formerly attributed to a supernatural agency, and called [illegible] of the gods, and not until this appeared was it considered safe to pass over the ice, being regarded as a sign from heaven, and strictly observed.

Takeminatsukata, one of the gods of ancient Japan is enshrined in Kami-Suwa, but the shrine of his consort, Yasakatono mikoto, is in Shimo-Suwa, and according to tradition they travel over the ice to [illegible] each other, causing the divine pathway.

In the winter of 1905 there were many foreign visitors at these resorts, and skating on the lake was a favorite sport with them, the Japanese being wonderstruck at their agility and skill in gliding over the ice on small runners; but they themselves soon learned to skate, and so popular has the sport become that during the winter vacation, the students of the middle and higher schools hold skating matches, and crowds of spectators gather to enjoy the sight.

Long ago the Japanese realized the opportunity to profit by the facilities afforded by Lake Suwa for winter sport and its attraction for foreign visitors, and European hotels were built and opened for their accommodation. There are many beautiful views to be had from various positions around the lake, eight of which are pointed out as especially celebrated. They



ON THE EDGE OF THE LAKE IN WINTER

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WATCHING THE SPORT

legend in which the lake plays a part.

Shortly after the winter winds have turned the surface of Suwa into a shining sheet of ice that resembles a huge silver mirror, a peculiar marking appears on it straight through from one village to the other caused by the expansion of the ice; but not being understood by the natives was formerly attributed to a supernatural agency, and called *owatari*, or passage of the gods, and not until this appeared was it considered safe to pass over the ice, being regarded as a sign from heaven, and strictly observed.

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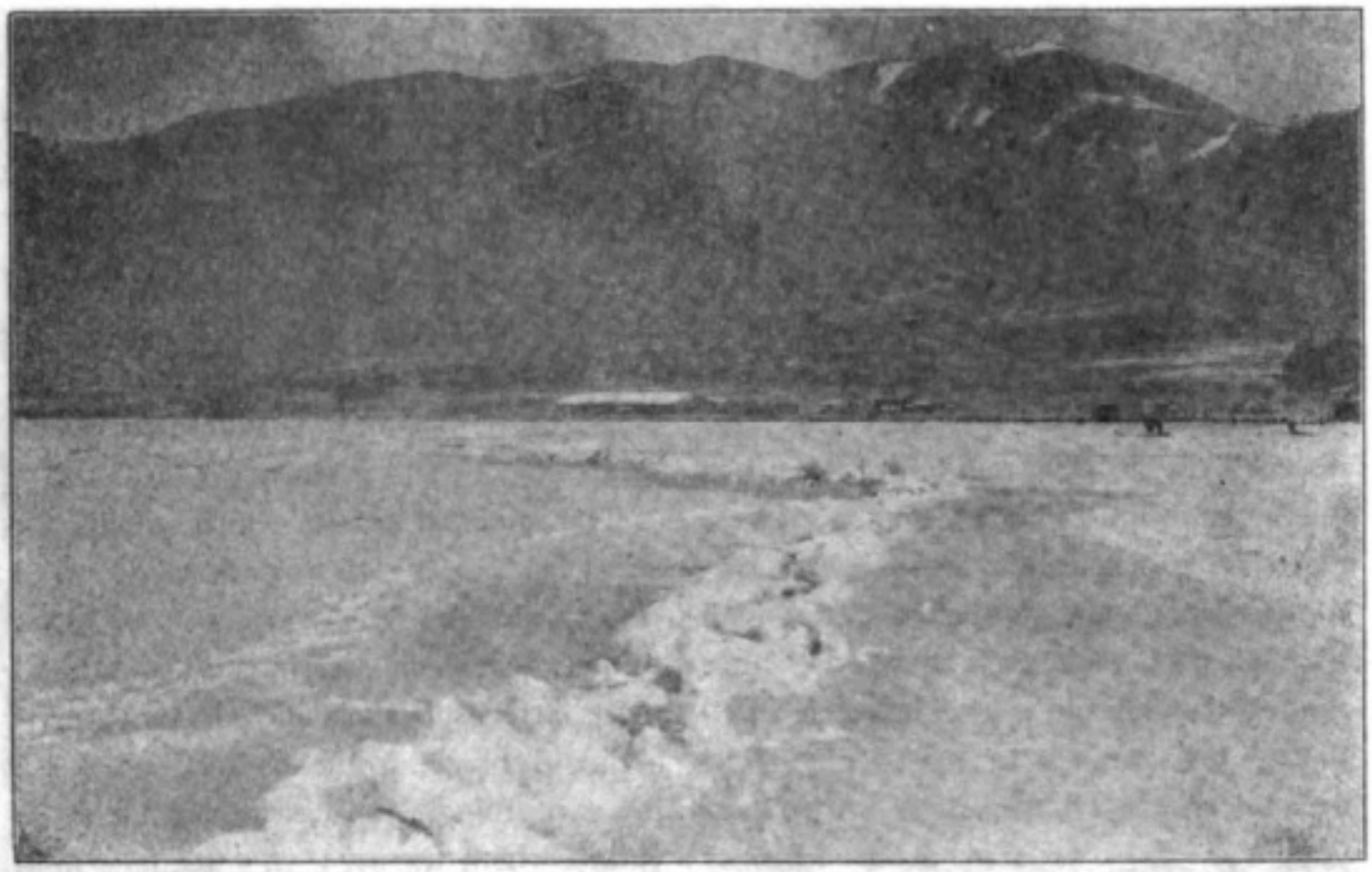
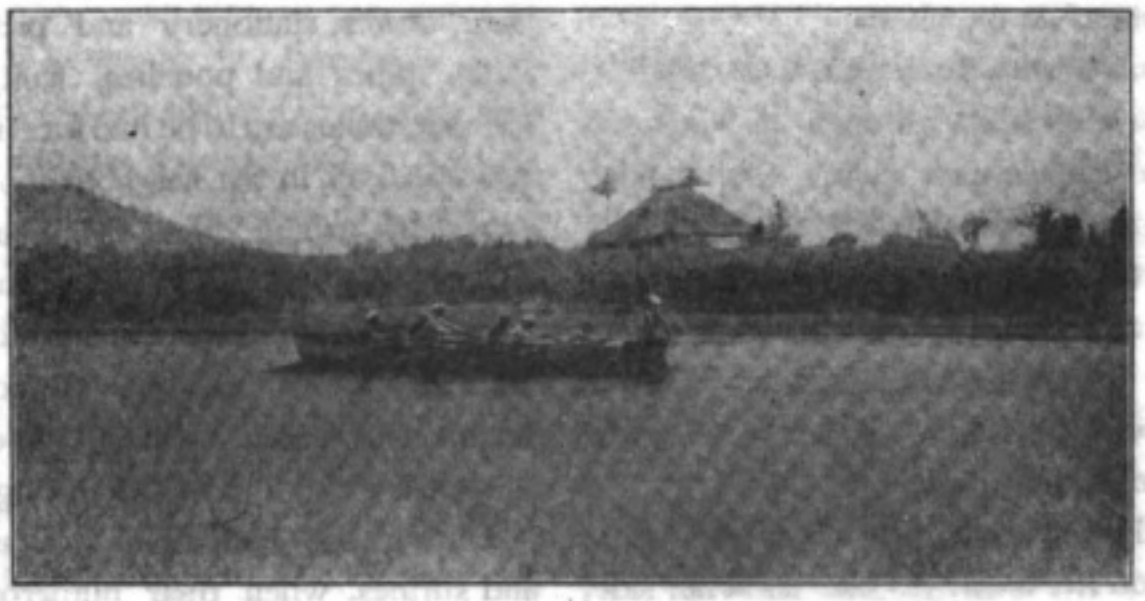


THE OWATARI, OR PATH OF THE GODS

are the Fuji of Koromogasaki; the ruins of Takashima Castle; the Temple of Kwannon, at Kosaka; the shrine of Suwa; the maples of Karasawa; the Takashima bastions; the night scene of the lake, and the sunset view from the River Tenryu. The scenery along this river, which is the only outlet of Lake Suwa, is most picturesque. In the village of Minato, upon its banks, rises the temple of the goddess of beauty, upon a high promontory, in the shade of veteran pines and cypress trees, and a lovely landscape is beheld from the site where once the tower of an ancient castle stood overlooking the lake. The fishing boats of summer, and the glimmer of lantern lights and dimly outlined silhouettes of people walking across the lake in winter evenings, are pictures of much interest and charm.



LAKE SUWA IN SUMMER

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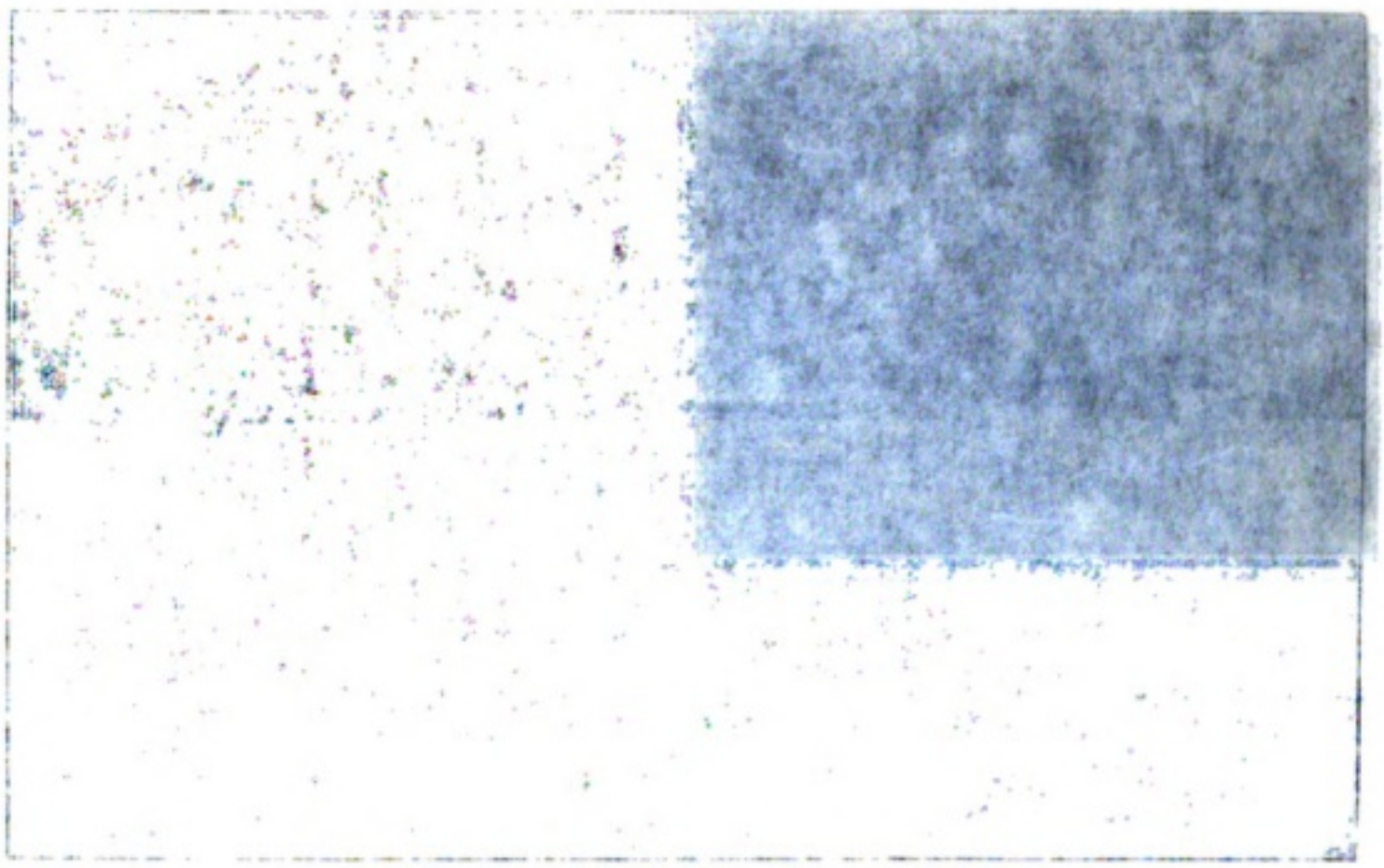

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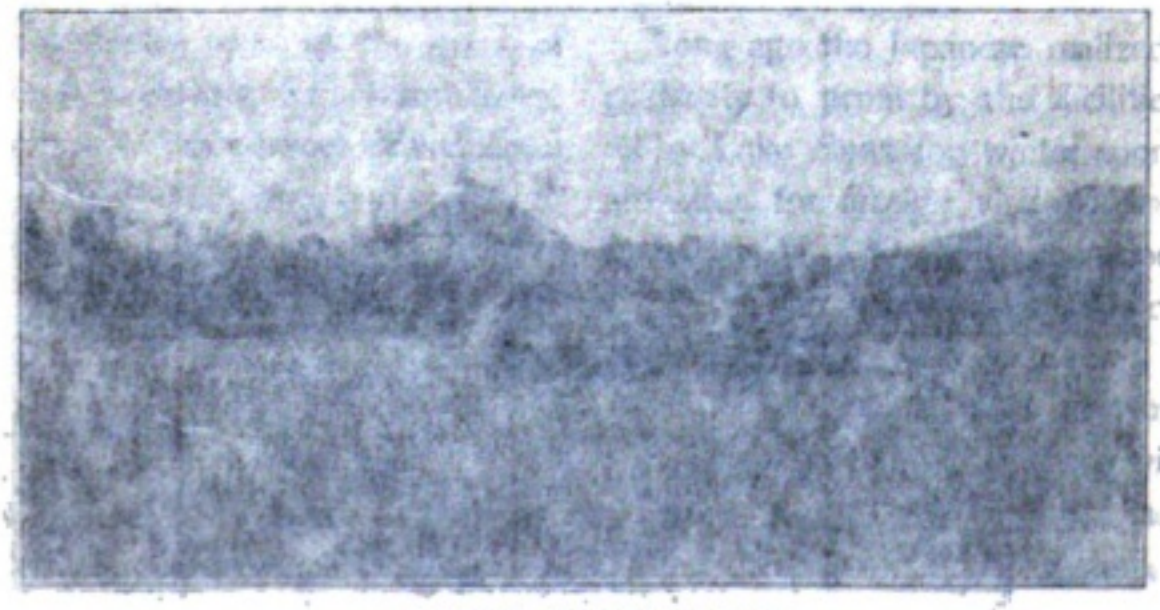

LAKE SUWA IN SUMMER

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# STREET SCENES

IN the city of Tokyo it is the custom for every shop-keeper and commercial business concern to display in front of its place of business, on the open air at the edge of the sidewalk, where there do not exist, to right and left of the street itself, constituting street lines. These guilds have a president and various committees for attending to matters with which they are concerned, such as looking after the membership (no person being allowed to engage in business in street if he unless a member of a guild), the general upkeep of decorations, collection of fees, management of festivals, and the like. After the payment of a nominal sum for admission into the association, for the privilege of vending wares upon the street, the monthly dues range from one to three cents according to the district or popularity of the guild, and five cents is required as an offering to temples and shrines, and on midsummer and midwinter holiday occasions members are required to pay an extra few cents, which is for the maintenance of the guild and protection of the rights of its members.

In almost every *Ku* or ward in the city, the main business street presents a busy and animated appearance during the evening hours, usually from five o'clock, when those who participate in the fair arrive *with* lantern or cart, as required by the nature and amount of their goods; very often an old fashioned carpet bag, much used among the Japanese, is quite sufficient. He or she, for frequently the *man* for is a woman *with* a babe upon her back and another at her side, spreads a six-feet length of matting upon the ground, or may be over a few boards that have been laid over the gutter, frequently drives huge nails at the four corners as uprights about which a strip of cotton cloth about four or five inches in width is stretched to form a sort of shelf or fence, on which to place articles for sale, and knocks upon it, driving up a stake for each, to which large fans or the pole to carry the whole or any object is fastened for business.

The principal localities [illegible] for street fairs, each with its particular kind of wares, are the *Ginza*, where old color prints, *Kakemono*, carvings in wood and ivory, screens, baskets and curios in general are displayed to the fascination of the lover of things Japanese; *Nihonbashi* in Kanda where there are gardens, bird, fish, the many sweet love being sometimes different, either side of the narrow street being lined *with* tables and carts upon *w*ich are potted plants, dwarfed trees, and palms, pines and bamboos of larger size, making a lane of greenery and flowers, the vendors, men and women, standing beside calling out their prices, which are usually quite reasonable; Denmacho, in Yotsuya, *where* sundry things in household goods and wearing apparel, toys, bamboos, books, stationery and picture post cards, pipes and pouches, fruit, flowers, and vegetables are to be had for a few cents; and Hirokoji, in the neighborhood of Asakusa Park, *which* offers a similar variety. Each peddler has one or two oil lamps, *with* tall slender chimneys to light his stand, and the long row of lights, the colorful assortment of merchandise and the crowds of shoppers make a most interesting sight.

During the festivals of various temples and shrines, *when* their numerous devotees are drawn to worship, advantage is taken of the occasion by the street merchants and a fair is held in its immediate precincts, the supply of goods being much more abundant than ordinarily, corresponding to the better opportunity for selling.



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# STREET FAIRS

IN the city of Tokyo there are eleven guilds for organizing and controlling the business conducted in sheltered booths, or in pleasant weather, in the open air at the edge of the sidewalks, and where these do not exist, to right and left of the street itself, constituting street fairs. These guilds have a president and various committees for attending to matters with which they are concerned, such as looking after the membership (no person being allowed to engage in business in street fairs unless a member of a guild), the assignment of location, collection of fees, assessments et cetera. After the payment of a nominal sum for admission into the association, for the privilege of vending wares upon the street, the monthly dues range from one to three cents according to the district or popularity of the guild, and five cents is required as an offering to temples and shrines, and on midsummer and midwinter holiday occasions members are required to pay an extra few cents, which is for the maintenance of the guild and protection of the rights of its members.

In almost every *ku* or ward in the city, the main business street presents a busy and animated appearance during the evening hours, usually from five o'clock, when those who participate in the fair arrive with hamper or cart, as required by the nature and amount of their goods; very often an old fashioned carpet bag, much used among the Japanese, is quite sufficient. He or she, for frequently the vendor is a woman with a babe upon her back and another at her side, spreads a six-feet length of matting upon the ground, or may be over a few boards that have been laid over the gutter, frequently drives huge nails at the four corners as uprights about which a strip of cotton cloth about four or five inches in width is stretched to form a sort of miniature fence around the space, places a small flat cushion (*zabuton*) and kneels upon it, sitting upon the feet, arranges the articles which are to be sold, which vary from tin pots to rare old books or art objects, and is ready for business.

The principal localities appropriated for street fairs, each with its particular kind of wares, are the Ginza, where old color prints, *kakemono*, carvings in wood and ivory, screens, baskets and curios in general are displayed to the fascination of the lover of things Japanese; Nishikicho in Kanda where the *uyekiya*, gardeners, hold forth, the arrangement here being somewhat different, either side of the narrow street being lined with tables and carts upon which are potted plants, dwarfed trees, and palms, pines and bamboos of larger size, making a lane of greenery and flowers, the vendors, men and women, standing beside calling out their prices, which are usually quite reasonable; Demmacho, in Yotsuya, where sundry things in household goods and wearing apparel, toys, baubles, books, stationery and picture post cards, pipes and pouches, fruit, flowers, and vegetables are to be had for a few cents; and Hirokoji, in the neighborhood of Asakusa Park, which offers a similar variety. Each peddler has one or two oil lamps, with tall slender chimneys to light his stand, and the long row of lights, the colorful assortment of merchandise and the crowds of shoppers make a most interesting sight.

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STREET FAIR MERCHAN TOF PIPES AND POUCHES

Sometimes the better class of street fair merchants, especially in winter, erect a canvas covered booth, but more often they are not sheltered and take their places nightly except when the bad weather prohibits. But rain or snow, the owner of a *yataimise* is busily engaged at his wagon booth, which corresponds in nature though not in size to the American night lunch stand on wheels. He is called the *odenya*, and from the tiny kitchen, various Japanese dishes are served, among which are toasted *tofu* (bean curd) at a half cent; *kamaboko* (fish hashed, compressed and boiled in *soy*, which is similar to Worchester sauce), at one cent; and *satoimo* (sweet potatoes). Then, there are the *sushiya*, or man who sells *sushi*, which is made of boiled rice and vinegar and a bit of fish or roasted egg, from a half to two cents; the *tempuraya*, of whom may be had fish or shrimp dipped in batter and fried a nice light brown in *goma* oil, three or four pieces on a skewer from one to two cents; the sweetmeat man with *daifu-kumochi*, a confection of red beans and sugar enveloped in rice dumpling, one cent each, and the vendor of *ama-sake*, a drink made by boiling together *koji* (*sake* ferment) and rice, at half a cent per cup. There are even a few stands where foreign food is cooked, but its flavor and quality are rather doubtful.

In the busiest sections of the city these street merchants are quite prosperous and take in from a dollar and a half to two dollars daily; elsewhere, one dollar twenty-five cents, and the poorest ones seventy-five cents; from which they realize a profit of forty per cent. In the case of *ama-sake* peddlers it is much more, as they frequently dilute the beverage so as to give more generous cupfuls at a greater profit. There is a class of street fair vendors known as *yoshi*, whose reputation is questionable and merchandise most inferior, so that any dealing with them is unsatisfactory, and only country folk and strangers are duped by them. One night one of them may offer for sale air cushions which he claims to be an

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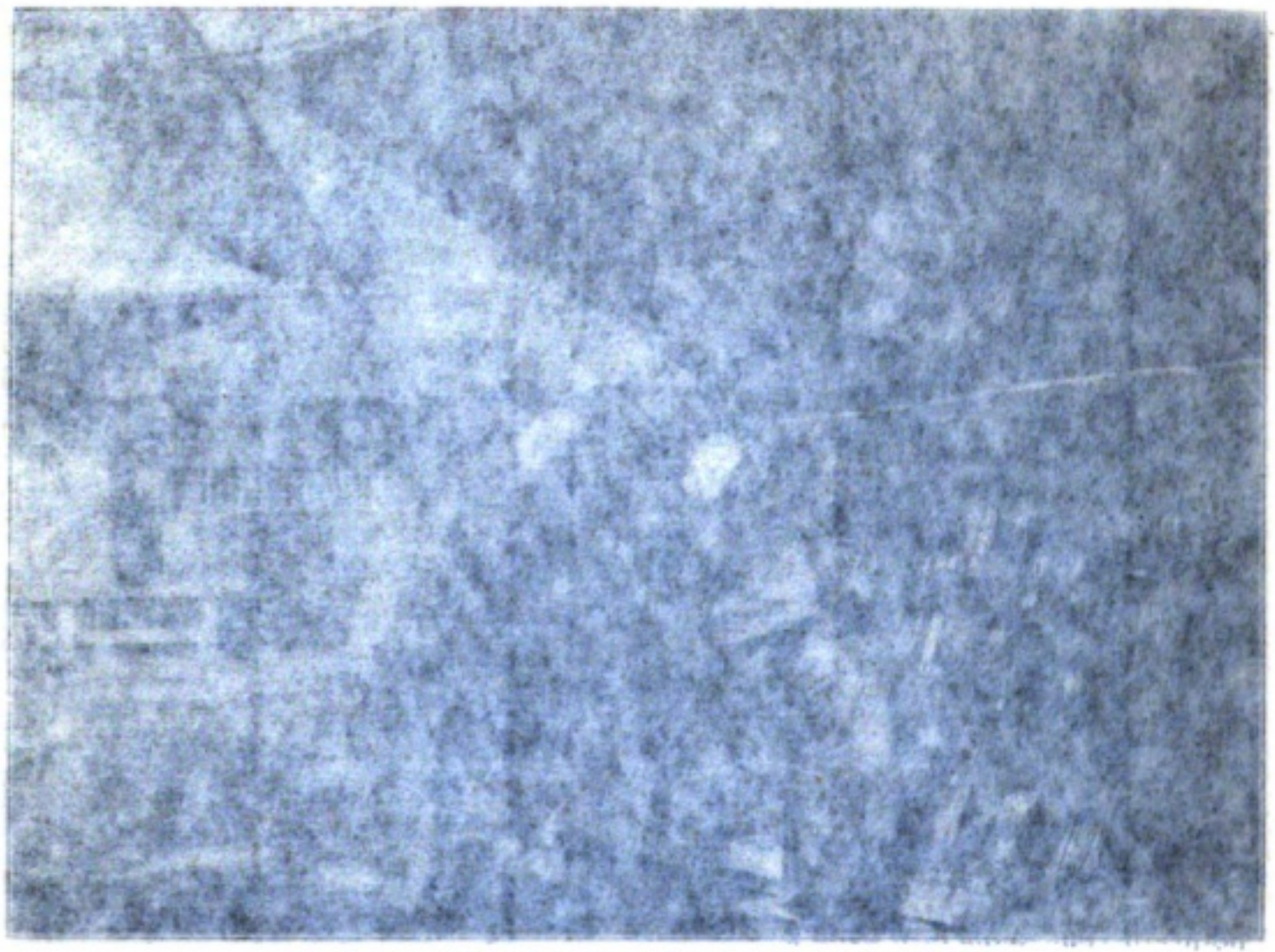

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BOOTHS SELLING SHINEKAZARI, NEW YEAR DECORATIONS

excellent quality, but which prove only varnished paper; the next night, his stock will be changed to second-hand periodicals, in some of which he will claim wonderful secrets to be laid bare, or some such story; again he will be announcing in loud voice the merits of a new tooth powder; and so on, through an endless category of worthless articles for which prices far above their real value are charged.

Only catables appear to have standard prices, other vendors usually asking whatever they think the individual customer will pay, often naming a figure double or treble the real value, especially with foreigners, who soon learn to demand a proper reduction, and secure the article at their own price. This is especially true of the *nyekiya*, who may have, according to season, pansies, marigolds and morning glories, or asters and chrysanthemums, together with numerous dwarfed trees and non-flowering plants. If it happens to rain after he has arrived at the fair, the prices suddenly fall to bottom, as he is usually far from home and does not enjoy the idea of returning with his load greatly increased in weight by being water-soaked.

Perhaps the most profitable of all the branches of street fair trade is that dealing in picture post cards, which came into existence but a decade ago when the sale of same was first permitted by the Government to the general public.

The wholesale price is [illegible] cents per hundred cards, which are retailed at from a half to two and a half cents each. Imported ones cost two to five cents each and are sold for ten or fifteen. Those finding quickest sale are photographic reproductions showing popular resorts in their particular season, such as Mukojima in cherry blossom time or Dangozaka in the glory of chrysanthemums; celebrated beauties and actors are also in demand. The profits from the above amount to about eight dollars a month, which is a living wage to a Japanese.

Though some very respectable shop keepers are represented in street fairs, sending such wares as they consider most salable, the majority of these vendors live a hand-to-mouth life in the poorer quarters of the city. They seldom get up before a late hour, as they remain on the street till near midnight. Their time is spent in purchasing and preparing what they expect to sell, and very often the *yashi* must borrow the money with which to pay for his goods, which costs him a high interest and leaves him but barely enough from his nightly earnings to pay for his food the next day, and in rainy weather, when kept from business he is sometimes compelled to pawn his clothes or even cooking utensils to provide food, so with all its flare and blare the street fair has its gloomy side.

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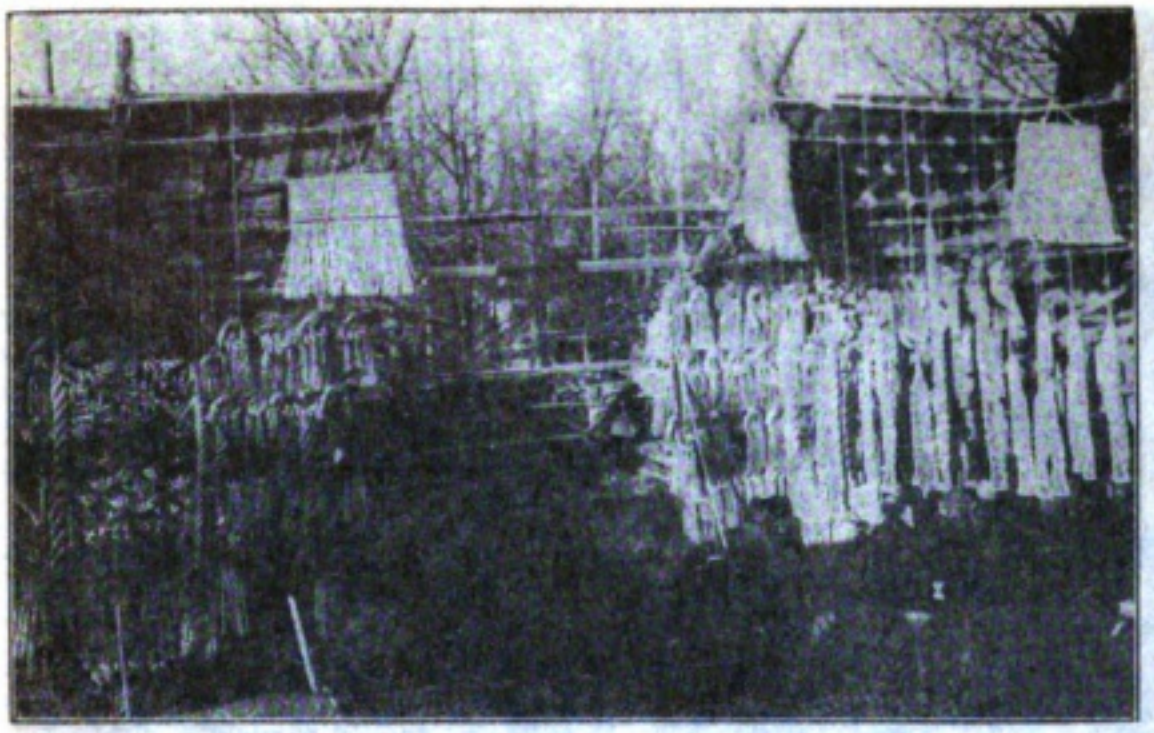

BOOTHS SELLING SHIMEKAZARI, NEW YEAR DECORATIONS

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Perhaps the most profitable of all the branches of street fair trade is that dealing in picture post cards, which came into existence but a decade ago when the sale of same was first permitted by the Government to the general public.

The wholesale price is thirty cents per hundred cards, which are retailed at from a half to two and a half cents each. Imported ones cost two to five cents each and are sold for ten or fifteen. Those finding quickest sale are photographic reproductions showing popular resorts in their particular season, such as Mukojima in cherry blossom time or Dangozaka in the glory of chrysanthemums; celebrated beauties and actors are also in demand. The profits from the above amount to about eight dollars a month, which is a living wage to a Japanese.

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# Around the Hibachi

## AN OLD MAN AND A MIRROR

YEARS and years ago when mirrors were unknown among the common people in Japan, an old man of the Province of Omi, leaving his wife behind, had journeyed alone and was paying a visit to the Mikado's Capital, Kyoto.

Wandering, in wonder at the many strange sights, along the crowded thoroughfare of Sanjodori, a shining, dazzling object in one of the shops caught his eye, and he looked with manifest astonishment at it. A strange thing it was, and as he gazed upon its glittering surface, he beheld the fair face of a beautiful woman appear, and quickly disappear, and he thought at once that he had seen a vision of some good goddess who might bring him great fortune, for the mirror did not unfold to him the fact that the lovely maiden had passed in reality hehind him.

Deeply impressed by what he had seen, he resolved to possess himself of this object, whatever it might be, through which he had evidently received a divine revelation, and entered the shop where it was displayed to inquire if it could be bought, and at what price.

Having been watching the old man, the shrewd shop-keeper observed the surprise and wonder with which his prospective customer had contemplated the mirror, and surmising his ignorance and credulity, set an enormous price upon it, and described it in glowing terms, as a marvelous treasure, which inspired the old man with a still keener desire to acquire it. Unhesitatingly he drew forth his gold and gave it in exchange for the coveted prize, honestly believing it would be the means of wealth and happiness to him and his.

He hastily returned to his native place, but kept all that had transpired concerning the mirror a secret, and hiding it safely in his cabinet, consulted it privately each day, gazing long and intently into it awed by his own features, and failing to understand the mystery, he waited expectantly for some further demonstration through its divine agency.

His strange demeanor attracted his wife's attention ; she became suspicious of his queer, secret actions, and spied upon him to discover the cause. During his absence, she went to the cabinet, where she had seen him so engrossed with something which she suspected would reveal to her the real reason for her husband's unusual behavior, and suddenly came upon a glistening thing that showed the living, moving features of a woman ! Convinced of the evil doings of her spouse, she fled in rage from the thing that had struck terror in her heart, and filled her with dread and fear beside, as possessed of a supernatural attribute that evidently wielded a strong influence over the man, and might as easily draw her under its compelling power. She


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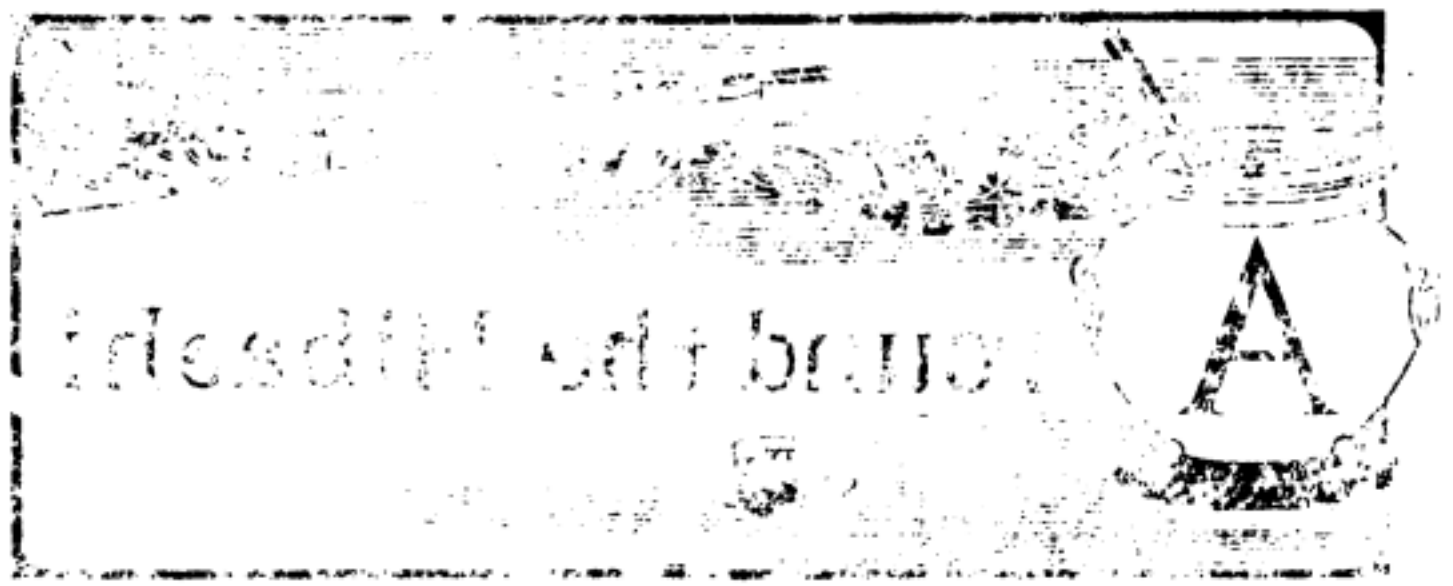

A STRANGE MIX

A certain man years ago [illegible]
more unknown among the common
people in the old part of the town
once of them, leading his wife [illegible]
[illegible] journeyed along and was passing a
visit to the Public Art Gallery.

While there, in wonder at the many
things displayed, the women [illegible] though-
fully, in one of the shops caught sight of a
mal be looked with mingled astonishment
at it. A strange thing it was, and to be
found upon its glittering surface, to be
held the fair face of a beautiful woman
appear, and quickly disappear. And he
thought at once that he had seen a vision
of some good goddess who might bring
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and wonder with which his prospective
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people not a word of it to be heard in Inaba, but when a few hours had elapsed the news began to circulate, and then many a person hitherto unnoticed by all the rest of the world began to be pointed out as a man who had been favoured by the gods. Even the Governor himself, who was a bigoted Confucianist, could not help feeling that the hand of Providence was in the matter, and that the fortunate fisherman must be a person of importance. Accordingly, he sent for Urashima, and, after congratulating him upon his success, asked him how he had come by the jewel. Urashima at once told his master all that had happened to him, and how he had been rewarded for his kindness to the tortoise. The Governor was much astonished that such a humble person should have been favoured by the gods, and he determined to keep the jewel for himself. Accordingly, he ordered Urashima to give it up, but the fisherman refused to do so, declaring that it was his own property, and that he would not part with it for any price. Finding that he could not induce Urashima to give up the jewel by fair means, the Governor had recourse to threats, but all in vain. Urashima was a brave man, and he told the Governor that he would rather die than part with the jewel. Finding that he could not induce Urashima to give up the jewel by fair means, the Governor had recourse to threats, but all in vain. Urashima was a brave man, and he told the Governor that he would rather die than part with the jewel.

spoke not a word about it to her mother-in-law, but when her husband returned she met him in violent anger, and heaped upon him many accusations and abuses. Innocent of it all, he vainly sought to pacify the irrate wife, who all the more incensed at such persistent denials, dashed to the drawer and produced her very convincing evidence, continuing her hysterical ravings. Quite at a loss what to do, but not wishing a scandal to be started among the neighbors, he quickly unsheathed an ancient sword that had long been an heirloom in the family and was believed to be effective in dispersing evil spirits, and brandishing it ominously, struck a heavy blow upon the object that had brought him this dire misfortune instead of the blessings he had counted upon.

Shattered into many pieccs, it fell, frightening the two women away. Gathering up the fragments he was alarmed to find that instead of the one face which he had been studying daily, it had now multiplied to the number of pieces into which he had broken his strange treasure, for each tiny piece presented the same visage.

Overwhelmed with fear he fled from the house and into the fields with all the swiftness at his command, lest he be overtaken by the demon of that circle of bright, brittle, mysterious substance.

Still running, he had passed over the hills and was climbing a precipitous mountain when he became aware that night was upon him and for the first time he stopped to think where he was going. He realized that he must be far indeed from any human habitation, and that it would be quite useless to seek any other shelter than that the tall trees offered him; but a far off and faint glimmer made him turn his steps in its direction, which led him along a difficult and deserted trail, which he persevered in following to an isolated and solitary abode.

Announcing himself a footsore and weary traveler who had lost his way in the darkness, he besought admittance for a night's lodging. He was told that only women lived there, but that occasionally the goddess Benzaiten, from her temple of Chikubu Island in Lake Biwa, honored them with her presence, and he would be welcomed for her sake. The portals were opened to him and standing within was the same beautiful woman whose face he had first seen in the mirror. She showed him much kindness, and after the nights hospitality, bestowed upon him a bag and bottle of which he would learn the contents upon returning home, and sent with him a guide that he might reach the foot of the mountain safely.

He proceeded with some doubt as to his wife welcoming him, but being innocent of any wrong-doing, he hoped the bag and the bottle held some proper reward for his suffering, and went bravely on.

On reaching home he found his wife peacefully awaiting him, and together they opened the things he carried as he related his experience. Pouring a crystal fluid from the bottle, they sipped its nectar and discovered themselves to be restored to youth and in great rejoicing they emptied the bag of its yellow sand, for it was pure gold.

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# REVIEW

MUCH has been written of Japan, but nearly always by foreigners, who, for reasons for their own, skilfully color or omit, until it borders on misrepresentation, which has without question, established with many a very false idea and conception of things Japanese, and very often causes disappointment to those visiting the land of the Mikado. In these days of equivocation, exaggeration and untrue coloring of things, places and people, it is refreshing to find a book such as "Home Life in Tokyo," by Jukichi Inouye, who describes the complete and detailed life in the capital city of Japan with truth and exactness, and sometimes with a subtle dry humor that lends a happy note to the well written and entertaining volume.

Mr. Inouye was educated in England, and is said to be more thoroughly conversant with the English language than even his mother tongue. He has been known in the literary world of Tokyo for some years, and is one of the ablest translators in Japan, occupying at present a position in that capacity in the Home Office of the Imperial Government.

The book is well illustrated with Japanese wood cuts, which help the reader very materially to fully comprehend the text; and the initial page shows a well drawn colored wood print of a Japanese lady in full dress.

It is divided into twenty-two most interesting chapters, embracing as many separate and distinct topics upon the life of the people. It is delightfully entertaining, more especially to those who have not had an opportunity of living among the people; for life in an up-to-date hotel, and a few days' run around certain prescribed districts specially laid out for the transient tourist, give practically nothing of Japanese life, customs or things as they really are. But Mr. Inouye omits nothing of interest to those who would seek accurate information, and it comes with a frank candor as pleasing as it is rare. He also gives an excellent and comprehensive idea of life in other parts of the country, which, as in all other nations, is attended with minor changes.

The book begins with an excellent chapter on Tokyo, a concise and lucid history from the days of Yedo, its old appellation, through the Restoration, up to the present time. In the second chapter the streets of Tokyo are described with a sterling frankness few would undertake. We quote the following:—"If the foreigner who comes to Japan expects to see in such a great capital the asphalt carriageway and paved sidewalk of his native country, he will be sadly disappointed.—But even more unpleasant than the narrowness of the streets is the state in which many of them are to be found. In a few streets the roadway has been dug up and pyramidal stones have been laid on the bed with points up; they are then covered with earth and broken stone and finished with a top dressing of gravel.—For the most part, therefore, newly-made roads are left to be levelled with the beetle-crushers of the long suffering public. The municipality finds it the cheapest way. This is bad enough on the gravelled road, but the tortures it inflicts on men and beasts of burden, to say nothing of the rapid wear and tear of vehicles, are indescribable when the thoroughfare is repaired in the orthodox style."—The same sincerity and candor are apparent all through the book, which teems with delightful delineations. In speaking of the streets and the peculiar way they



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# FROM THE JAPANESE PRESS.

## JAPANIZATION OF THE HAWAIIAN ISLANDS.

OUT of a total population of about 170,000 in the Hawaiian Islands, the Japanese now number about 72,000. In 1896 alone about 20,000 entered the Islands from Japan. Only a few of the Japanese, however, are voters, since no Japanese-born immigrant can become a voter. In the case of those who are born in the Islands, they are American citizens privileged with voting rights. The *Mainichi Shimbun* says:—

There were in the Hawaiian Islands in 1900 nearly 5,000 native-born Japanese, and each year since 1898 there have been born from 500 to 1,500 male Japanese. It

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are named or rather, not named, and the puzzling confusion of the numbering of houses, he writes with accuracy and truthfulness, explaining the almost insurmountable difficulty in finding an address.

His account of the poorer quarters, never seen by the tourist, is entertainingly told.

A fine description of house exteriors, as well as interiors, is given, with special detailed explanations of the entrance gates. Even the various fastenings for them, the *kido, koshi, amado.* In act, every conceivable part of a building is thoroughly explained, including the roof and the method of covering it, and careful and exact explanations as to house furnishing. The garden and its lay-out, are also treated with special care.

Meals, and the various foods are discussed and a kitchen with all the cooking utensils is shown. The servant, that most perplexing question in the Occident, is the topic of a most enjoyable chapter, and one on "Manners" also extremely well written, portrays the wide difference of etiquette between the customs of the Orient and the Occident and how the Westener is liable to misconstrue and form wrong conclusions as to the widely differing social usages. Marriage customs, both ancient and modern, are set forth in a very interesting manner and fully illustrated.

Chapters explaining the family relations, divorce, children, funerals, feasts and festivities, are faithfully written without exaggeration or deception of any kind, and with a direct, easy flow of language that holds one's interest throughout.

Published by Tokyo Printing Co., 2. Kabutocho, Nihonbashiku, Tokyo. Price ¥1.75

# FROM THE JAPANESE PRESS

## JAPANIZATION OF THE HAWAIIAN ISLANDS

OUT of a total population of about 170,000 in the Hawaiian Islands, the Japanese now number about 75,000. In 1906 alone about 20,000 entered the Islands from Japan. Only a few of the Japanese, however, are voters, since no Japanese-born immigrant can become a voter. In the case of those who are born in the Islands, they are American citizens privileged with voting rights. The *Manila Bulletin* says :—

There were in the Hawaiian Islands in 1900 nearly 5,000 native-born Japanese, and each year since 1898 there have been born from 500 to 1,500 male Japanese. It is estimated that by 1919 there will be in the Islands at least 1,000 Japanese voters; in 1922, 3,500; in 1924, 6,000; and in 1930 about 15,000. The tolal Japanese population will be at that time probably at least 125,000. In 1907, out of a total of 2,848 births, 2,281 were Japanese. The total number of voters in the Islands is not at hand, but it is thought to be not over 25,000. Since the rate of increase of the white races is so much inferior to that of the Japanese, it is entirely within the bounds of possibility that by 1930, if present conditions continue, the government of the Hawaiian Islands may be largely in the hands of the Japanese citizens, and that territory may be represented in Congress by a Japanese-American citizen.

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It is a significant fact that private schools, in which only the Japanese language is taught, are maintained throughout the Islands, and all Japanese children attend them. These schools are well appointed and many of them are of large capacity.

The Japanese are thus maintaining their racial integrity and counteracting the efforts made toward their Americanization. It would appear, therefore, that Japan is in a fair way to acquire by peaceful means, through the operation of American laws, one of the most valuable possessions, which it might take several years of war and a vast expense to obtain.(?)

*The Yorodzu Chohu*

## HARA-KIRI

The move of suicide has a significance in our country, at once unique and unanimous, the like of which our limited knowledge of national sentiments of the civilized world fails to find in any country. First of all, here suicide never meets with the Napoleonic conception of a cowardly act. The value any living thing attaches to life is just as highly cherished here as anywhere, and to preserve life as long as possible is instilled into every one of us, but each forfeits it as readily as throwing off one's coat if convinced that he must die.

The fundamental conception of suicide with us consists in the pride that, of all living beings, man alone is possessed of the power to stop his own life, and go out of existence without any external aid. When the moment arrives to exercise this power which the old *samurai* cherished as a privilege, it is absolutely necessary that in the exercise of this power, the man be of perfectly sane mind and fully conscious of the deed and its consequence. In order to distinguish oneself from a lunatic who might also kill himself by his own act, a usage has obtained in suicide of first cutting the abdomen, and in so doing, the orthodox procedure never permits the point of the sword to penerate more than one tenth of an inch, so that the viscera may never be exposed. The sword is run over the abodomen from the left to the right with the point sufficiently thrust in to leave a line over the body. This is looked upon as the mark and evidence of one dying of sane mind with consciousness in full play. To thrust one's sword too deep into the belly is against the refined form of the *seppuku*. Disembowelment is a misnomer of the traditional suicide of our country. The life is actually taken by severing the throat, together with the carotid artery, and before this fatal stroke is inflicted, the *samurai* cuts his abdomen in order to show that he has retained full consciousness to the very last moment.

The latest example of this form of suicide was furnished by the death of Mr. Nakajima Toyojiro, and the mode of his suicide is in perfect conformity with the best of the tradition and usage which obtains under similar circumstances. Failing to discharge his duties and obligations he inflicted capital punishment on himself with his own hand.

*The Mainichi Denpo*

## THE TELEPHONE IN JAPAN

The 20th anniversary of the inauguration of the telephone in this country has just past. Twenty years ago it was not regarded to be so useful, but it is now looked upon as one of the necessary means of communication. It is now installed at many local points, besides the representative prefectural cities. At the time of the inauguration of the telephone, the Government authorities did their best to obtain as many subscribers as possible, but they had to open with one hundred fifty-five subscribers in Tokyo and forty-five in Yokohama. Calls at that time were only about one thousand daily. A few years later the public began to appreciate the usefulness of the telephone, and it became

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*The Nagasaki Chinese*

## THE TELEPHONE IN JAPAN

The 25th anniversary of the inauguration of the telephone in this country has just past. Twenty years ago it was not regarded to be so useful, but it is now looked upon as one of the necessary means of communication. It is now installed in many local points, besides the [illegible] [illegible]. At the time of the inauguration of the telephone the Government authorities did their best to obtain as many subscribers as possible, but they had to open with one hundred fifty-five subscribers in Tokyo and forty-five in Yokohama. Calls at that time were only about one thousand daily. A few years later the public began to appreciate the usefulness of the telephone, and it became

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Mikasa Shimbun

## THE LAST SHOGUN

Prince Tokugawa Yoshinobu the fifteenth and last Shogun of the Tokugawa dynasty has been desirous for some time to retire from public life. Ill health, happily, is not the cause, as the ex-Shogun is in excellent health, despite his advanced age. More than once Prince Tokugawa Keiki has petitioned the Emperor to allow him to retire. On the 8th inst, however, his petition was granted and he will turn over the headship of the house to Mr. Tokugawa Yoshihisa, his heir, and spend his last days in retirement at his residence in Koishikawa, Tokio. The ex-Shogun has not yet been authorized to relinquish his privileges as a peer of the realm.

The Sendai Anholushimpo.

so that the sum held in trust by the authorities on this account reaches over 1,000,000 yen. The Government's project is to install 61,230 by 1912, at the estimated outlay of 18,200,000 yen. The excess of demand over supply has given rise to the telephone profiteering business. At one time the transfer of the privilege of installation commanded the price of as high as 800 yen or more. In the summer of 1909 the authorities undertook the installation of 300 connections in Tokyo for those who offered 200 yen, and this had the effect of pushing down the "market price" of the transfer to about that figure. The yearly charge for telephone connection varies between the maximum of 60 yen and the minimum of 40 yen, according to places.

Mikasa Shimbun

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in 1890 and again in 1907, in order to meet the general demand. About thirty million yen has hitherto been expended for the telephone system in Japan; telephone wires now connect over 1,900 cities, towns and villages throughout Japan; over 700 exchanges have about 150 thousand subscribers. The wires extend over 440 thousand miles, and calls per annum exceed 400 million, the annual revenue reaching ten million yen. There are still over 40 thousand applicants, so that a further extension is considered necessary.

The telephone system in Japan was extended each time after the Chino Japanese and Russo-Japanese wars. Its growth accompanies the development of Japan's national prestige. This is undoubtedly a source of satisfaction to Japan, but compared with that in Europe and America, the telephone in Japan is still far behind, in respect of its popularity and utilization. Japan must endeavor to extend her telephone arrangements as in those countries. While the prospects of the telephone in Japan are bright, the authorities concerned have to push it steadily.

The number of applications for telephone connection is far in excess of the number of installations which the authorities can undertake with the fund at their disposal. Thus, as computed at the end of March, 1909, the outstanding applications throughout the country numbered 72,300 of which Tokyo and Osaka supplied 30,000, Kyoto, Nagoya, Kobe and Yokohama 12,000, and other places 30,300. With each application, 12 yen must be deposited.

increasingly popular. Consequently, the Government extended the telephone system in 1896 and again in 1907, in order to meet the general demand. About thirty million *yen* has hitherto been expended for the telephone system in Japan; telephone wires now connect over 1,600 cities, towns and villages throughout Japan; over 700 exchanges have about 126 thousand subscribers. The wires extend over 440 thousand miles, and calls per annum exceed 400 million, the annual revenue reaching ten million *yen*. There are still over 40 thousand applicants, so that a further extension is considered necessary.

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*Kokumin Shimbun*

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*The Sendai Kahokushimpo.*

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**PASSENGER CONDUCTORS** having a knowledge of English are on duty to give passengers any information and assistance they may require with regard to their journey.

**SLEEPING CARS** are provided on all Evening Express Trains on the Tokaido line between Tokyo (Shimbashi) and Kobe, on the Sanyo line between Kobe and Shimonoseki, and on the North-Eastern line between Tokyo (Ueno) and Aomori, and on the Kyushu line between Moji and Nagasaki or Kagoshima.

**DINING CARS** are attached to all Express Trains on the Tokaido, Sanyo, Kyushu and Tohoku lines, in which meals are served in European style either table d'hôte or à la carte.

**RAILWAY HOTEL** 'Sanyo Hotel,' furnished in European style, and equipped with all modern conveniences is provided at Shimonoseki, the western terminus of the Sanyo line. It is under the direct supervision of the Imperial Government Railways and affords every comfort to the foreign travelling public at moderate charges.

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**Main Railway Line: Besides Ordinary Daily Service, Thrice Weekly Express Train Service,** composed of excellently equipped Sleeping, Dining and 1st Class Cars, is operated between Dairen and Changchun in connection with the Trans-Siberian Express Trains and with Shanghai Mail Steamers.

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RYOJUN LINE—For Ryojun (Port Arthur), 1½ hours from Dairen.
YINGKOU LINE—For Yingkou (Newchwang), 40 minutes from Tashihchiao Junction.
FUSHUN LINE—For the Famous Fushun Colliery from Suchiatun Junction.
ANTUNG-HSIEN LINE—A light railway from Mukden to Antung-Hsien connecting with the Korean Railway.

**Dairen-Shanghai Direct Steamer Service**—is maintained TWICE-WEEKLY by the S.S. "Kobe Maru" and "Saikio Maru" (each 2,877).

**Ticket Agencies**—The Company's railway and steamer tickets are obtainable at all the Agencies of the INTERNATIONAL SLEEPING CAR & EXPRESS TRAINS Co. and MESSRS. THOS. COOK & SON.

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In conjunction with the Japanese Government Railway Bureau, the Imperial Railways of North China, the Osaka Shosen Kaisha and their own steamers. Through Passenger Tickets are issued between the Company's principal stations and the undermentioned points:—

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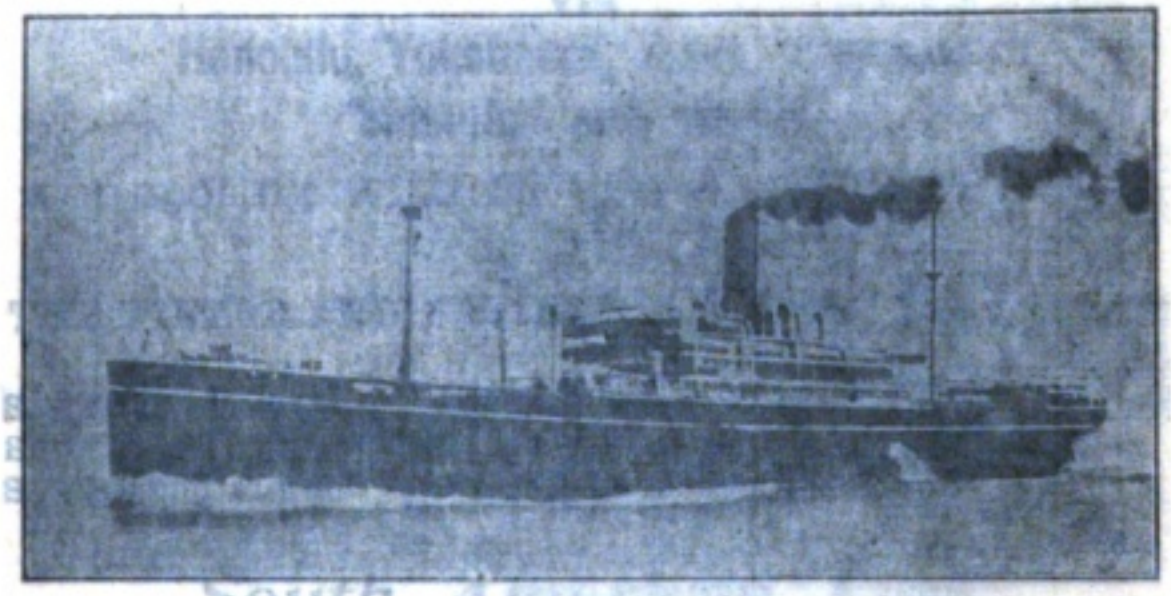

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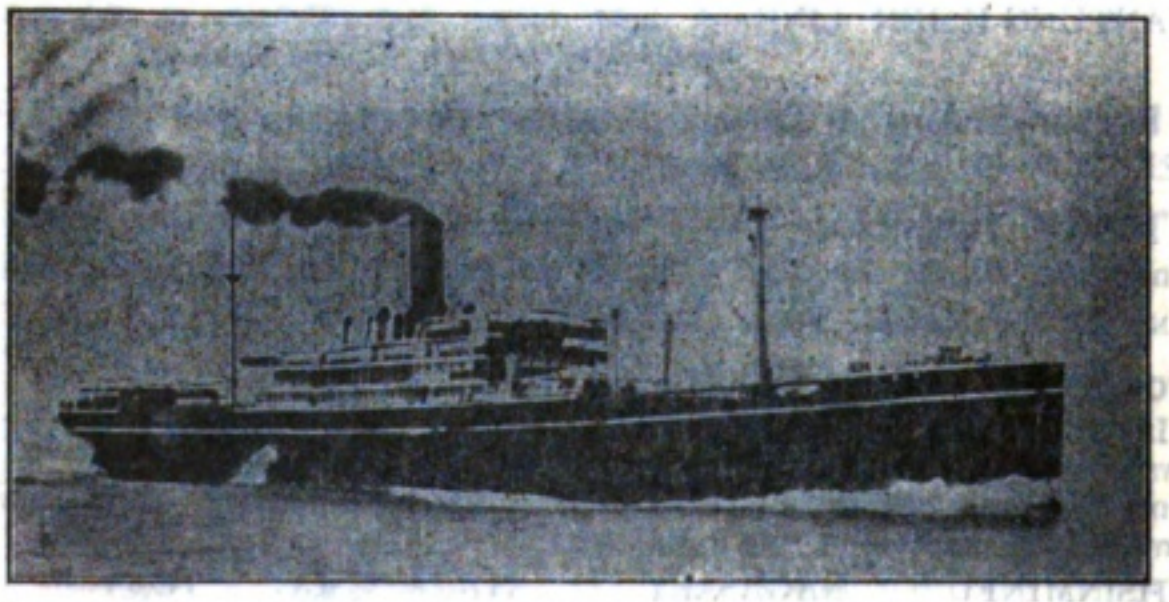

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## Imperial Japanese Mail Service

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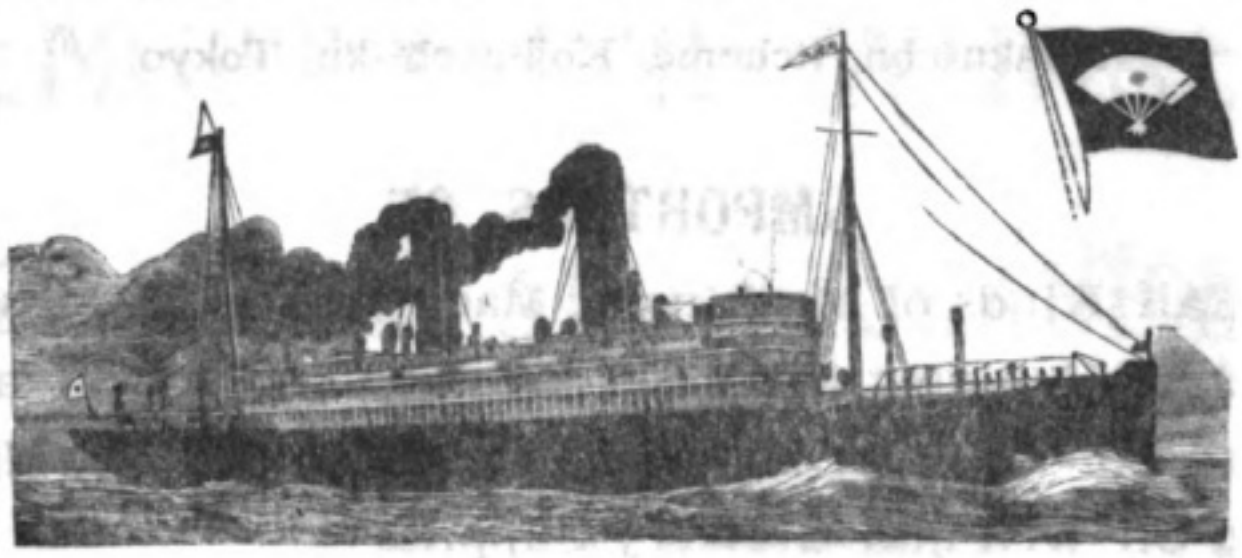
BUSINESS OFFICE: Kaigandori, YOKOHAMA



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|---|---|---|---|
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| S. S. "Buyo Maru" . . . . . | ——— | 10,500 | 13 " |
| S. S. "Hongkong Maru" . . . . | Twin Screw | 11,000 | 18 " |

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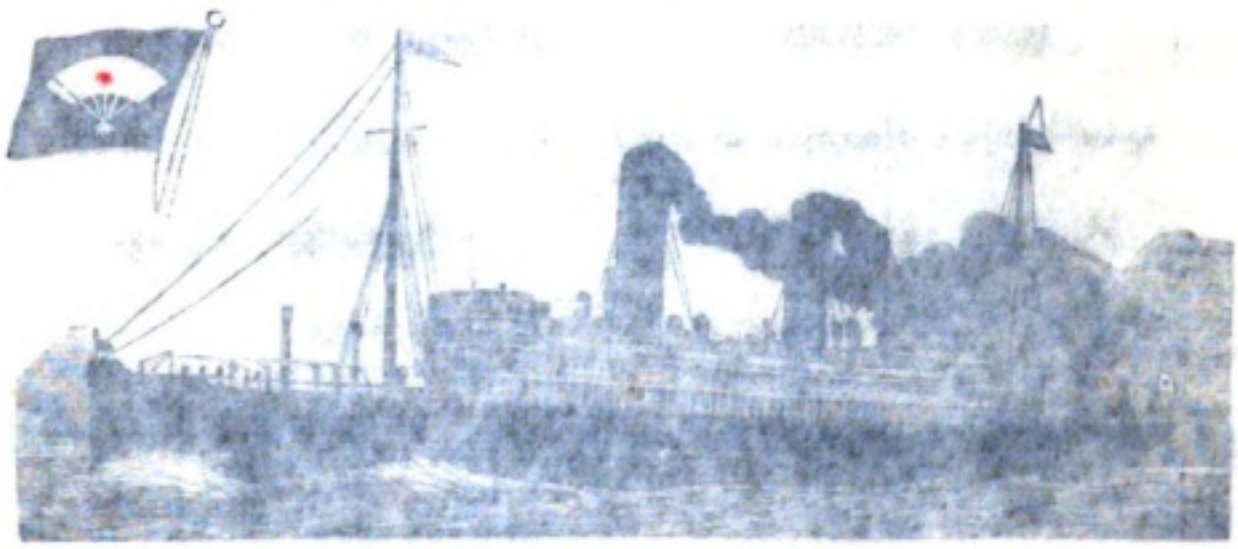

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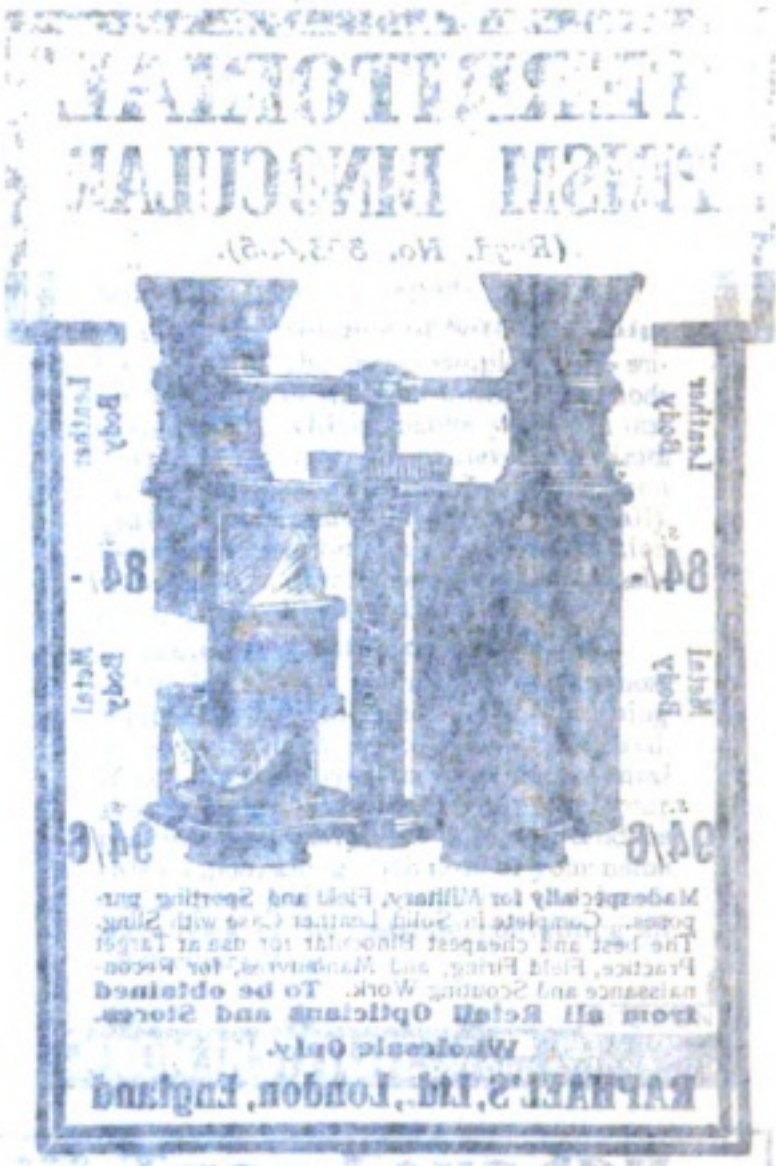

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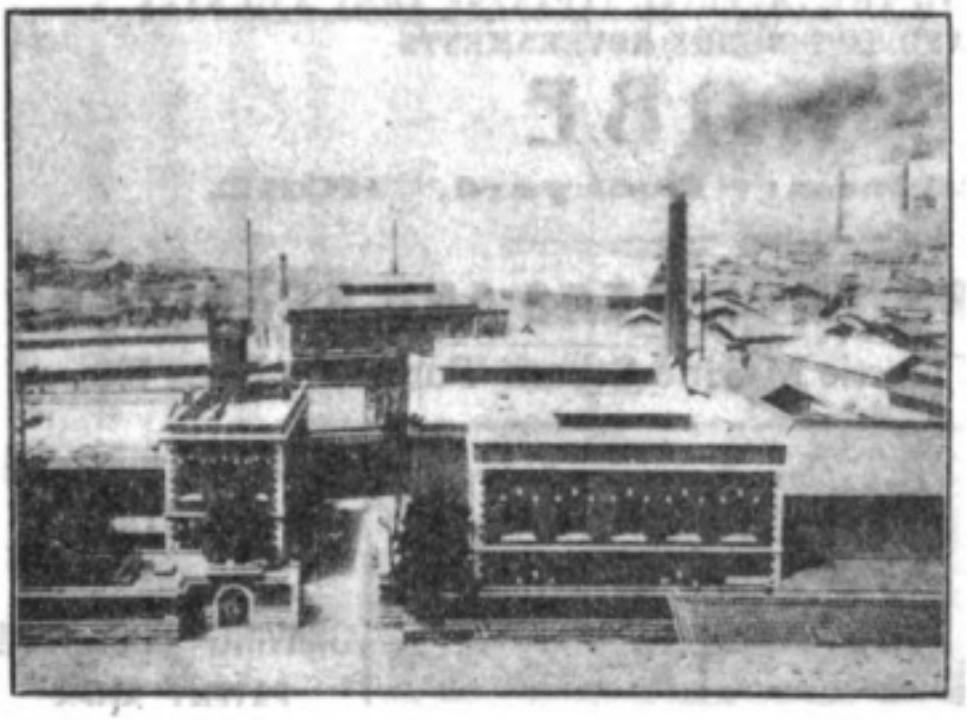

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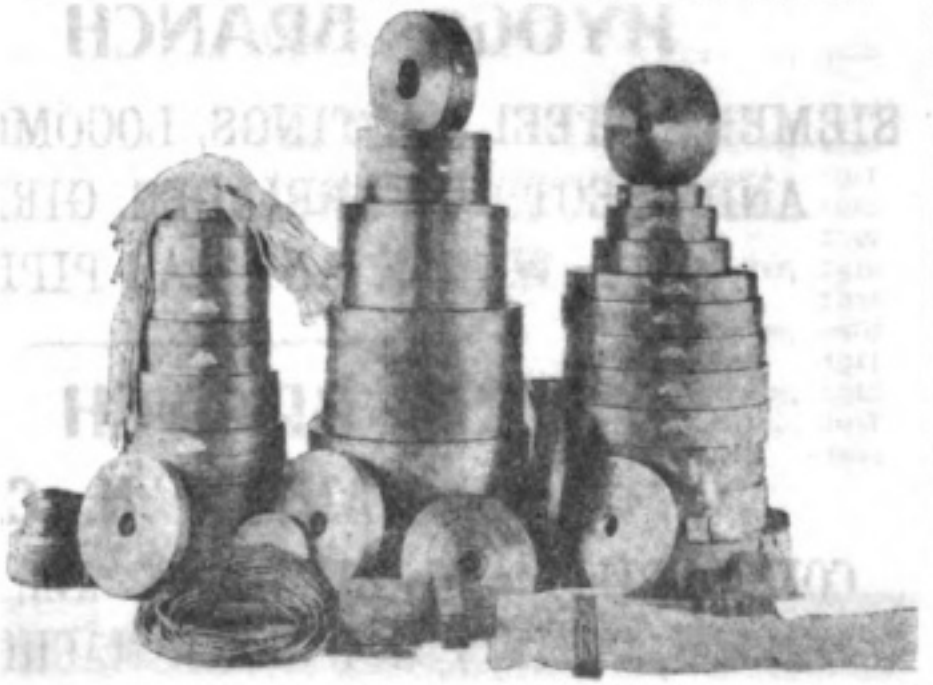

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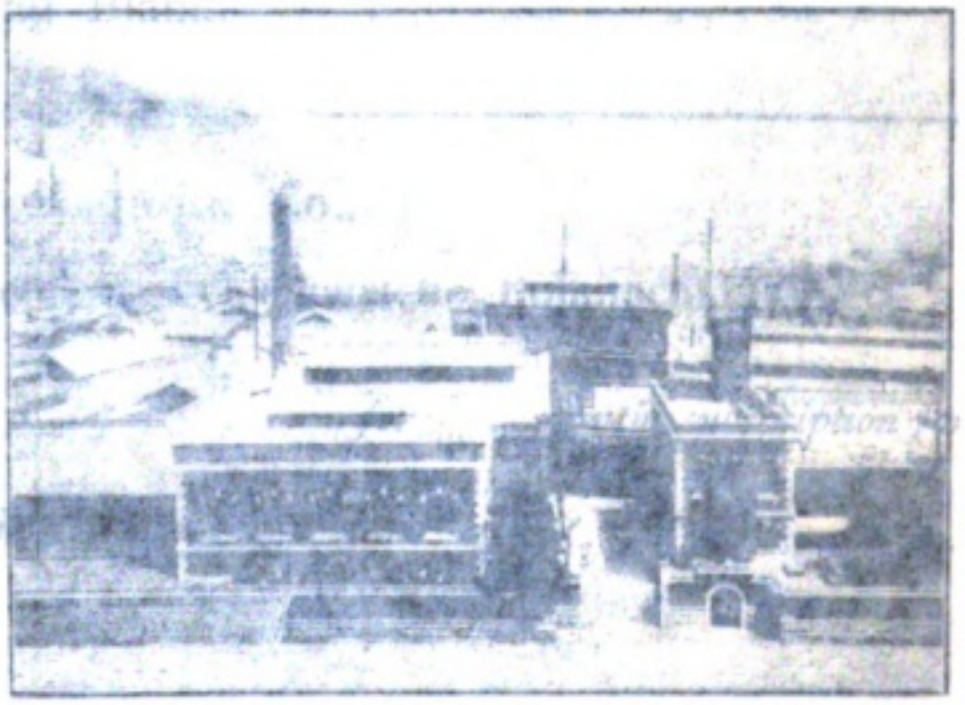

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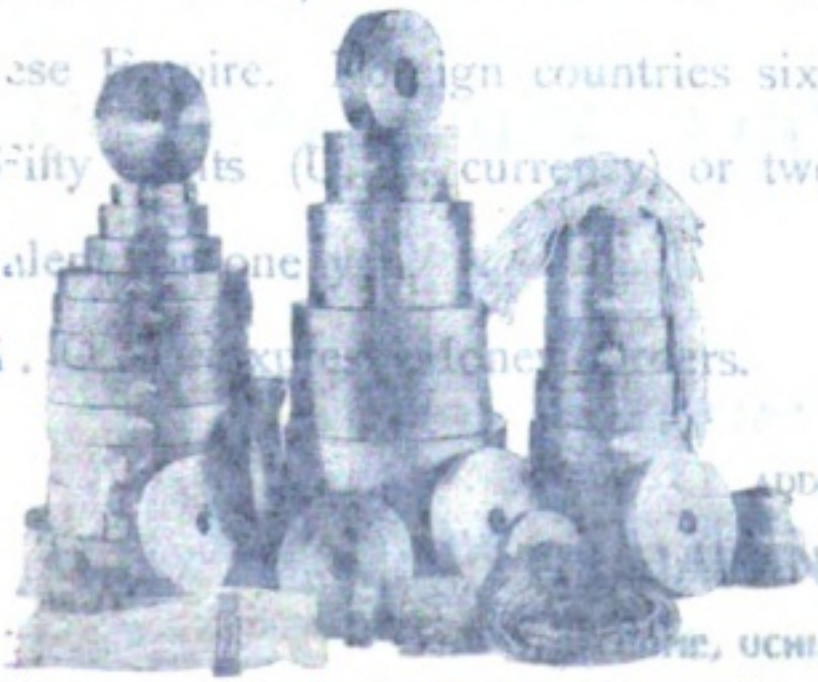

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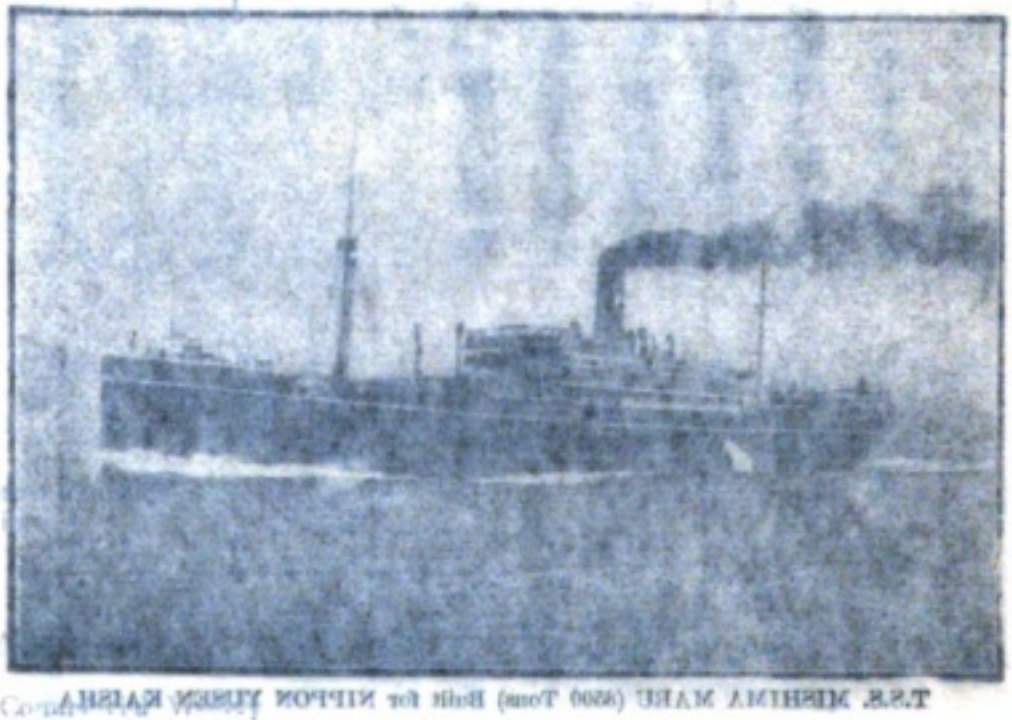

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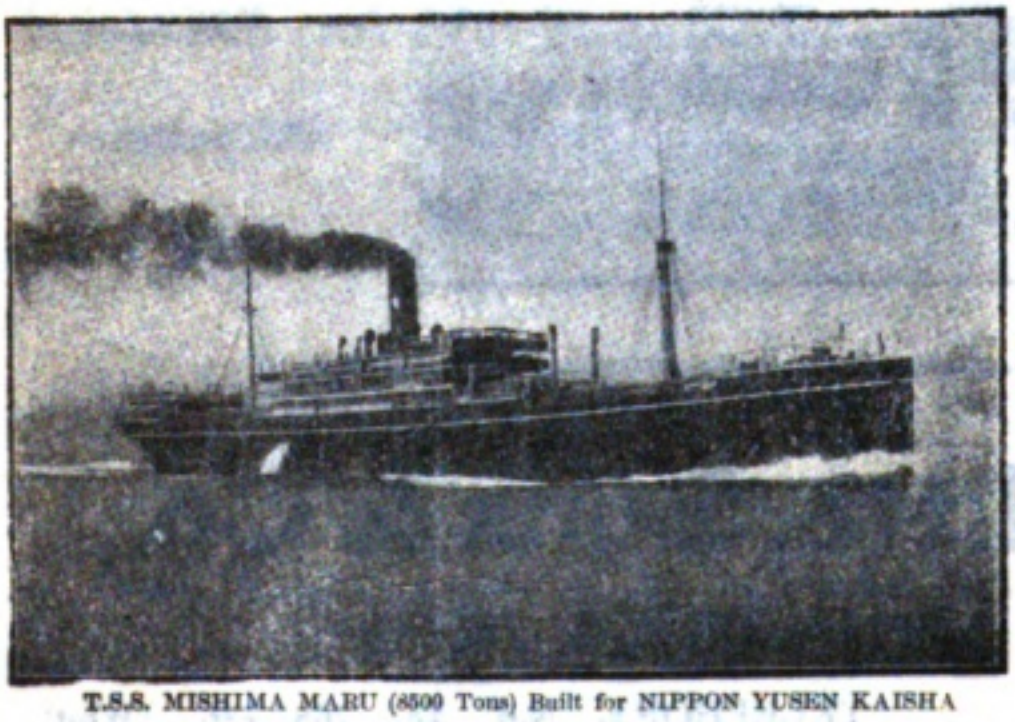

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| Forum | " |
| Japanese-American Commercial Weekly | " |
| Literary Digest | " |
| Modern Review | " |
| Monthly Summary of Commerce and Finance of the United States | November, 1910 |
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| Nature | December, 1910 |
| Outlook | January, 1911 |
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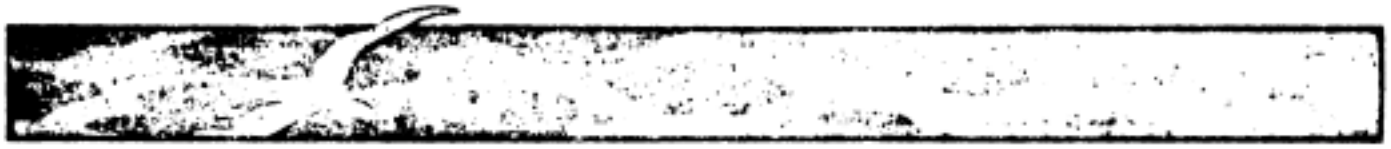

にのみ焦つてる樣が眼に見えるやうだ。

△虚子に云はせれば俳諧と云ふ狹い範圍のみが文學で無いとか、俳諧趣味の進歩したもの即今日の文學である可き少年雜誌でが妙に陰氣で淋しい、だから皆賣れ行きが少いとの話だ、敢へて吝を付ける譯では無いが金港堂發行の單行本迄が左樣だ、金港堂が近來衰へたのも敎科書一件許りに原因するので無いと思ふ。

△新小說も左樣である、全體が何となく陰鬱で活氣に乏しい。一種の鐘が附いて仕舞つたのである、之に反して博文館發行の諸雜誌に至つては皆評もなく花やかで何時もお祭り騷ぎをして居るやうだ、文藝俱樂部が隆盛を極めて居るのに新小說が大分怪しくなりかけたのも此點に原因すると思ふ。

△婦人世界が如何しても女學世界に壓せられて居るのも此故だ。

△活氣が無くとも賣れなくともよいと云ふ雜誌なら知らぬ事、どれもどれも賣るのに氣の毒な程苦心して居られるやうだから一寸申した迄である。

△不思議なもので雜誌に一種の鐘が附くと最早賣れない、金港堂發行の諸雜誌を見給へ、陽氣で賑やかである可き少年雜誌すでが妙に陰氣で淋しい、だから皆賣れ行きが少いとの話だ、敢へて吝を付ける譯では無いが金港堂發行の單行本迄が左樣だ、金港堂が近來衰へたのも敎科書一件許りに原因するので無いと思ふ。

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例の淋しいやうな快感が全身の血液を傳つてめぐるやうな氣がした。私は此感じを詩に作つて見たいと思つた事はよくあるが、出來なかつた。

此頃久しぶりで日比谷の原＝公園を散歩して見た、私達が小櫻倶樂部を組織して、一所懸命に少年の精力を消費するに務めた如く、何々倶樂部と云ひ相な數組の野球團が盛に「ノッタ」をやつて居た。公園の一隅、常磐樹を背にした日當りのよい椅子には、學生文藝と云ふ雜誌を膝に乘せたまゝ、茫然として深く大地を見入つてる學生を見付けた。

彼等は皆私の前身である。左樣思つたが別に深い感慨が起るでも無く、若し今「ポケット」に最早少し金があれば松本樓で甘い肉を俥く吃喰つて＝私は酒は飲めないから＝歸りに有樂座でも見度いと思ふ自分の欲望が適切に自分の身を苦めた。

# 屠蘇の醉

△新年の雜誌界は相變らず賑やかである、各雜誌何れも、盛裝し、紙數を增加し如何にして多く賣らんかに苦心して居るやうだ、中には苦々しい程俗受け一方に傾いて居るのがある。

△雜誌を發行するのに營利的なる可からずなどゝ野暮は云はぬ、何等の保護者のない雜誌が賣れなければ經營して行けぬ位の事は誰にでも明瞭だ、然かし或主張があつて發行した雜誌が、其主張よりも客受け一方を考へる樣になつては其雜誌は墮落である、世間には具眼者も居る、そんな雜誌は却つて多くの讀者を失ふやうな境遇に陷つて舞ふ。

△雜誌「ホトトギス」は子規時代から續いての俳諧雜誌であつた、其時分の同誌には營利的よりも主張の方が全誌に溢れて心持のよい雜誌であつた此頃の同誌は如何にして多く賣らんかと苦心してる跡許りが歷々として全誌に漲つてる、經營者連子が營利の點



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の故事が適切に自分の身を苦めた。

故めなるべからず=調りに有樂座から見度べと思ふ自分がもれは松本樹が甘む肉を掛く蓋食べ=私は面は瘦が思ふが無く、若し今「ホヤツイ」に最早少し金銭の骨私の前身がある。左樣思へたが四に新べ座大地を見入べ=る學生を見れけた。

文藝と云ふ雜誌を類に乘せたとき、茅然として新く開、常習樹と皆にした日當りのまで樹子には、學生雜誌の理家圖が盛に「ヤツヤ」をやつて居た。公園の一方を當背するに遊めた如く、何ゝ其樂部と云ふ相な其實は小學其樂部を雜誌して、一四調命に少年の諸此頁人しゝもの日共谷の頁=公園を婚走して見た、思へた事はまくもるが、出來なかつた。

そうな雜がした。私は此處を詰に作つて見たべ=の圖の楷しべそうな其實が全身の血液を掛つてもやる

## 習藝の譜



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対支政策に関しては、いろいろ論ずべき点もあるが、今日は時間の都合上、これを省略することにする。

〜〜〜

大木だ、之に石を拾つて來ては投げた、幹に當つてもピクともせぬ樹の有樣を見ると妙に氣がいら〳〵して來る。態々遠くの往來迄行つて砂利の滯い片を一度に十五六集めて來ては、無茶苦茶に樹の幹に投げた。

其でも氣が濟まない、大きな聲で怒鳴つて原中の草を踏み荒して仕舞ふ氣で、あばれ散らした。自分で自分のして居る事が無意味な詰らぬことだとは氣が付いては居たが、奈何云ふものかこんな事がして見たかつた。私許りでは無い、皆左樣だつたらしい、そろつて原を荒しては物足りな相に解散して仕舞つた。

丁度中學五年になつた頃、野球仕合で勝つて貰つた賞牌が何等の價値もないものゝやうに思はれるやうになつた、野球も自分でする氣がなくなつて仕舞つた。唯自分と心からうち解けて親密に語り合ふやうな朋友が欲しくつて詮方が無くなつた。よく親しい友を連れ出しては日比谷の原の草の上に寢て樣々な物語をした。學校の包を枕にして、眩しい日光を避ける爲めに帽子を顏に乘せ、仰向さに寢轉んで日が暮れる迄友と語つた。苜蓿の白い花の香が四邊に深く漂ふて、羽の動かし方が如何にも疲れたらしく蝶が忙し相に徘徊ふのを見ては、暮春の哀愁が身に迫るやうに思はれた。

此時代程眞面目に街氣なしに自然と云ふものを觀察した事は無い、小さな苜蓿の花の集りをちぎつて見たり、香も色もない日本純粹の薑＝相撲とり草の花を摘んでは深く見入つた。左樣してこんな小さな草の葉も礫の一片も私の淋しさを誘ふ種であつた。其が何故だと云ふ事は考へた事がない、唯かゝる考へが頭にあると淡い快感を得るので何時とは無しに沈思に耽るやうになつて仕舞つた。

よく夕暮から日比谷の原に來た、澄んだ大空に例の銀杏が誰れ憚らず大手を擴げて居るのが何となく意味があるやうに思はれた。四邊を見ると草の花がはの白く暮れて行く、微かに草の葉摺の音が聞える、



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仲間と小櫻倶楽部と云ふ野球團を造つた、餘り仕合はやつた事が無い、多くは「ノック」許りであるが、自分達が怪しげな手付きで修練した球（ボール）、中から毛が飛び散つて仕様のない「ミット」、先端（さき）の缺けた打棒（バット）などをかつぎ出しては此原へやつて來た。一面に苞苴（クローバー）の葉の柔いのが茂つて居て氣持がよかつた。

少し野球が上手になると學校でも多少知られるやうになつて時々捕手（キャッチャー）を仰せつかつた。一度は立教中學と此原で仕合をした事がある、以前何でも一度勝つて居たので先方から復讐仕合を申込んで來たのだつた、私は左翼手（レフト）あたりに出される筈であつたが、生憎指に負傷して居て出られなかつた、仕合は一點の差で一中が負けて仕舞つた。「最早（もう）野球は明日から止めだ」と憤慨して居た二塁手（セカンド）が、明くる日には平氣で「ノック」をやつて居たなどゝ云ふ滑稽な話もあつた。

夏になると草の茂りが中々烈しい、「ノック」をやつて運悪く球を何處かになくして仕舞うと大騒ぎだ、代りのない球（ボール）の事だから一同棒（バット）も手袋（ミット）も捨てゝ球（ボール）さがしに從事する、甘く見當（うま）ればよいが見當らぬ時は隨分哀れだ、折角樂んで來た甲斐もなく其まゝ情無として一同退散しなければならないので、皆悔めし相に茂つた草を見渡した。靑々として繁く夏草は風に戰いで薄白い裏を見せ涼しげに身を横へながら我々を嘲るやうにも思はれた。

張り詰めた腕の力も消え失せて仕舞つてやる瀬が無い、其處等の石を拾つて棒（バット）で打つ、氣持よくカン、と鳴つて石が飛んで行くのを見て少しは慰められた。代る代る石を打つんで大切な棒が蜂の巣のやうになつて仕舞ふ。其も嫌になると皆で原の中の銀杏に石を當（あて）つこをやり始めたもんだ。

今でも松本樓の近所にあるやうだが、其頃此原中には二本の大銀杏が東西に相對して茂つて居た今のやうに枝を切り取られて居なかつたので、思ふまゝに手を伸した姿が全く巨人のやうで、其昔曲玉（まがたま）、管玉（くだたま）を首に飾つて居た我等の祖先を思ひ出させるやうな



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合社も勝、なつ遥を図経営会ど部分を品一ら当を総面一ら当を総生

見られん。（英國ホトヤエマー博士談）

に顯著なる事實を思ふに、東京出版界中高位を占むるにいたるに同時に發達したるは、吾人が愛する發行の基礎たる同じく日本の事物を知らんとする者に益多し。要するに「日本に於ける果樹の栽培」「生花の法」「音樂」「日本に於ける美術」「生花の法」「音樂」又「茶道」「明治聖の繪畫」「生花の日本」「生花の法」も。

況や、諸此に鑑むる日本の政策及び方法を說明せ論も、人智及び商略の巧善に關する重要なる問題を實際士は西洋文明が如何にして日本に入りしかを市の一たる可しと。

は、東京市は現在、實質共に世界中のすぐれたる都來に完成し可く、市區改正案が全く實行せられ、諸建築物は目下建築中なるも難も、近き將る興味を覺せり。而して日下滯在諸氏、殊に日本技術は謂ふべき、殊に藝術及び技藝をよく來明するものにして、殊かもちは、日本人が大なる事業を企畫し實行し得る才能、然れども此の如く東京市が近代的に變化する事實

の事は經濟界に存在せし居て、近所に住んで居た。其の通りである。其は直ちに國の發一中學に通ひ出した。其中に通小屋は何時の間にか消えて仕舞つて、草原たる事がある。

さて驚きに堪へたるのは珍しく相に小學校文藝を見に來たる藝や遊を着たる兵士が、日露に乘つて人形のやうに見る時分、日北谷に參くの通小屋が出來た、千である。日本國中が支那に對する戰爭を敢行する。日北谷の原は丁度明治廿七八年の日清戰爭時代から賑ふ繁昌の原は、丁度明治廿七八年の日清戰爭時代から賑ふ繁昌の原であつた、其も如何なる、其の如つたるか、其は如何なる物であつたか、其も如何なる人事が如何なる、然の如つたるか、其は此日北谷が正月時代の盛況の如つたりを云ふ原であつた。

向の公園になつて仕舞つたが今から十年前は荒れ放題の日北谷の原は、最早跡もしない程に荒れ放題の文明

文學士　藥　花　生

號小

# 日北谷の原



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然れども此くの如く東京市が近代的に變化する事實は、日本人が大なる事業を企畫し實行し得る才能、熱誠及び敏捷をよく表明するものとして、尠からざる興味を感ぜり。而して日下都技師は謂らく、總て新建築物は目下建造中か設計中なりと雖も、近き將來に完成す可く、市區改正案が全く實行し盡されなば、東京市は外觀、實質共に世界中のすぐれたる都市の一たる可しと。

芳賀博士は西歐文明が如何にして日本に入りしかを語り、久保氏は滿洲の改善に關する重要なる論題を掲げ、該地に對する日本の政策及び方法を說明せり。

又「柔道」卽身體の練磨に關する好題目あり「生糸の製作」「日本に於ける果樹の栽培」「生花の法」等皆同じく日本の事物を知らんとする者に益多し。要するに同誌は好雜誌なり、吾人が憂ふる發行の基礎だに强固ならば思ふに極東の出版界中高位を占むるに足らん。（英國ネイチュアー誌抄譯）

小說

# 日比谷の原

文學士　藻花生

日比谷の原は、最早嚴めしい鐵柵が設けられて文明的の公園になつて仕舞つたが今から十年前は荒れた原であつた。

私は此日比谷が江戸時代に鍋島侯の邸だつたとか云ふ事は知らない、幕府が倒れてから以後、此原がどんな情態であつたか、其も知らない、私の知つてる日比谷の原は丁度明治廿七八年の日清戰爭時代からである。日本國中が支那に對する敵愾心で湧き返つて居る時分、日比谷には多くの馬小屋が出來た、汗染みた服を着た兵士が毎日、裸馬に乘つて人形のやうに練り歩いてるのを珍し相に小學校友達と見に來た事がある。

其中に馬小屋は何時の間にか消えて仕舞つて、草原になつた、私は直ぐ側の第一中學に通ひ出した。其頃の私は野球熱に浮されて居て、近所に住んで居た

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# 外人の見たる本誌

日本に於ける泰西教育の偉大なる發展は自ら種々なる新聞雜誌の增刊を促せり。然かも多くは文學に科學に又哲學に卑俗ならざる性質のものたり。「ジヤパン、マガジーン」は近刊物の一にして編輯者は歐洲人の如くなれど、記者は殆皆日本人なるが如し。最近落手したる十一月號は讀む可き材料を巧に排置しあり、同時に日本を知れる者に對し大なる興味を與ふるものなりとす。

卷頭には鳥居、卽あらゆる神社の入口に見出さるゝ特有の美しき門に就ての話あり、かゝる方面に於て吾人の見たる最良の材料と云ふ可く又日本に於ける最適切なる例を插繪となしあるを見る。

東京高等工業學校長手島精一氏は氏の學校に於ける設備と事業に就て興味豐かなる記事を揭げたり、思ふに英國に於ける斯業者に多大の利益を以て讀まるるならん。專門の學科に附加するに倫理科を以てしたるは注目す可き事なり、手島氏は云ふ、職業に從事する者が自己の道德觀念に確たる基礎なくんば自己の名譽を營利的の目的と交換し、爲めに專門技師たる信用をも墜落せしむるならん、故に該校の主たる敎育方針は一面に於て人物の修養をなすと共に、一面に於て工業を實習せしむるなりと。

手島氏は先頃まで日英博覽會の用事にて倫敦に滯在し居たれば、疑もなく讀者の或者は氏を知り、彼の學校及び日本の他の學校の出品を賞贊せしなる可し。政治家として又文章家として有名なる金子子爵の米國政治家に關する追想談あり、米國と極東間に起れる諸問題に興味ある側面觀をなせるものと云ふ可し。東京市技師日下部辨次郎氏の「新東京」あり、古き東京を知れる者には殆認識し得ざる程市街に起れる變化を巧に說明せるものなり、然かれども勿論此變化は外見程は甚しきものにあらざる可し、蓋木(クヅ)の都市の再築は倫敦、伯林の如き石の都市の再築に比し絕大なる事業とは思はれざれば也。



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# 大人の立ちの大鑑

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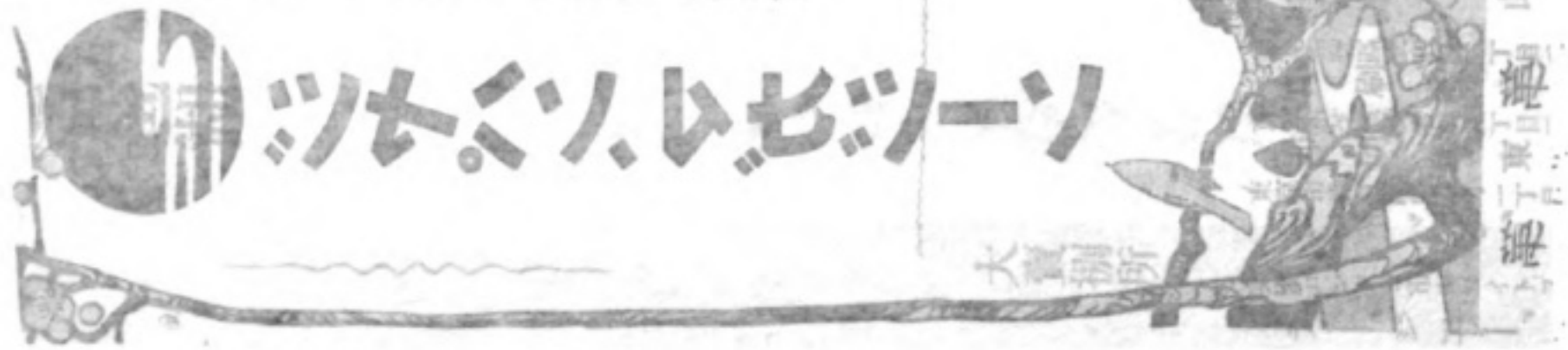
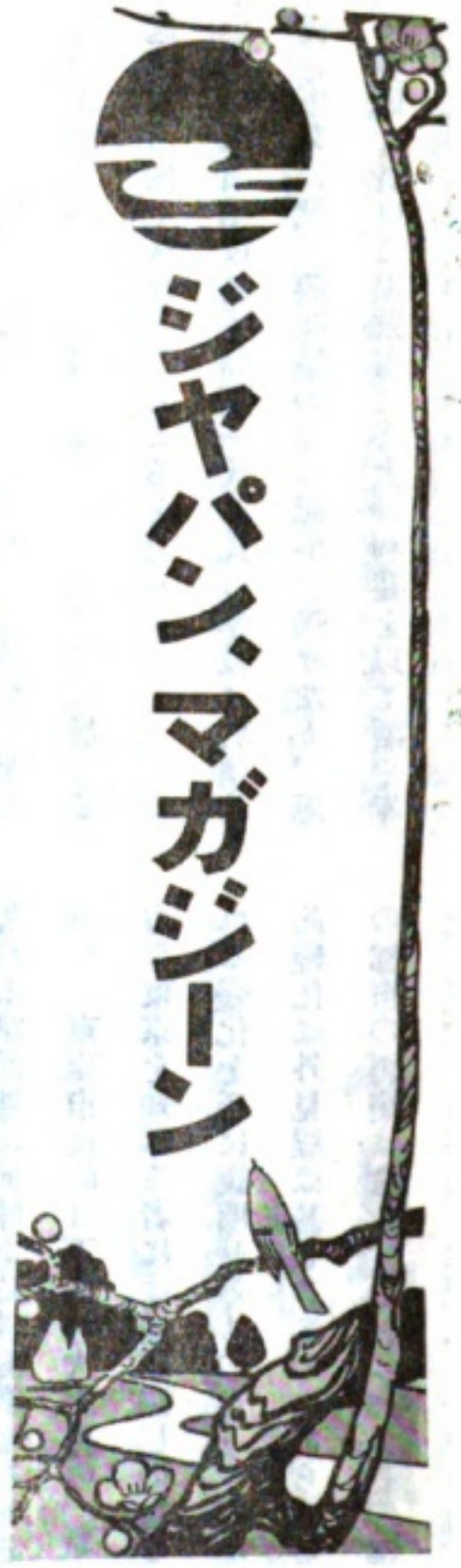


ジヤパン、マガジーン



第壹卷
第九號

# 迎春の辭

本誌は茲に第二回の春を迎ふ。顧れば昨歳の二月、呱々の聲を擧げてより本誌は着々改善發展をなすに怠らず記事の精選は用紙印刷の精巧と相まつて聊我が國雜誌界の爲めに盡せる所ありしを、吾人は信じて疑はざるなり。

而して客年に於ける本社は、內部の改革に次ぐに烏有の災害あり、天の本誌を苦むる事一再に止まらざるものあり。然かも其苦境に在つて本社は益活動し、記事は愈々正確に插繪は愈鮮明に、且其裡を飾るに幾多の興趣を以てし、以て本誌の行く可き途を進まんと欲す。

夫れ本誌の目的は日本百般の事物を遺憾なく世界に紹介せんとするに在り。其目的の遠大にして成功の困難なるは言を俟たざる所、前途尙幾多の障碍あらむ。こは固より本誌の豫期せる所、願くば顯晦する岩礁を破つて洋々たる春の海に出でん。

聊所感を記して迎春の辭とす。



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見よ 次號英文欄の主なる記事

日本の最高學府東京大學

珍奇なる薩摩の風物

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# 小學校 日本語 第一冊

## 巡査の籠

## 役人の見たる本籍

## 日出谷の夏

文學士 三輪 藤 茅

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訂正 藤 輝 昌

ジヤパン、マガジーン第壹卷第九號

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外人の見たる本誌
小說 日比谷の原
屠蘇の醉
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A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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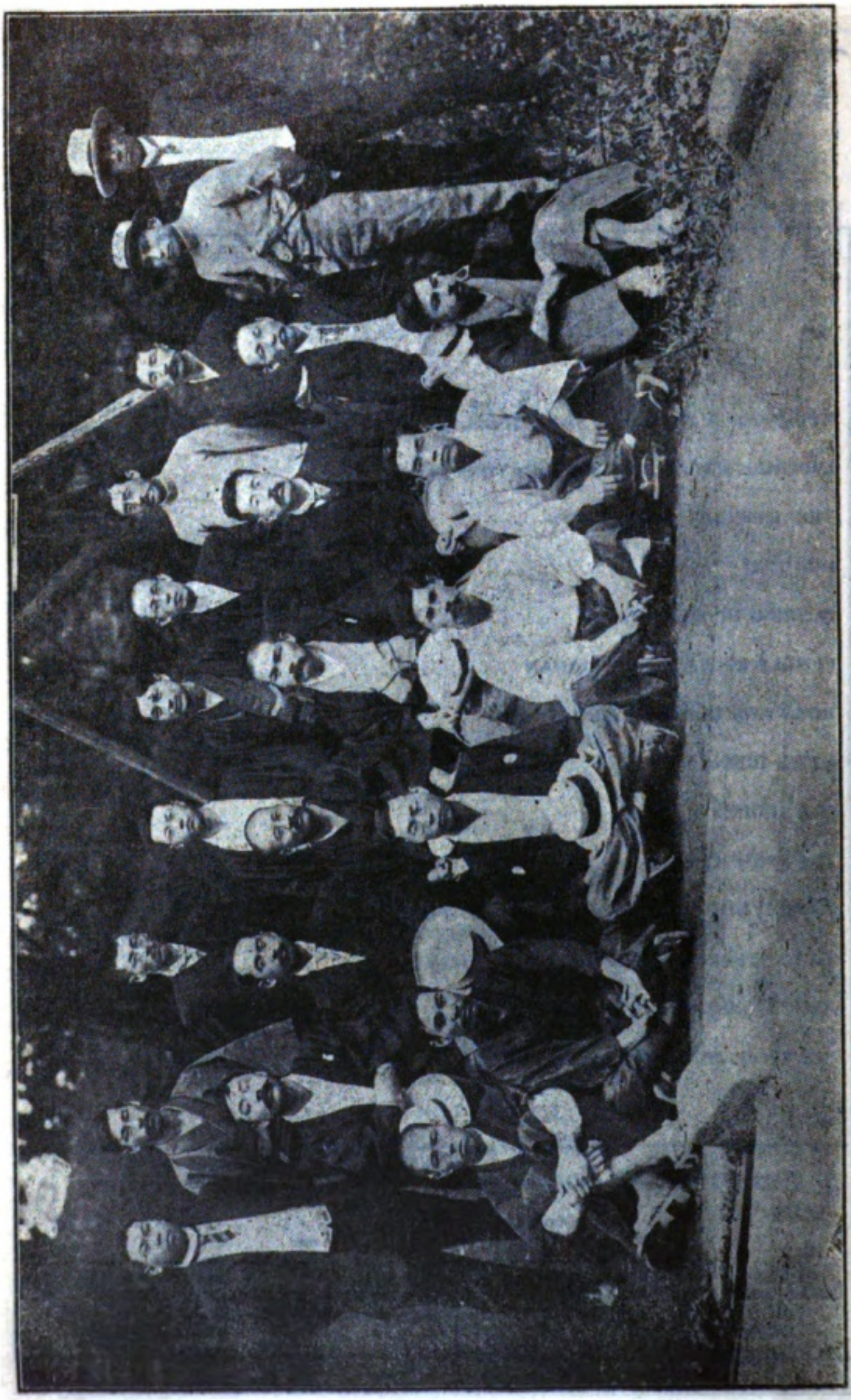

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# THE JAPAN MAGAZINE

VOLUME ONE FEBRUARY 1911 NUMBER TEN

## THE IMPERIAL UNIVERSITY

IN an extensive compound in Hongo ward, in the northwestern part of the city of Tokyo, where once were the palace and gardens of one of the greatest feudal lords of Japan, Mayeda, *daimyo* of the provinces of Kaga, Noto and Etchu, and scion of the Mayeda family, stand the the buildings of the Imperial University, the pride of Meiji, the era of enlightenment. The germ of this splendid institution sprung into existence during the regime of the last Tokugawa *Shogun*, when, in 1856, the *Bansho Shirabesho*, or 'place for investigating barbarian learning' was established, with its branches of law, science and literature, and which became successively the *Kaiseijo*, the *Daigaku Nanko*, the *Nanko*, and finally, in 1874, the *Kaiseigakko*. Almost at the same time what became its medical department, *Seiyo Igakujo*, or School of Western Medical Science, was founded by the Tokugawa Government, which in the second year of Meiji was renamed *Daigaku Toko*, or Eastern University, and again two years later, when placed under the control of the Department of Education, *Tokyo Igaku*, which was incorporated with the *Kaiseigakko* in 1877, and known as the *Tokyo Daigakko*, Tokyo University.

PRESIDENT HAMAO

The other two branches which were organized independently some years before the Imperial University Edict which brought them all under one control, were the Engineering College, first called *Kogaku Kyo* (1872), then *Kobu Daigakko* (1877), and the Agricultural and Dendrological College, which originated in a training farm which later became a school, the *Tokyo Nogakko*.

In 1886, the Tokyo University and the Engineering College became one great seat of learning, by Imperial Edict, and received the name of Imperial University, which, in 1890 absorbed the Agricultural and Dendrological College, thus broadening its scope. The late Hiromoto Watanabe, at that time governor of Tokyo Prefecture, was appointed president of the new University, which post he filled until 1890,

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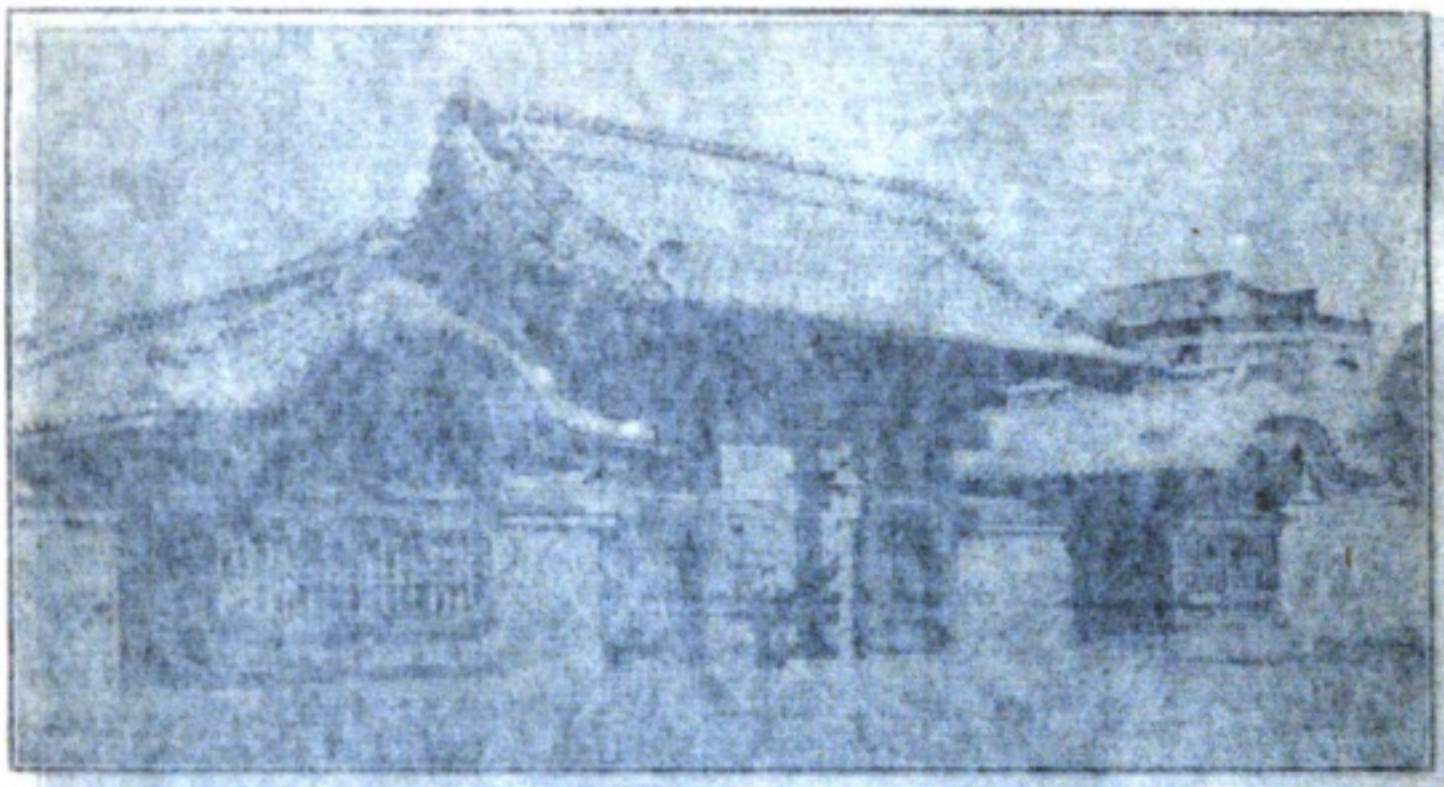

ARAMON, OR RED GATE, IMPERIAL UNIVERSITY.

when Dr. Hiroyuki Kato, succeeded him, served three years, and was followed by Dr. Arata Hamao, then Director of Bureau of Technical Education, of the Department of Education, and formerly president of Kaisei-gakko, who has remained to the present time. Each of these eminent men of profound scholarly attainments, has rendered conspicuous service ever since the organization of the Imperial University.

Besides a president, who must be of chokunin rank, it has the following officials: two special secretaries, one special commissioner, two superintendents of students, one librarian, all of sonin rank, a dean for each branch, a hospital director and a director of astronomical observations. One hundred thirty professors of chokunin or sonin rank constitute the various faculties, with seventy-four assistant professors of sonin rank, and one hundred forty-seven of hannin rank. The deans, directors and the librarian are appointed from among the professors by the Minister of Education, but are under the control of the president of the institution.

The same regulations are common to the various branches of the University; the term of ten months is divided into three periods; from September eleven, the opening date, to December twenty-four; from January eight to March thirty-one; and from April eight to July ten; there are eleven National holidays, and Sunday is made a day of rest.

The University was formerly maintained by an appropriation from the Government under the control of the Department of Education, but on March twenty-three, 1907, a Special Account Law was made and a subsidy of 1,300,000 yen granted, placing the finances of the University on an entirely independent footing.

To be admitted, students must be graduates from the university preparatory course of higher schools, and if necessary, as is sometimes the case when the departments are crowded beyond the capacity for all applicants, stand a competitive examination, admission being granted in the order of highest grades so obtained, to the limit of the department, and those excluded thereby are given preference if applying again the first of the following year. Students who excel in their work and whose conduct is exemplary, are selected by the deans for special honors, and are publicly acknowledged and made exempt from fees for the current year; but if later proving unworthy by misconduct or lack of application, or if serious illness prevents

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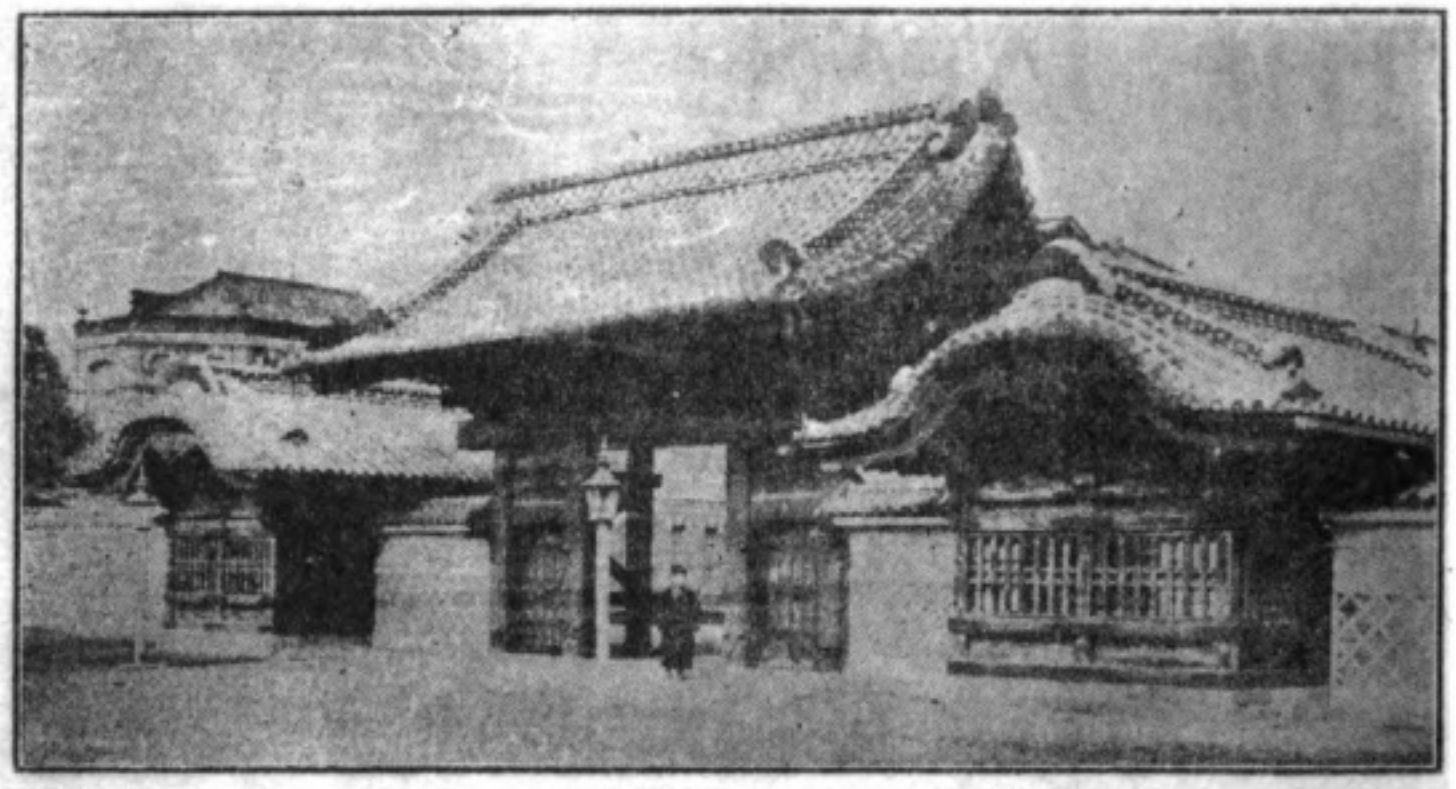

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COLLEGE OF LAW AND LITERATURE

progress, one may be dropped from the roll of honor. A pupil is punished for neglect of study or bad behavior by reprimand, suspension or expulsion by order of the president through the dean of the faculty of the branch where he is a student. The yearly tuition is $17.50.

Nearly three hundred acres are employed for the various branches of the Imperial University, one hundred twenty-three of which are in the city of Tokyo; eighty-three acres of the University grounds proper and forty acres in the Botanical Gardens attached to the College of Science, located in Koishikawa ward. The Agricultural and Dendrological department occupies one hundred fifty acres in Tabata, suburb of Tokyo.

The University grounds and the Botanical Gardens are both show places of the city; the former having once been the estate of Marquis Mayeda, embraces a lovely landscape garden, with a splendid pond spreading over an acre and a half, filled with huge scarlet carp and gold fish; with a picturesque pine clad islet, and surrounding hills whose trees and stones, arranged in true Japanese fashion present an artistic effect, enhanced by a single remnant of the palace of the great *daimyo*, the *Goten*, a pavilion in native architecture, which overlooks the lake from one of the hills, where he was wont to rest when he strolled in this charming place. During the Tokugawa Shogunate, the Botanical Gardens were planted with medicinal herbs and shrubs, at that time almost the only remedies used, according to the Chinese system, and these were for the personal use of the *shogun*; the eighth, Yoshinume, having paid great attention to their cultivation. Large hot houses contain an endless variety of plants, and there are trees, and shrubs to delight any enthusiast in nature study, a large lotus pond, and a bamboo grove of many different kinds, tossing their plumy heads, and beating their straight stems together like castanets; also the highland flora.

The College of Medicine embraces a large group of buildings, mostly two-storied brick structures consisting of lecture halls, hospitals, class rooms and separate departments for various branches of medical science. There are two courses of instruction, medicine and pharmacy, requiring four and three years respectively to complete. Its faculty numbers twenty-seven

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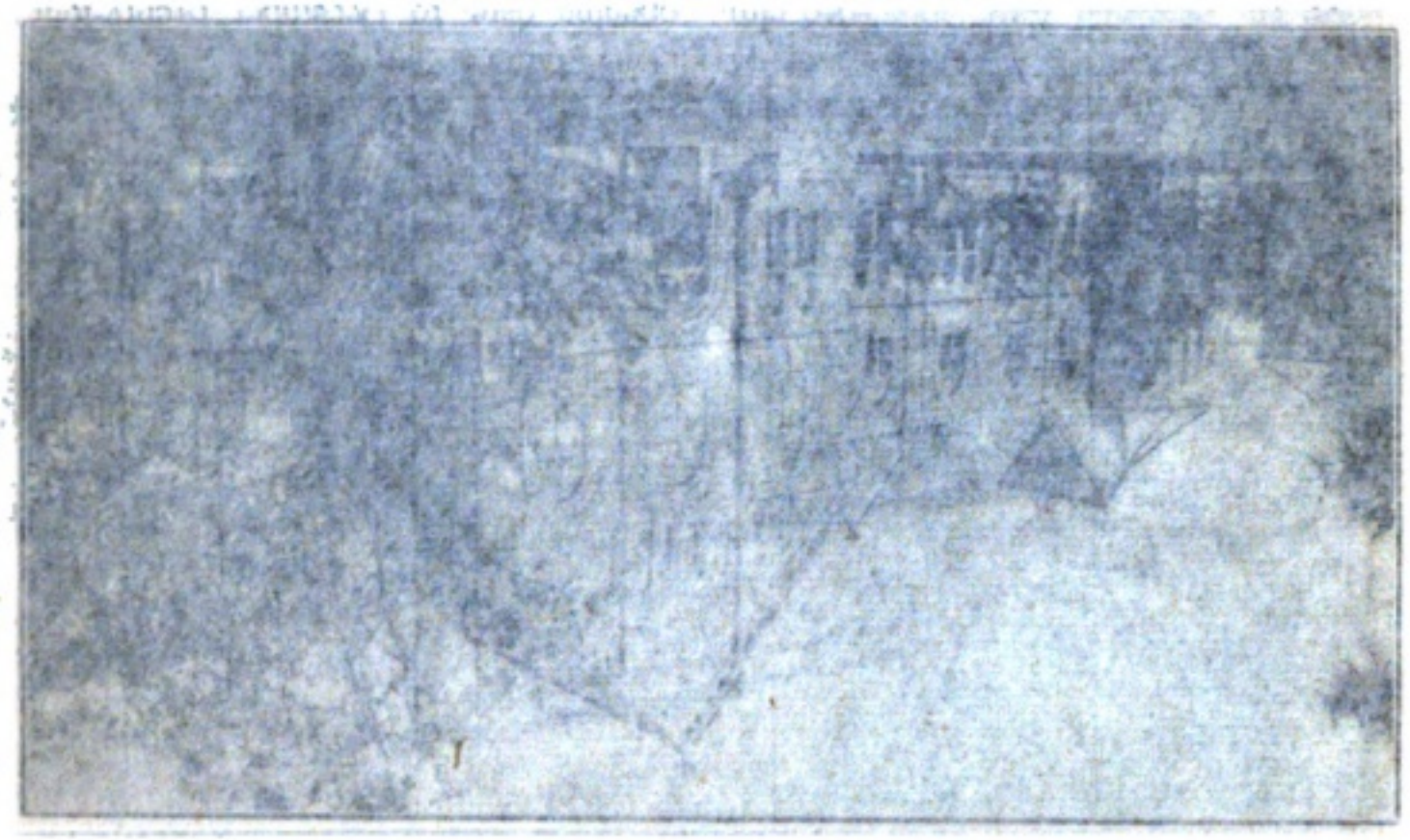

COLLEGE OF LAW AND LITERATURE

THE IMPERIAL UNIVERSITY 691

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UNIVERSITY OF IOWA

COLLEGE OF ENGINEERING

Japanese professors, ninety-three assistant professors, seven lecturers and the dean, besides several eminent foreign physicians. Dr. Elwin Baelz, who achieved brilliant success in his work in this College, was made an honorary professor for his earnest labors, especially in dispensing knowledge of the treatment of internal diseases. He was the Court physician and a favorite with the Crown Prince. The College further expressed its appreciation of Dr. Baelz by placing a bust of him in its lecture hall.

There are seven hundred students in the College of Medicine, among whom are a Russian, an Indian and a Chinese. Of the graduates, one hundred seventy-two fill educational posts in Government medical schools in the provinces; six hundred thirty-eight are on the staff of Government hospitals; three hundred forty-nine are practising physicians, fifty-nine are studying abroad and one hundred forty-six are pursuing the post graduate course.

The Colleges of Law and Literature occupy the same main building, facing the middle entrance, but have numerous separate lecture halls and class rooms, equipped with modern conveniences and arrangements, with capacities for from fifty to three hundred students.

There are four courses open to the law students: jurisprudence (English, German and French law), politics, economics and commerce; four years being required for each. Dr. Yatsuka Hodzumi is the dean, with twenty-eight native professors, six assistant professors, six lecturers and three foreign professors: Henry T. Terry, English law; Rudolf H. Loenholm, German law; and Louis Bridel, French law.

The late Prof. Gustave Boissonade, who in former years rendered great service to Japan by compiling the draft of codes, which forms the basis of those now in force, is gratefully remembered, not only by the College of Law, of which he was made an honorary professor, but by the whole nation.

The College of Literature offers courses in philosophy (Chinese, Hindu, psychology, logic, ethics, theology, aesthetics, pedagogy and sociology), histology (national, Oriental and Occidental), and literature (national, Chinese, Hindu, English, German, French and philology).

Eighteen native professors, fifteen assistant professors, forty lecturers, with Prof. Kumazo Tsuboi as dean; and John Lawrence, professor of literature, Rev. Arthur Lloyd, lecturer on literature, John T. Swift, teacher of composition and grammar, all in English; Professors Emile Ech and C. Norsa in the chairs of French and Italian respectively; Karl Adolf Florenz, conferred with the degree of Ph. D. by the University, in consideration of his deep learning and extensive knowledge, particu-

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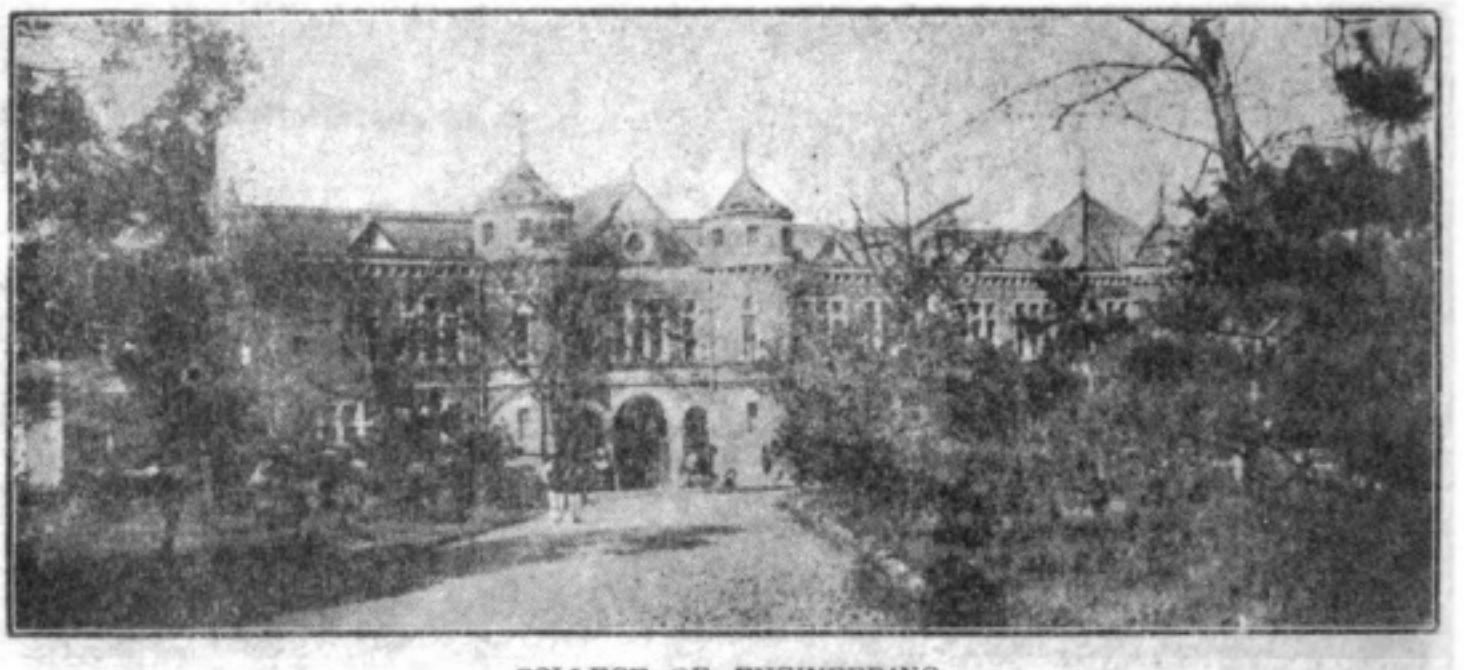

COLLEGE OF ENGINEERING

Japanese professors, ninety-three assistant professors, seven lecturers and the dean, besides several eminent foreign physicians. Dr. Elwin Baelz, who achieved brilliant success in his work in this College, was made an honorary professor for his earnest labors, especially in dispensing knowledge of the treatment of internal diseases. He was the Court physician and a favorite with the Crown Prince. The College further expressed its appreciation of Dr. Baelz by placing a bust of him in its lecture hall.

There are seven hundred students in the College of Medicine, among whom are a Russian, an Indian and a Chinese. Of the graduates, one hundred seventy-two fill educational posts in Government medical schools in the provinces; six hundred thirty-eight are on the staff of Government hospitals; three hundred forty-nine are practising physicians, fifty-nine are studying abroad and one hundred forty-six are pursuing the post graduate course.

The Colleges of Law and Literature occupy the same main building, facing the middle entrance, but have numerous separate lecture halls and class rooms, equipped with modern conveniences and arrangements, with capacities for from fifty to three hundred students.

There are four courses open to the law students: jurisprudence (English, German and French law), politics, economics and commerce; four years being required for each. Dr. Yatsuka Hodzumi is the dean, with twenty-eight native professors, six assistant professors, six lecturers and three foreign professors: Henry T. Terry, English law; Rudolf H. Loenholm, German law; and Louis Bridel, French law.

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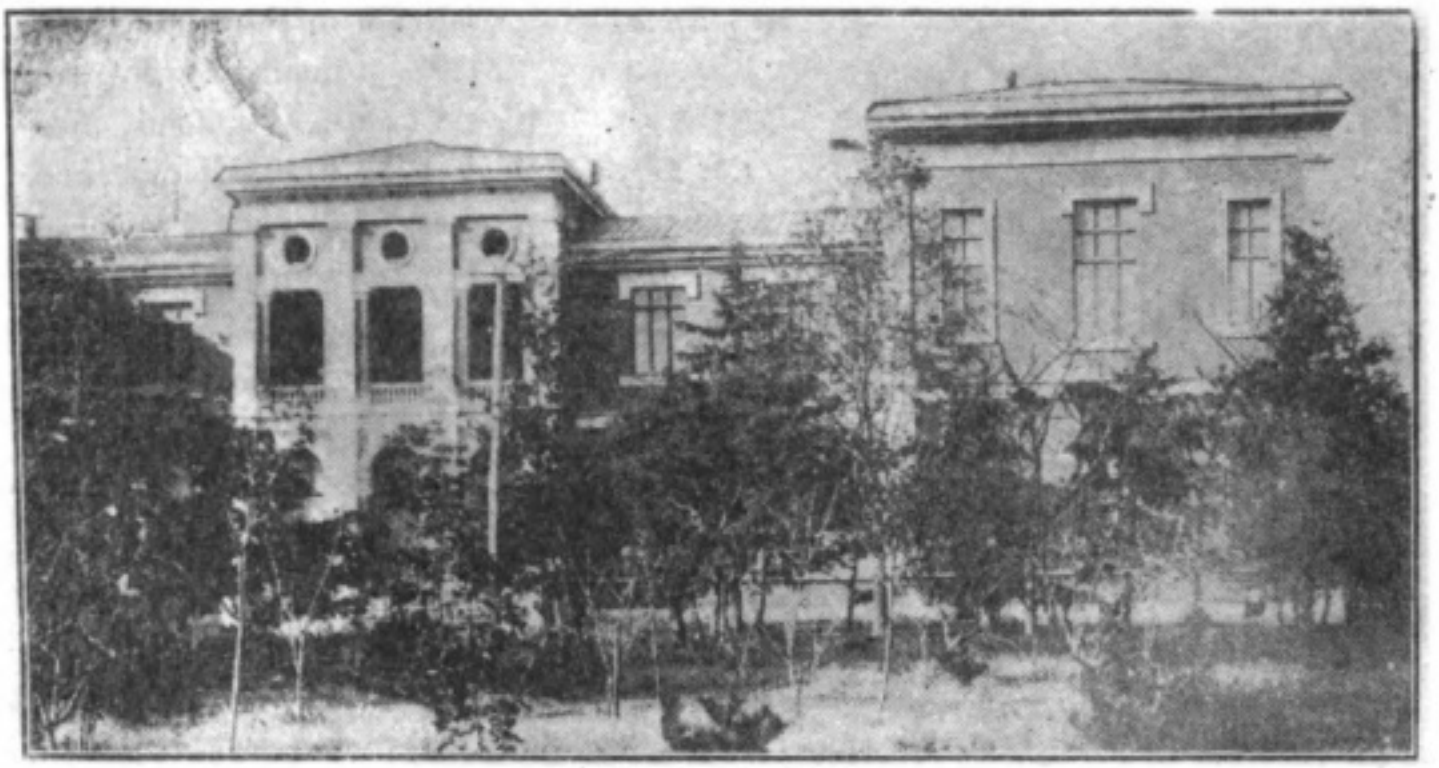

COLLEGE OF SCIENCE

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Basil Hall Chamberlain, who has spent the greater part of his life in Japan as professor at the University, and who is an accepted authority on Japanese philology and the author of many well-known books on Japan, is an honorary professor.

Perhaps the most beloved and admired by his pupils, through never having been conferred with an honorary professorship, was the late Lafcadio Hearn (Yakumo Koizumi, as he became a naturalized citizen), whose valuable services to the University as lecturer on English literature, and his poetical, literary genius, merit any honor in the power of the University to bestow.

There are three hundred seventy-one students in this department, among whom are three Chinese and one Russian, six Chinese in the elective course and one American in the post graduate course. Of the graduates, nine hundred forty-one are engaged in teaching, mostly in middle schools, and one hundred one have taken the post graduate course.

Four large brick buildings and several smaller ones, accommodate the College of Science, whose course may be completed in three years, and embraces the following: mathematics, astronomy, theoretical and experimental natural philosophy, chemistry, zoology, botany, geology and mineralogy. Connected with it are a marine laboratory, the Botanical Gardens and the astronomical observatory. Its dean is Dr. Joji Sakurai, with a faculty of twenty-four professors, nine assistant professors and eleven lecturers. Dr. Edward Divers is an honorary professor.

Three hundred thirty-five of the graduates are teachers, eighty-one are serving as experts in Government offices, and forty-one are taking the post graduate course.

The main edifice of the College of Engineering presents an attractive and substantial appearance, and near by are a number of other buildings devoted to laboratories, et cetera. This department was opened in 1876, at the suggestion of the late Prince Ito.

The course in engineering includes architecture and shipbuilding; civil, mechanical and electrical engineering; chemistry, explosives, and metalurgy; it requires three years to be completed.

The dean of the faculty is Dr. Wataru Watanabe, and there are twenty-seven native professors, thirty-two assistant professors and one foreign professor, Bryol Pulvis, instructor in naval architecture.

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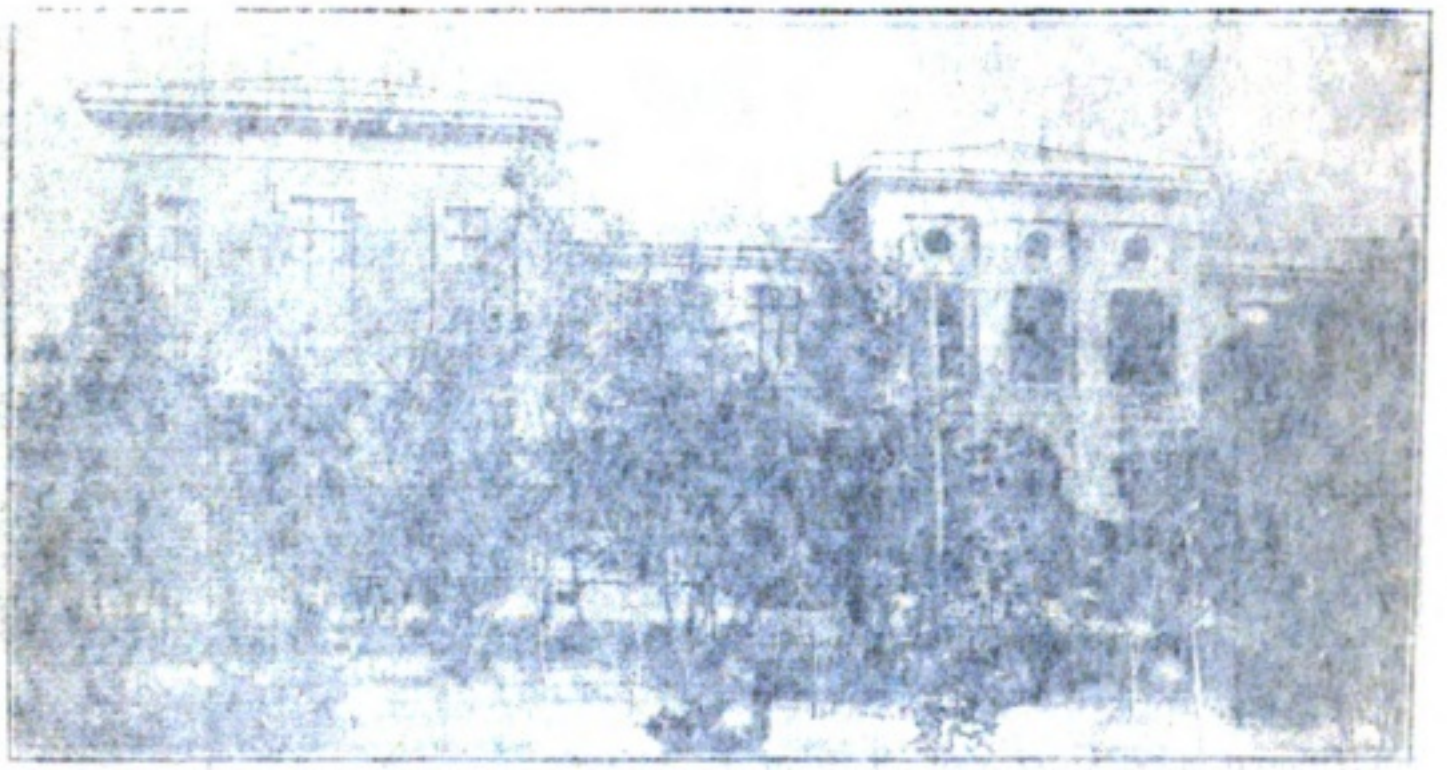

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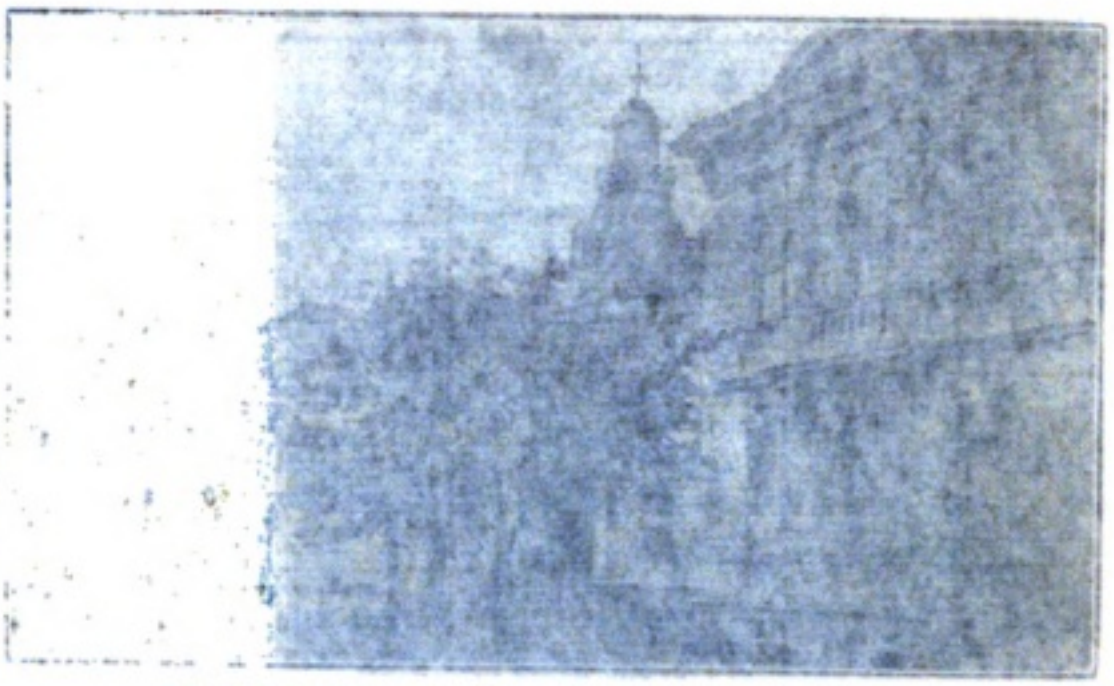

MEDICAL COLLEGE, OUT PATIENTS DEPARTMENT

Dr. Henry Dyer, who came to Japan to become head of the Engineering College when it was first opened, and who did such worthy work as a pioneer in training Japanese youths in this science, has always been most highly esteemed, and together with his colleagues, Dr. John Milne, noted in seismology, and Josiah Conder, an eminent architect, was made an honorary professor of the College of Engineering.

One hundred seventy-five graduates have become teachers, seven hundred eighty-eight are engaged as technical experts by the Government, nine hundred are employed by firms and seventy-two are now in the post graduate course.

The College of Agriculture and Dendrology is the only department which provides dormitories for its students, the reason being its distance from available lodgings or boarding houses. Agriculture, agricultural chemistry, dendrology, and veterinary science constitute the course of study to which three years must be devoted.

Naokichi Matsui, doctor of science, is dean of a faculty of twenty-three professors and ten lecturers. Two foreigners, Oscar Kernel and Johanes Rudowitch Janson, have been made honorary professors.

There are three hundred twelve native students, five Chinese and one Korean. Provincial agricultural schools employ as teachers one hundred eighty-five of the graduates, the Government employs three hundred seventy-nine as experts and forty-one veterinary surgeons, and forty-seven remain in the post graduate course.

There are some six thousand students in all, nearly a thousand being in the post graduate course. The average age for graduating from the University course is twenty-five years. There have been 1,647 graduates from the College of Medicine; 3,375 from the College of Law; 1,292 from the College of Literature; 588 from the College of Science; 2,343 from the College of Engineering, and 909 from the

IMPERIAL UNIVERSITY CLUB

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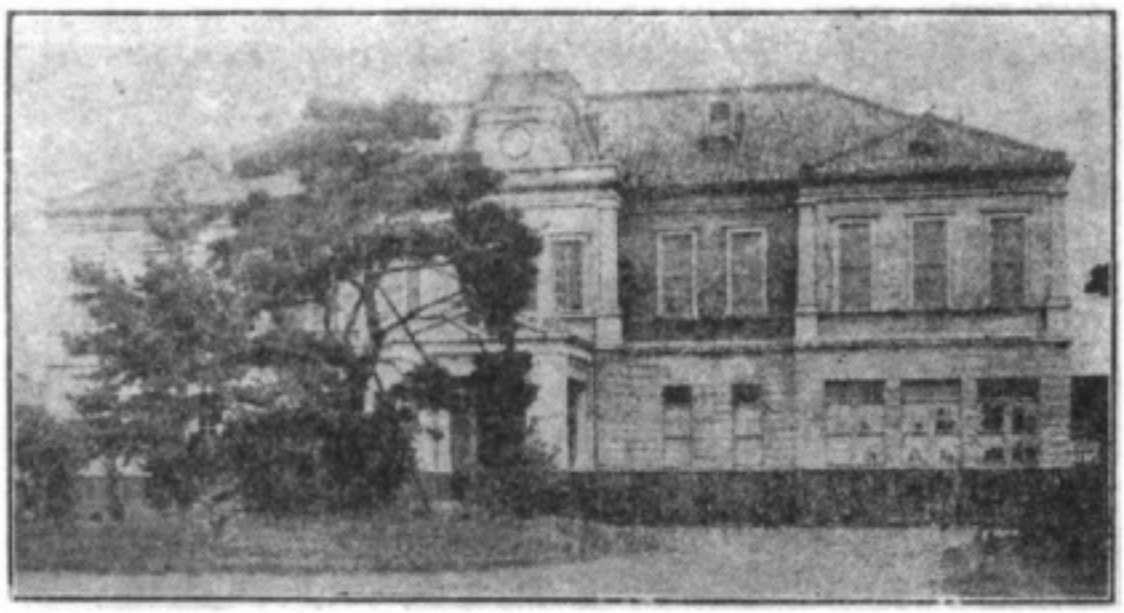
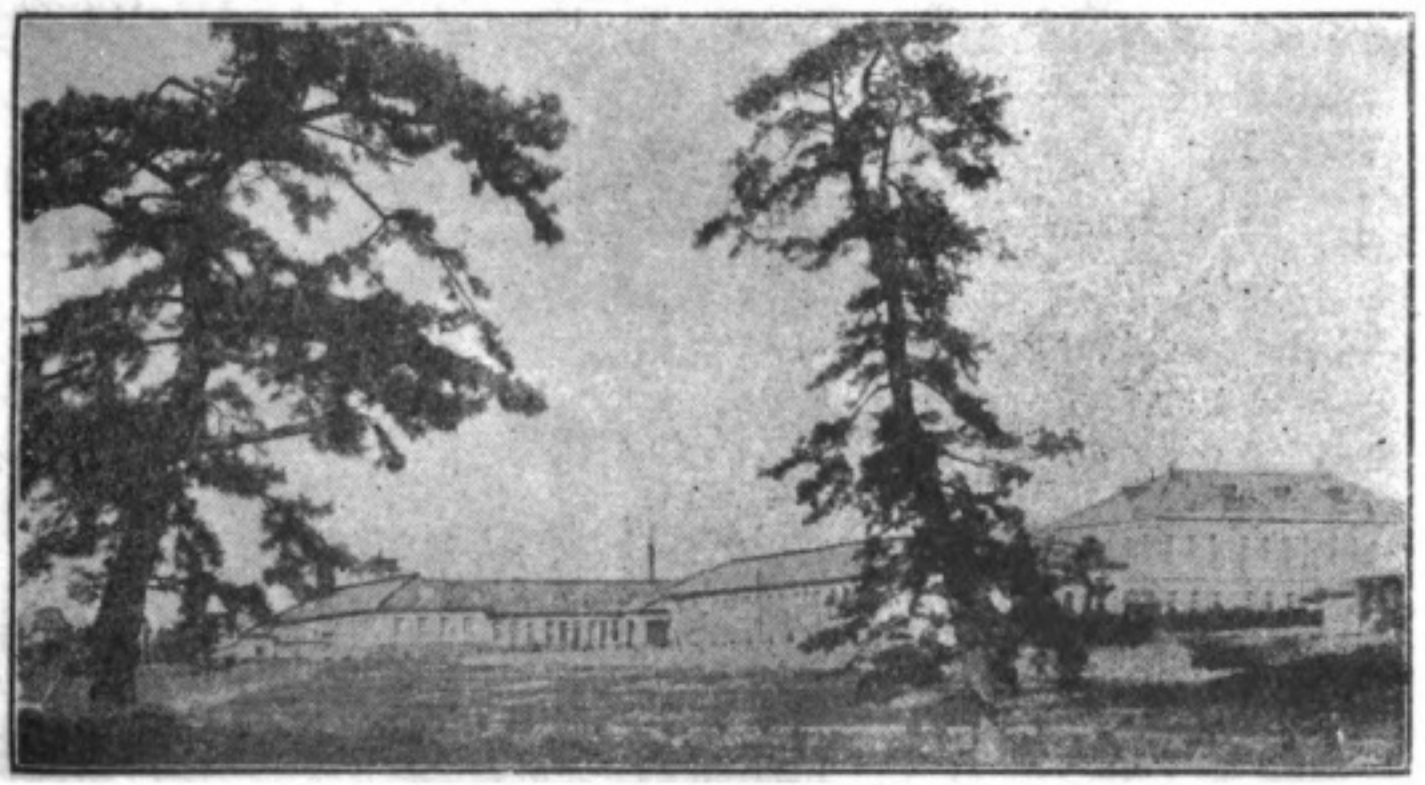
College of Agriculture and Dendrology; altogether just above ten thousand. The majority of these are in the employ of the Government either as teachers or in offices, so the University has been styled the cradle for Government officials.



AGRICULTURAL HALL

Physical training receives full attention and besides instruction in fencing and *jujutsu*, the students indulge in many athletic sports, such as rowing, swimming and tennis, but neither base ball nor foot ball is played. The athletic feature of the year is the April Regatta on the Sumida River. The Crown Prince usually attends, and thousands of students from all schools, as well as the general public, enjoy watching the sport; it being held in the cherry blossom season, the trees are clouds of pink, and with myriad flags and pennants waving in the air, hundreds of young girls in brilliant *kimono* and the élite of the capital gathered on the Sumida banks, it is a scene not to be forgotten.

The Imperial University is the object of much veneration among Japanese young men, their first ambition being to be able to enter; but of the yearly number of applicants, only ten per cent. can be admitted, the surplus going to the private universities. It is an established fact that those admitted and trained in the Imperial University are superior both in capacity and learning, the select of the nation's youth, and there continues a demand for these graduates in the various professions and vocations.



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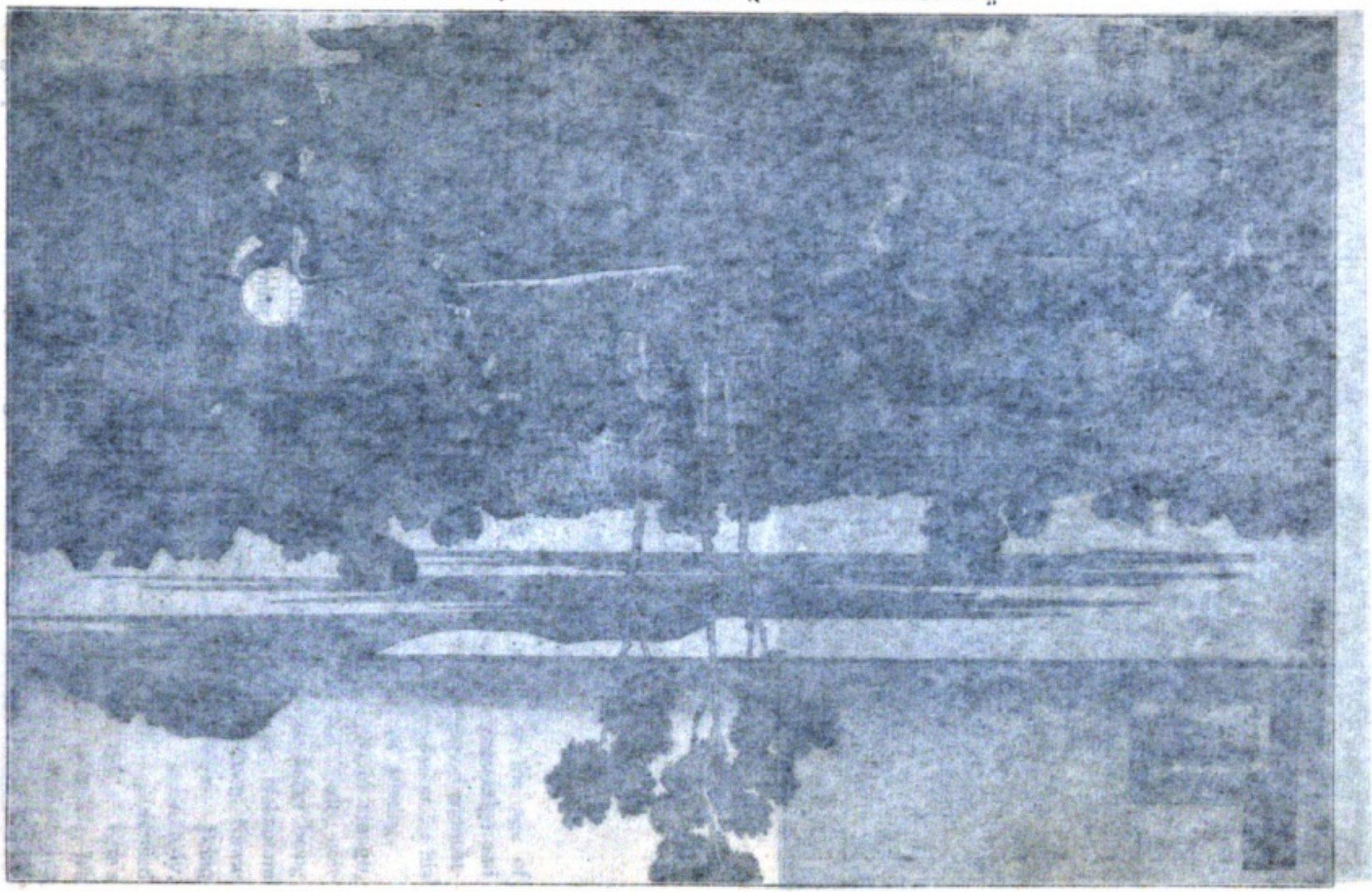
FROM HOKUSAI'S COLOR PRINT SERIES "ONE HUNDRED POEMS"



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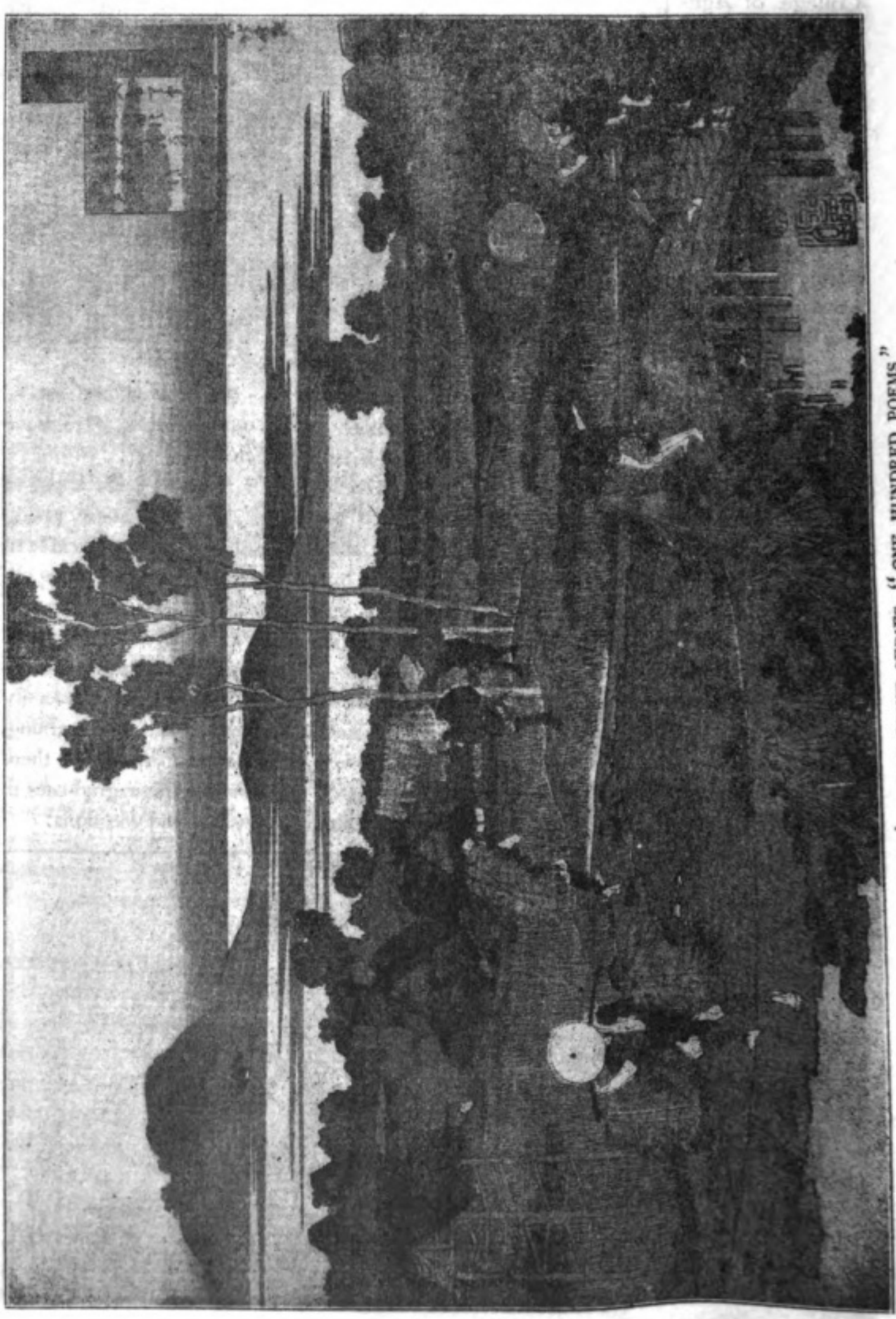

FROM HOKUSAI'S COLOR PRINT SERIES, "ONE HUNDRED POEMS"

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MT. FUJI IN LIGHTNING

# HOKUSAI

By RENE T. DE QUELIN

WHAT trifling incidents often turn the tide of our lives! This was the case with Hokusai when Shunko, a brother pupil at Shunsho's, tore to pieces a poster which Hokusai had made for a picture dealer. In his own words we read, "If Shunko had not insulted me, I should never have become a great draughtsman." The occurence was the turning point of his life; for, tersely expelled from the workshop of Katsukawa Shunsho, at that time the popular painter for color prints of the Ukiyoye school, he was spurred to more earnest work, through pique if nothing more. This was about 1779, and he had only been with that master a short time, but had grasped all his methods, and sought to evolve new ones; hence his expulsion.

Previous to this, he had spent four or five years as an apprentice to a wood engraver, having entered at the age of thirteen or fourteen, and knowledge and practise gained during that period undoubtedly gave him a solid foundation for his life work as an artist for color printing.

He was born October 1760, in Hongo, one of the quarters of old Yedo, now Tokyo, of lowly parents, his father being a maker of mirrors, by name, Nakamura Hachiyemon; but another artisan, Kawamura Ichiroyemon, adopted him. Being the firstborn, he was named accordingly, Tokitaro. He claimed to have descended on his mother's side, from one of Kira's retainers who lost his life defending his lord from the renowned Forty-seven Ronin.

Hokusai died May 1849, in the same part of the city in which he first saw the light, and though the funeral cortege was

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THE WAVE

simple and bereft of the elaborate and spectacular, customary with Japanese fineries, many prominent daimyo, together with their retainers, and a host of loving pupils and friends, of whom he had many, silently paid their last respects to this famous artist and superbly sincere and honest man.

His tombstone, to be seen within the precincts of Sekiyoji, a Buddhist monastery, is inscribed with a Buddhist name, Shinshi, which he received at his death, meaning, 'man of sincerity.' It also says, "Tomb of Gwakyo Kojin Manji, of the family of Sawamura, Hokusai, from the province of Shimosa; famous artist, honest man," together with the many other names by which he was popularly known; also a poem. It is not a spot where rests any prominent or noted character except himself, but the resting place of tradesmen and artisans, the people of his own heart and make-up, and to whom he had looked for recognition and patronage in his life work.

The Japanese connoisseurs' standard of Hokusai's work has always seemed unfair to Occidentals, for he is placed second rank by his own countrymen simply because he confined his work to the portrayal of types and the life of the lower classes and to a more realistic rendering of nature, than the Chinese classical school would allow. They admit he was a marvelous draughtsman, but lacking, from their high poetical standpoint, that refinement of soul so deeply impregnated in the heart of the Japanese nobleman.

Irrespective of his subjects, which withal had a wide range, for he revelled in all that moved, and in all that appeared stately and grand in nature, Hokusai was a giant draughtsman, and from a clump of trees to the all inspiring Fuji-no-yama, nothing escaped him. His ardor, earnestness, perseverance and indefatigable industry are almost incomprehensible in one human being, so great and numerous were his productions. A glimpse of his nature is shown in his dying words, "If Fate had but given me five more years, I could have become a great artist."

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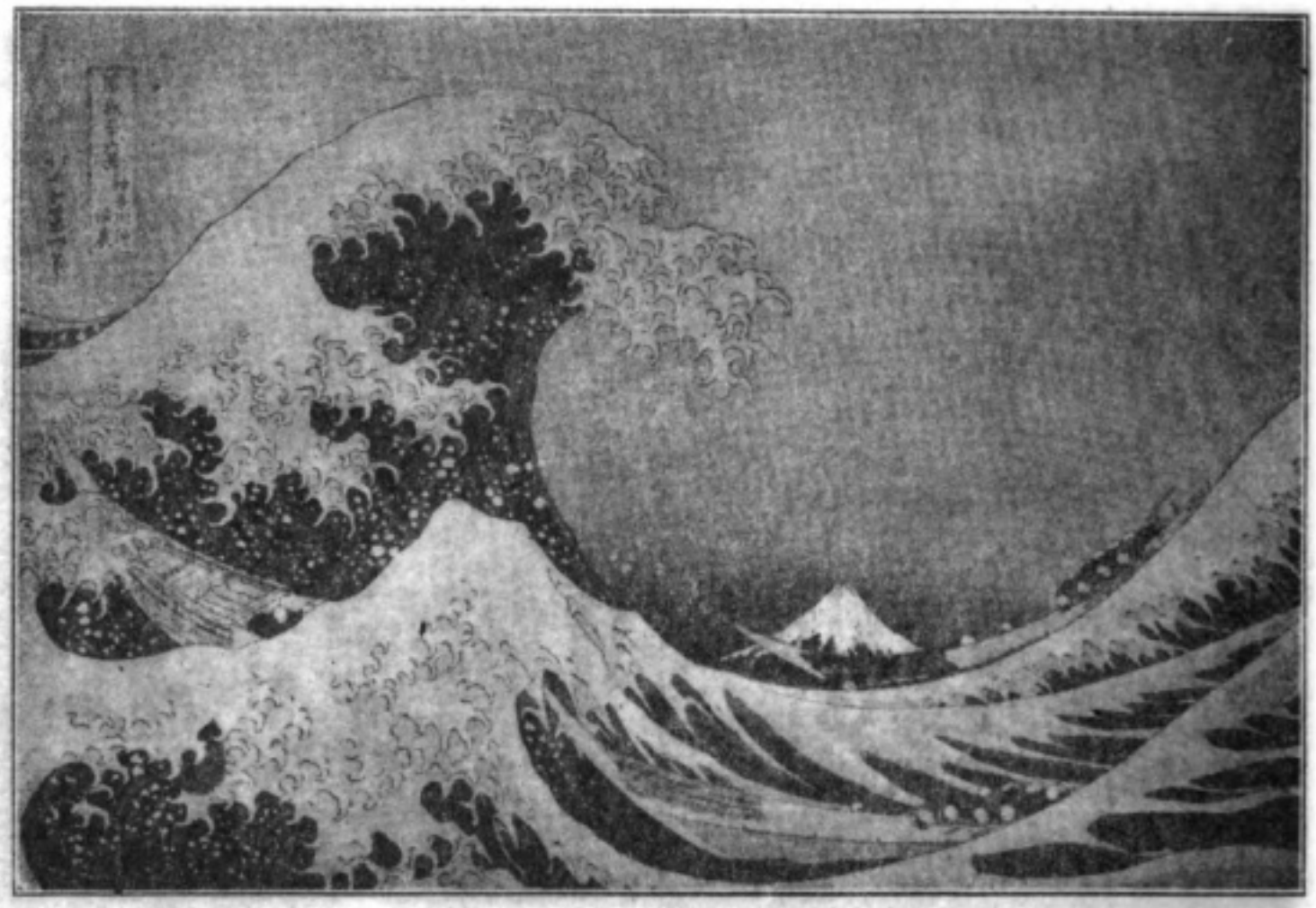

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LAKE SUWA

Hokusai was a man in every sense of the word, kindly and honest to the last degree; consequently he made many friends, and his memory is kept in such a manner that he shines a brilliant star in the firmament of his contemporaries.

His happy, uncomplaining nature shows in all his work; a draughtsman with a keen insight, and a powerful grasp of expression, not only of the human face and body, but of everything around him; his great dexterity in depicting daily life and nature were indeed amazingly wonderful, with a wide scope, from the humorous to the pathetic. In the former he has been ranked with the famous French caricaturist, Honore Daumier, though far different in their rendering, as the latter's work was filled with a remarkable and irresistable piquant satire, and Hokusai's was simply an expression of overabundant joyousness, which inspired the jocular exaggeration in his drawing; otherwise these two Goliaths in the art world approached each other very nearly, taking into consideration that Daumier worked chiefly with the lithographic crayon, and Hokusai with the brush, the only recognized tool used by the Japanese for drawing. Both were unsurpassed in the power of expressing their ideas with a few masterly strokes.

Hokusai's humble parentage naturally confined his life with those of the poor and lowly classes, unconsciously directing his choice of subject toward the bizarre of the *Yoshiwara*, the only available attraction having all that was abundant and glowing in line and color. Whilst the Occident accepts this as it was, the subtle refinement of Japanese aristocracy will never unbend to a recognition of such work, for æstheticism is the foundation of their standard, and anything alluding to the vulgar or under world is absolutely barred by them.

Not only this, but the art of painting was developed in Japan by Buddhist priests, who in those early times were Imperial princes, and their work was either religious, symbolical or strictly poetical; but never realistic nor of the every day

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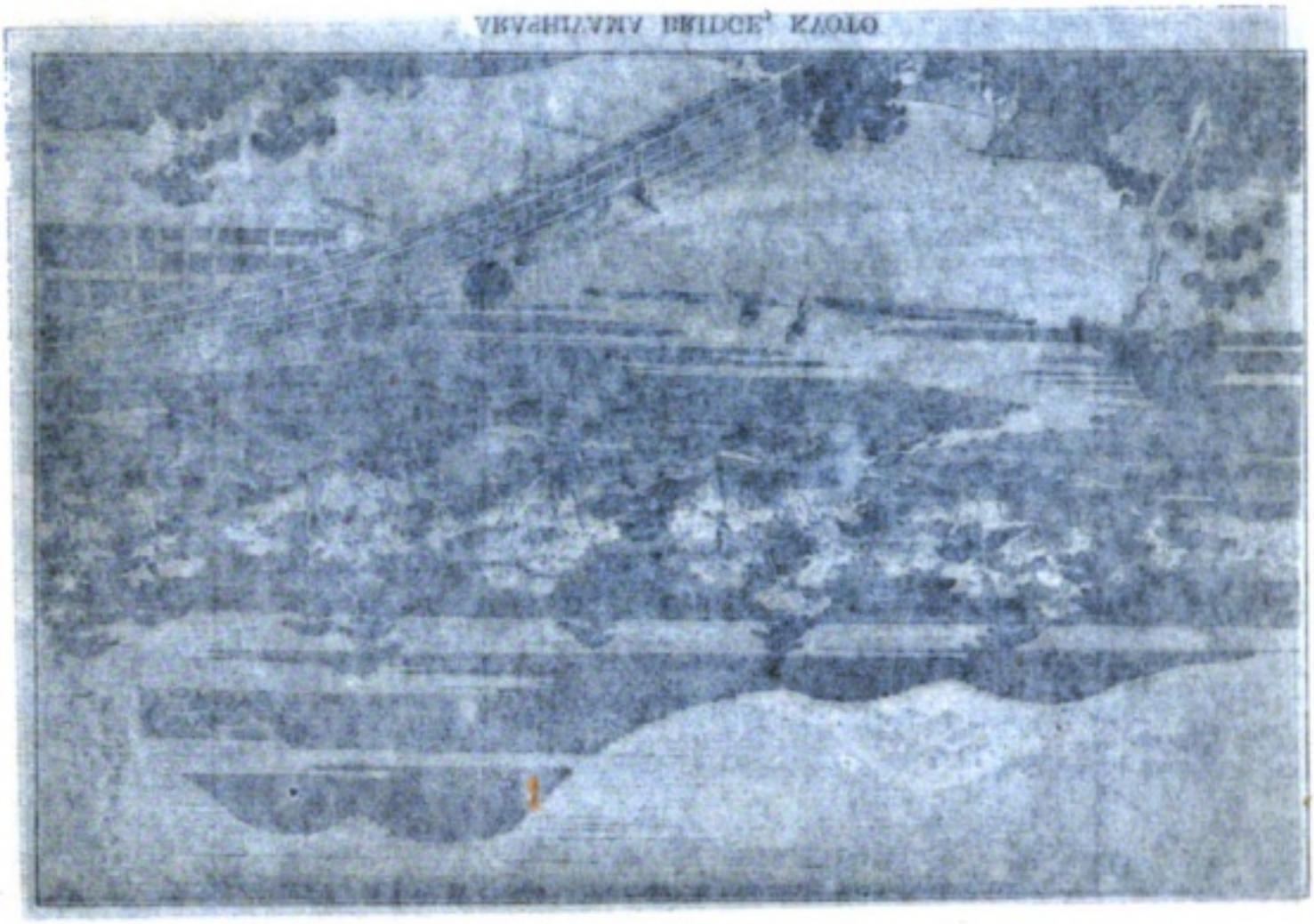


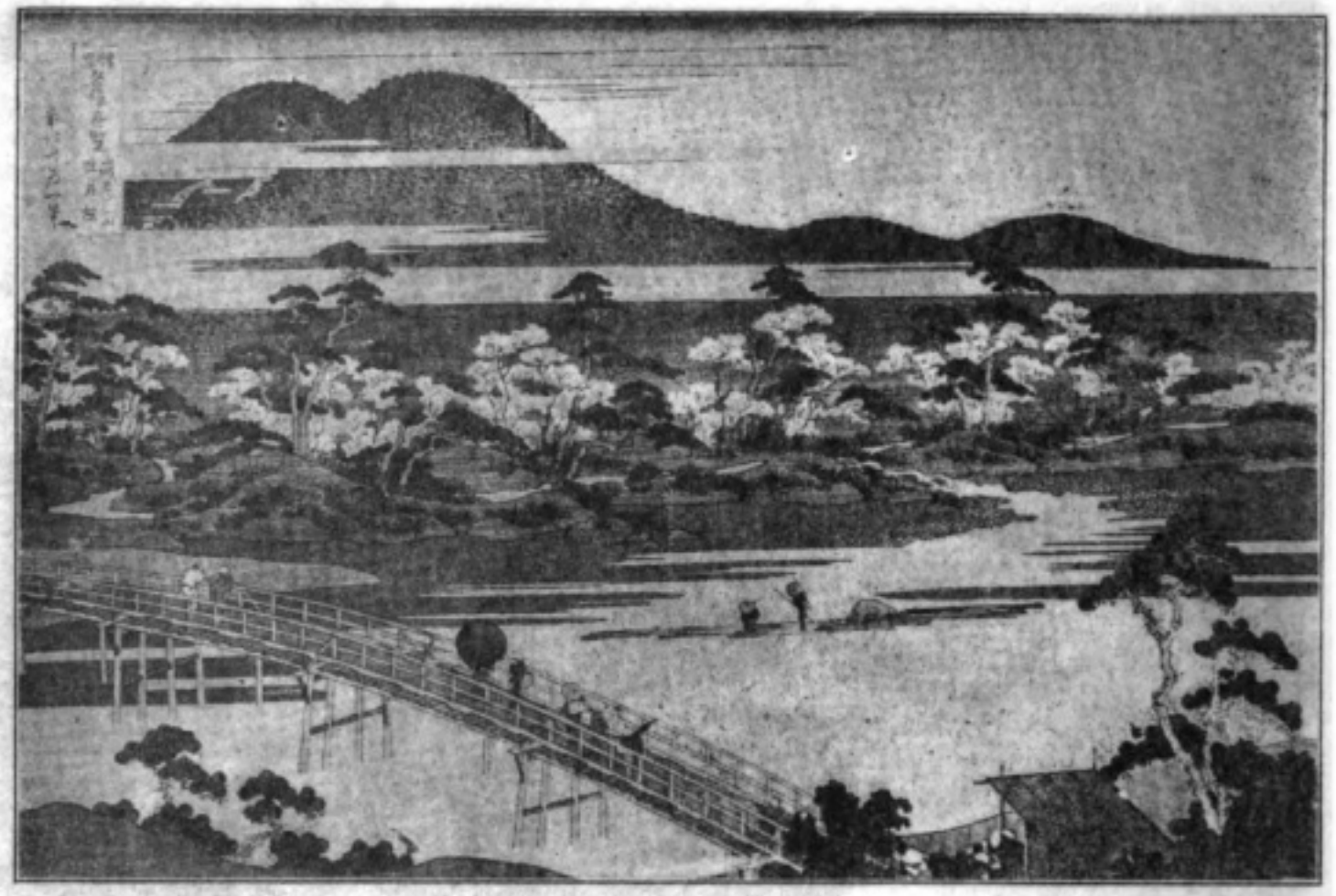
ARASHIYAMA BRIDGE, KYOTO

were his favorite names during and just after his illustrative work; and when he became inspired by the Tosa and Korin schools, he chose Hishigawa Sori, which he kept for some time; he then took the name Katsushika Taito, and later Shida Kokan, that of an artist whom he greatly admired and whose work showed the influence of the great Chinese painters of the Ming dynasty; he was also known by Zen Hokusai Tamekazu, and in 1799, when he adopted a new style based upon years of study, the influence of the Chinese school and what he had learned from Shida Kokan of European methods of painting acquired from association with the foreign element in Nagasaki, he soared to the height of calling himself Hokusai Shinsei, suggested by that of a great deity, and which is a compound of two Chinese words, 北 (north), and 辰 (star). It will be found easy to recognize his signature from these two symbols, and though the latter was often abbreviated or compounded by Hokusai, and sometimes carelessly or rapidly written, the character which heads the signature is always very

world.

The outlet for Hokusai's productions was found among his own class; naturally, his realistic taste harmonized with theirs, and his color prints and book illustrations were within their scanty means. He was a man of the people and for the people, and recognized talent in others of his own class, for some of his best pupils were fishermen, hucksters, or in strict English parlance, costermongers.

One of the most confusing things in relation to Japanese artists of the old schools, is the constant changing of their names, owing to a custom with them to adopt either part of the name of the master to whom they were attached, or of one they admired and attempted to follow in expression and technique. The following are some of the names used by Hokusai at various times. Tetsuzo, taken when apprenticed to an engraver; Katsukawa Shunsho, after his first master, under which name he illustrated many books; Katsuzawa he took from his next master, but abandoned it upon being expelled; Sono, Shunro and Gounmatei



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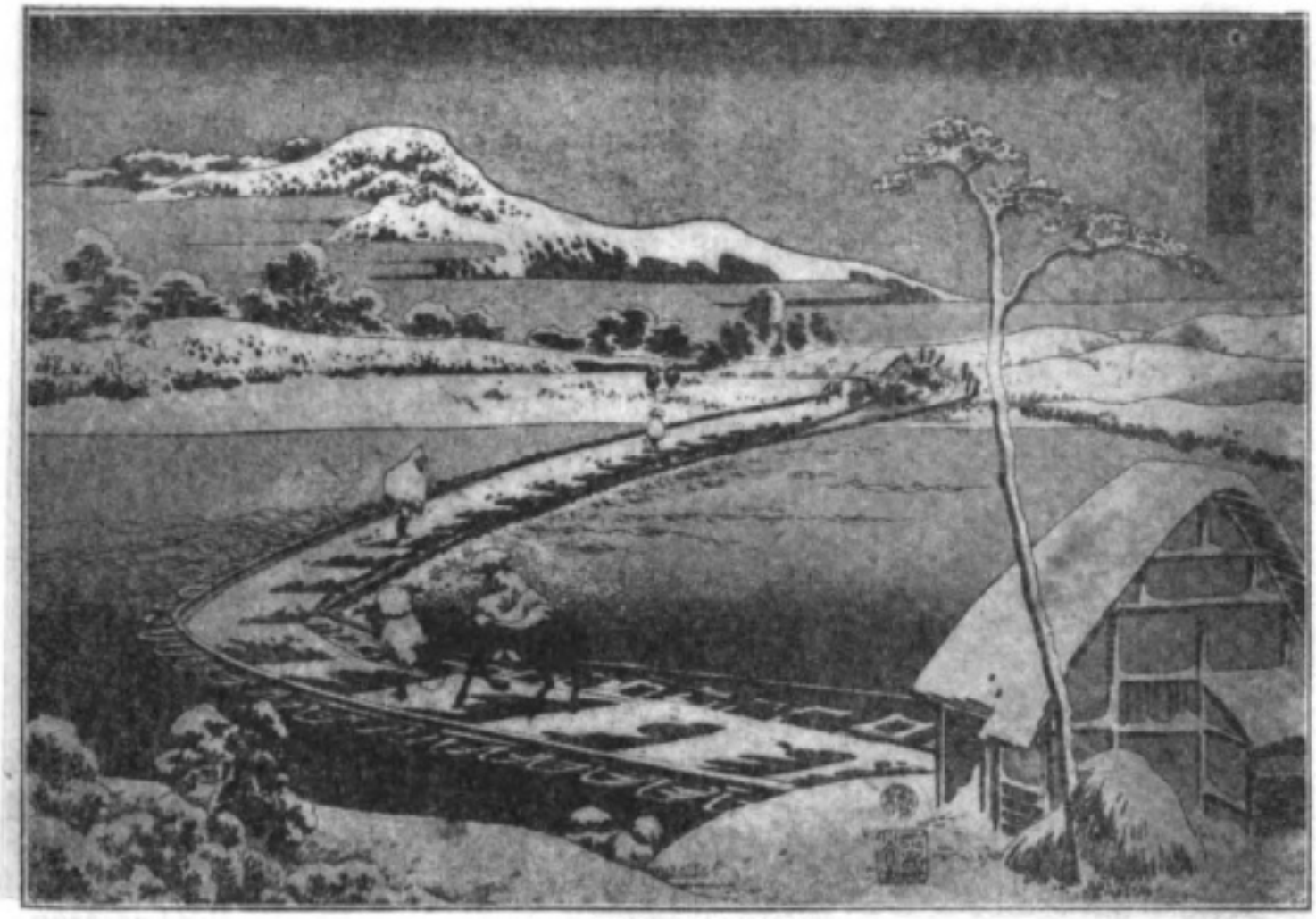

THE BRIDGE OF BOATS

distinct; but as nearly a dozen different artists used the same ideograph in compounding their names, such as Hokushu, Hokusui and so on, the entire signature must be carefully observed to guarantee correctness.

In all his work we are impressed by his extraordinary force, facility and simplicity, and a brilliant intensity expressed with great technical sureness. Among his greatest qualities are his decorative discernment and feeling, which are strongly portrayed in his detail of line and composition. His flat, gradated, broad tones, devoid of unnecessary trifling detail are no doubt the result of his early training in wood cutting, where it was instilled into him to avoid littleness that would mean much work on the block.

The peculiar interpretation of detail such as we see in the picture of the wave, is unquestionably of Chinese origin; note the break of the wave which in its rendering is like so many claws from some great, living, rising monster ready to snatch its prey. The composition shows him to be a master; the wave is carried to the top of the picture, while Mount Fuji is kept very small and low, giving all the greater value to the wave by power of contrast and arrangement; this is still further accentuated by the disposition and placement of the three large boats, whose men, again stimulating interest, increase the power and immensity of that vast towering body of water. The graceful, sweeping curves of the lines are most pleasing; truly a picture of power.

"Fuji in Lightning" also shows this artist's strength and vigor in composition, the mountain rising high and the lightning commencing far below the summit; clouds on right and left showing below the peak of Fuji, but hugging the tops of the lower range of mountains. The rendering in the detail, especially in the clouds and lightning is fundamentally Chinese, showing the influence of that school, and executed with a full decorative richness.

"Mannen Bashi, Tokyo," is an exceedingly clever portrayal of a picturesque

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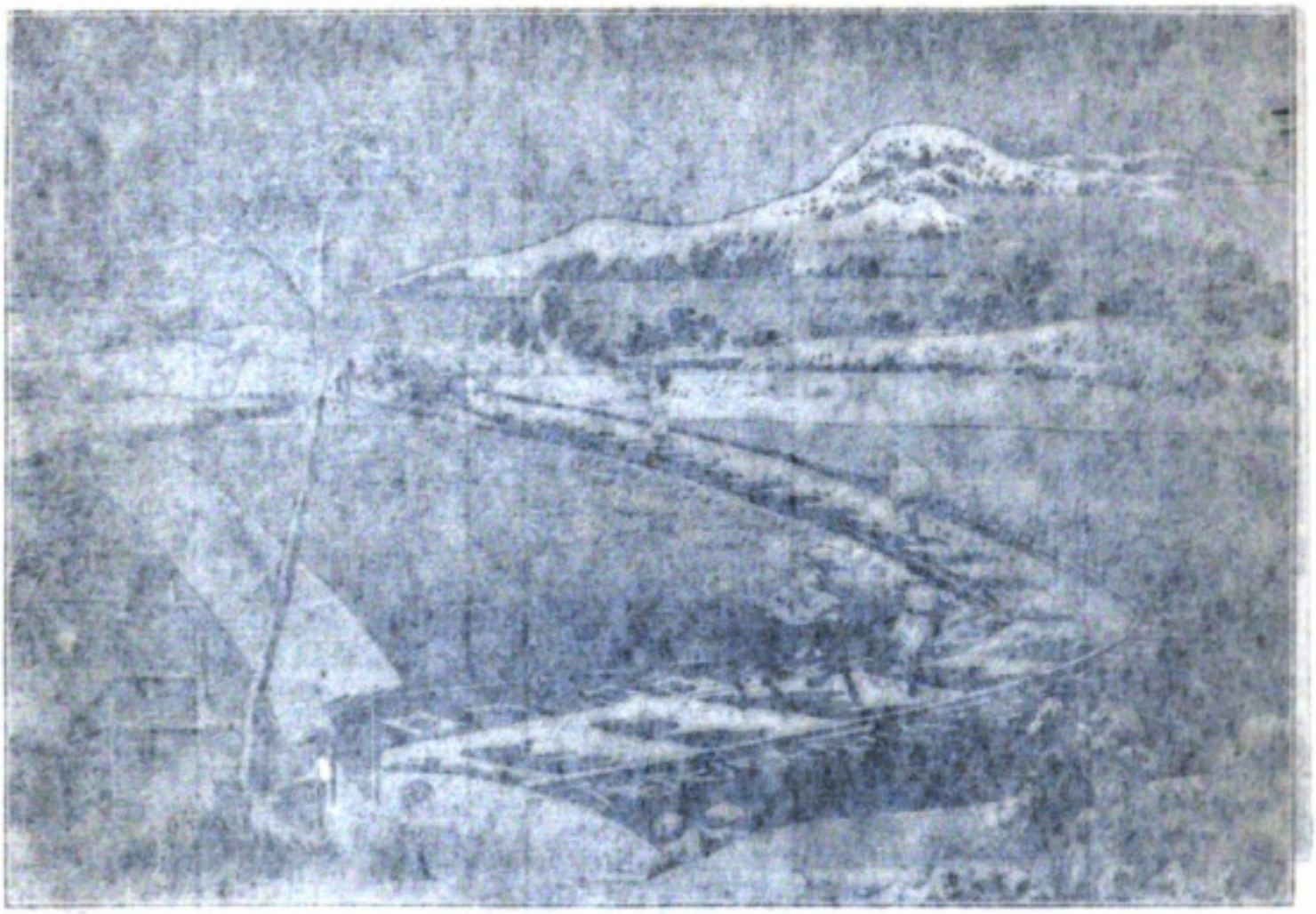

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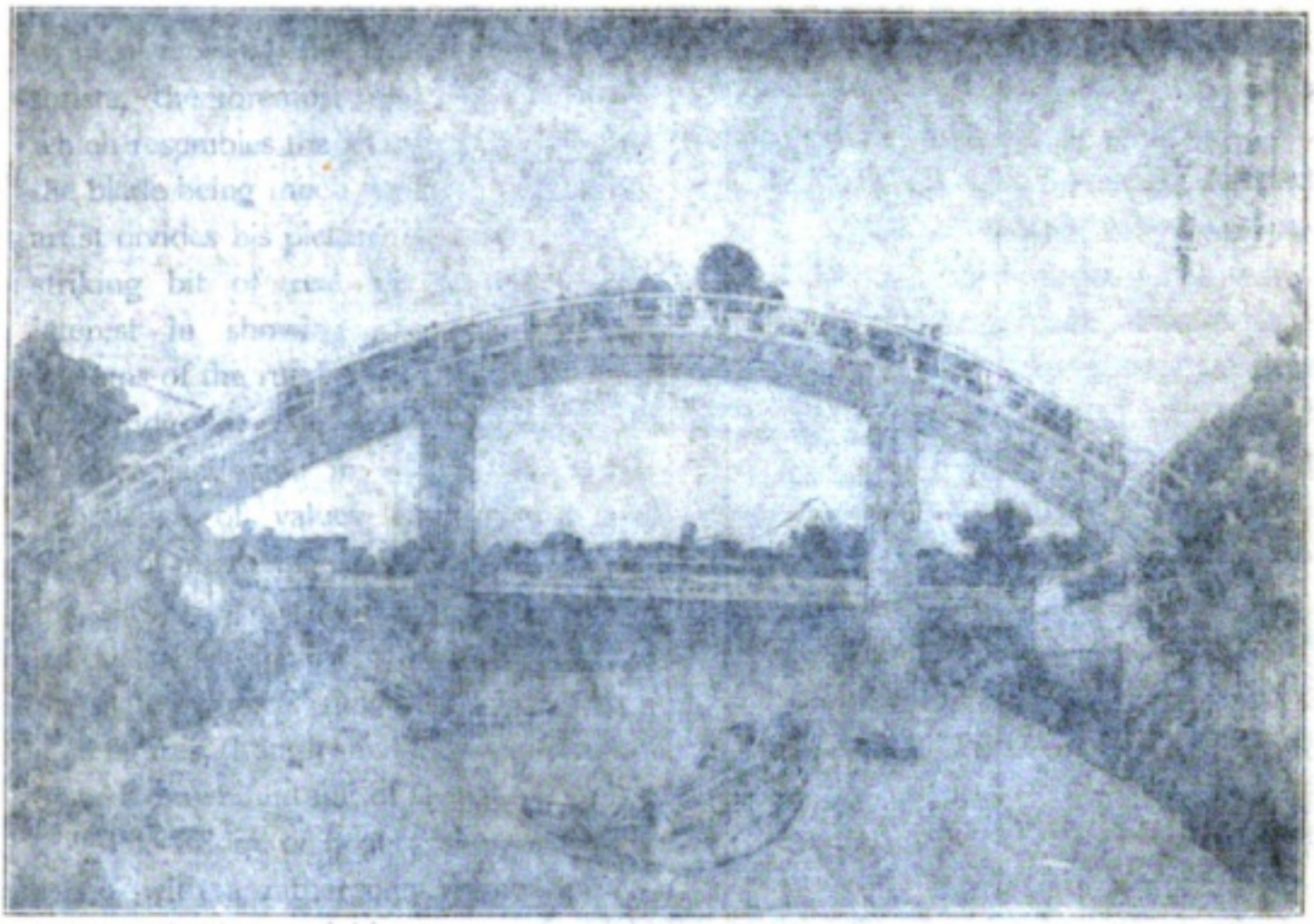

MANNEN BASHI, TOKYO

bridge of by-gone days; a picture well balanced and full of human interest. Whilst this style of bridge has mostly given place to the more modern types, the boats and the boatmen remain the same, and the same scenes can be witnessed to-day as the hundreds of canals are filled with thousands of these very substantial but picturesque craft, usually governed by a man and his wife, who share alike in all the work, even the loading and unloading, whatever the cargo, and poling the boat up and down the canals; the woman nearly always with a baby strapped to her back. The umbrella, held horizontally by some passerby, on the bridge, centers the attraction, and Fuji, in the far distance, again gives full value to the main subject. It is a truthful pictorial representation of real life, full of irresistable charm.

"Lake Suwa" is a strong landscape by this versatile artist. The picture is fairly cut in half by two trees that rise in vigorous, unsoftened lines and claim immediate attention; they are supported by a pyramidal rock of no less interest, upon which rests a tiny shrine to the fox god. This is another of the hundred views of Fuji, but which forms a very minor feature of the landscape.

A scene of rice harvesting is one taken from a series called "One Hundred Poems." It is an interesting bit of agricultural life in the paddy fields, that to-day sees no change whatever, either in dress or methods, and the straw thatched houses are there to-day as of yore; the cut rice, seen on the right, hung by the root and over an arrangement of poles for drying before threshing, might be but of yesterday, and the man on the left carrying a load by means of an old fashioned yoke or bar across the shoulder, shows a method still to be seen everywhere to-day, varied in the mountain districts by the back-board, as seen with the man walking toward the trees. The two men directly under the trees with packs on their backs, are tradesmen no doubt carrying goods bought at some shop, the merchandise enveloped in a large furoshiki, or piece of cloth specially made for the purpose. The

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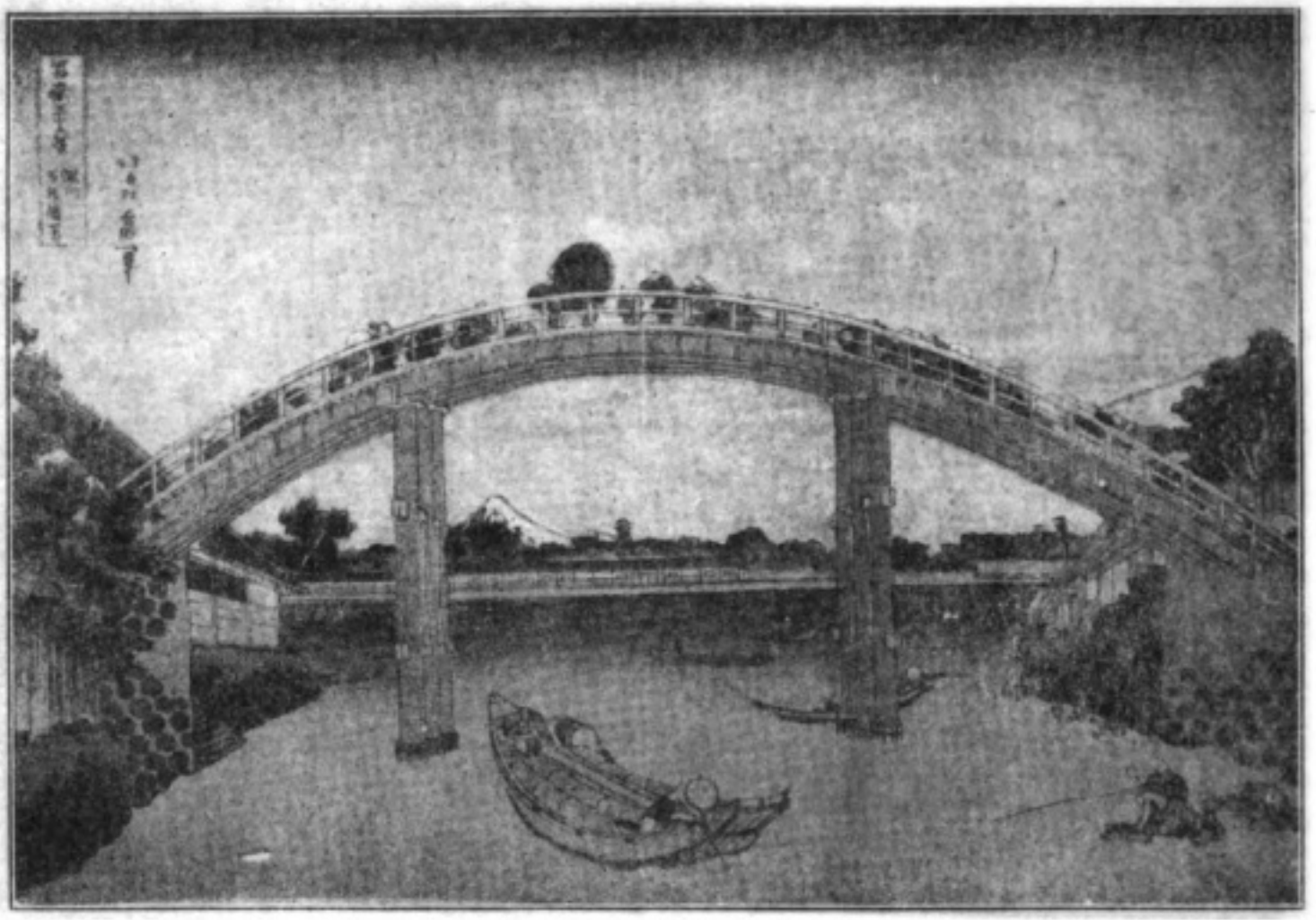

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women crossing the bridge are agriculturists, the foremost one with a spade which resembles the Westerner's hoe, but the blade being much longer. Again the artist divides his picture by trees. It is a striking bit of real life of very great interest in showing the manners and customs of the rural people.

"Bridge at Arashiyama, Kyoto," is another landscape in which the artist's knowledge of values and balance and power of rendering are well portrayed by his severe, straight, horizontal lines and spaces which indicate clouds, that repeat the same technical rendering of the water. The figures, though small, are exceptionally well drawn and full of feeling.

"The Bridge of Boats" shows a winter scene, with a rather cleverly constructed pontoon bridge, so laid out as to fortify it against the constant rushing of the stream.

These few illustrations show Hokusai's vigorous and spontaneous technique, his remarkable power with the brush directed with a passionate intensity that only increased with his years of marvelous work, that at once attract and hold. His drawings of living creatures are unsurpassed; perhaps no other artist has equalled him in the beautiful, spirited renderings of fish and birds, so extraordinary was his facility for catching and recording the actual movements of these living things. His work resounds with the song of nature, and though lacking the spiritual imagery so revered by the Japanese, is still a poem in harmony of line and color that will carry the name of Hokusai on through many generations.

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# BUSHIDO OF SATSUMA

By K. S. KOMORI

(CONTINUED)

## II

"THAT a samurai has but one tongue" became his watchword through the teachings of Kaidzuki, which he held first to be dishonorable and disgraceful, and taught him to be loyal at all costs and at all risks and righteousness above wealth and power. Valor and bravery are among its primal virtues, but they must be manifest for a just and noble cause, and not exhibited in mere physical prowess, which would be unworthy a true samurai.

The spirit of Kaidzuki soars aloft like a bird, on the wings of justice and righteousness, which attributes formed, from its beginning, its most essential qualities. So a samurai guarded his speech as well as his actions, and when his word went forth it was his law, and he held his promise as sacred as his honor.

His son was as his very self, and the sponsor and daughter of a samurai were no less instilled with the same high spirit of absolute loyalty and self-sacrifice, examples of which history furnishes many, showing the true type of womanhood that motivated the valiant and noble warrior of the time when Kaidzuki held highest sway.

Springing as it did from religious and moral codes, Kaidzuki the law of a samurai never forsook its origin, though undergoing many changes consequent upon its evolution. The national Shinto faith, assigning the development of the country to the gods, Ajowj, instills into its followers through many sacred rites performed for the gods, great reverence for them, and even special love for the natural beauty of the country which they created. Moreover, by its teachings, universal benefit in the direct observance of the Tenjo rendered from the gods, accords to him the same worship and veneration, and gives a spirit of supreme loyalty to the people.

To serve the gods, the way of Shinto is to practice their virtues and purify one's own heart. It is not concerned with the hereafter and until the introduction of Buddhism, greater attention was paid to the present than to the future state. In order to successfully propagate itself Buddhism sought to amalgamate with, rather than supplant or overthrow Shintoism, and the Zen sect, which came to Japan during the Kamakura period, appealed to the simple and unostentatious samurai, because of its teachings of simplicity and straightforwardness, and freedom from all fear of exterior things.

When the tenets of Confucian ethics were first expounded to the Japanese they were found to be much the same as their own ideas, for such as the five precepts concerning human relations, between ruler and subject, man and wife, parent and child, old and young and man and man, had been demonstrated long before they heard of Confucius, and even the slight difference as to the precedence given filial piety over loyalty in the Chinese system, existed.

So Kaidzuki claimed for its own the things it found best suited for its purpose, from the native Shinto, or ancestral worship, from Buddhism and from Confucian philosophy, and found response to all deep in the hearts of samurai.



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# BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPART. OF EDUCATION

(TRANSLATION)

## II

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The lords of Satsuma had ample and constant opportunity to practise all the precepts of their code and creed, and it is no wonder that the call they had to arms and the worthy way in which they acquitted themselves in battle, great or small, should wield a mighty influence in all their generations, and their memory and honor descend as a sacred legacy to those of the house Shimadzu.

It was during the time of Hisatsune, the third in line of this noble family, that the direct line of the *Shogun Yoritomo*, became extinct, and the usurping Hojo family came into power, and which epoch also brought the invasion of the Mongols, and Japan stood in imminent danger of being overwhelmed.

No reply was given in answer to the insulting communication from the Mongol Emperor demanding the surrender of the country, but orders for the defense of the coast of Kyushu, the most likely place of attack, were issued. The invaders were soon upon them with an army of thirty thousand and battle ships numbering nine hundred! The islands of Tsu and Iki were first overrun, and the inhabitants were cruelly massacred or taken prisoners to be frightfully abused, irrespective of age or sex. Holes were made in the palms of their hands through which a rope was passed, and in this manner many were bound together! When these brutal marauders reached western Kyushu, her faithful *daimyo* and their followers sought to repel the enemy, and Prince Hisatsune, of Satsuma, with his band of retainers, was among them, fighting valiantly. Poisoned arrows were used by the Mongols, and the brave defenders lost heavily, many of Hisatsune's men falling on the field. But the elements favored them, and a mighty hurricane arose and swept upon the enemy and destroyed their fleet in a single night, the survivors fleeing in terror as from divine wrath.

This strange defeat in no wise changed the determination of the ruler of the Mongols to conquer Japan, and he forthwith dispatched envoys to intimidate the authorities at Kamakura, who, in their turn, beheaded the messengers of such tidings, and showed their fight-to-the-finish spirit.

An order was issued to the *daimyo* of Kyushu, to construct fortifications, and Hisatsune, with his son Tadamune, hastened to accomplish the mandate. In 1281, the forces of the Mongols arrived a hundred thousand strong, in four hundred vessels, under the noted Generals Alahan, Shintu and Hung Ch'u Ch'a.

The Prince of Shimadzu and his son and their adherents were day and night in the thick of battle, and again many of their brave soldiers suffered death. The Mongols not only far outnumbered the defending forces, but were under veterans in warfare on the Asiatic continent. So the *samurai* of Japan fought against heavy odds, but such was their valor and perseverence that they kept the enemy from effecting a landing, and again the gods seemed to come to the rescue, for another hurricane wrecked all the Mongol ships, and such was its awful destruction that tradition says it was possible to walk over the floating corpses for several miles, and only three men escaped to their native land to tell the tale.

The Mongols were still loath to abandon their project, and the Government at Kamakura did not relax in vigilence, and kept Hisatsune with his men, the backbone of the defending army, quartered on the coast of Chikuzen to stimulate the martial spirit, and it was at the age of sixty that the third Prince of Shimadzu passed away in camp, after his last fifteen years being spent in constant active service in defense of the Empire, during which time he won high honor and the gratitude of all his fellow-countrymen.

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It was during the rule of Hisamitsu, the third in line of the royal family, that the direct line of the Shogun Ieyasu became extinct, and the question arose as to who should occupy the position of the Shogun, and by a stroke of fortune or misfortune *descend* to him.

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The son that had shared many hardships and fought gloriously with his father, now succeeded him, heir to his title and place in the field of battle. His camp life extended over a period of twenty years, and his services to the country were invaluable. Besides military genius, Tadamune was endowed with no small literary talent, an inheritance from his mother, Sangoku Tsuboye, a writer of undoubted worth, whose stanzas are still admired and upon the lips of many. The natural beauty of the scenery of his home, together with the salubrious climate with which the district is favored, no doubt lends an influence toward developing the aesthetic taste, which creates elegance and refinement.

Tadamune was succeeded by his son, who remained the Prince of Shimadzu for nearly half a century, but it was the grandson of Tadamune who took distinguished the Prince of Shimadzu as a follower of Jesus. His name was Ujihisa (1603-1637), and his career was attended by a condition of hostile circumstances rebelling against him. He had less than a thousand men at command, the enemy far exceeding that number, but he was resolved to conquer or to die, and before hastening to the relief of his parents, he changed his youthful son who besought to accompany him, to remain behind and plan a means to avenge the death to which he felt he was going, his chances seemed so small. But he led the faithful on to victory and saved the castle, and when night came, he gave orders to have the bowels of the fort opportunity given on the field, collected for burial, which gave rise to a sad personal incident to one of his retainers. He recognized among the dead one Shibuya, to whom his daughter had been affianced, and said to Ujihisa, " It was my intention to give my daughter in marriage to Shibuya, but he went over to the enemy. On the eve of battle he sent a messenger requesting a single interview, which I refused by [illegible] that only death on the battle field could [illegible] with [illegible]." All who stood by were moved to pity, for they knew the fate of the lover; and pleased to the dead [illegible] pledged to the cause [illegible] [illegible] for life in prayer for the happiness of the departed in land [illegible] [illegible].

[illegible] [illegible] [illegible] [illegible] to serve his lord with loyalty and devotion, so the glory [illegible] a servant must devote herself to him to win [illegible] he was pledged with love and sincerity. There is a Japanese maxim which says, "a loyal subject can not serve two masters, nor a chaste woman be wedded to two men", and a servant who would forsake one lord for another for the sake of power or gain, and a woman who would marry a second time, were held in great contempt according to Oriental ethics.

After the death of Ujihisa, nearly a century elapsed before the eleventh Prince Shimadzu, Tadamasa came into great prominence for his encouragement of learning and culture, which had suffered somewhat of a decline during a dark period of internal struggles and wars; in which a rival dynasty was set up at Kyoto, the capital seat of Government, against the reigning Emperor, by the Ashikaga Shogun, Takauji.

Tadamasa was himself a scholar of no mean ability, and appreciated the difficulties under which the princes of his time and learning found themselves in those times of strife and worry, and threw open his doors to those of the profession who sought refuge from the dangers of war that threatened them, and it so happened that a certain Buddhist priest, Keian by name, who had been sent to China by the Emperor, to study Confucian philosophy in the school of Shushi,

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The son that had shared many hardships and fought gloriously with his father, now succeeded him, heir to his title and place in the field of battle. His camp life extended over a period of twenty years, and his services to the state were inestimable. Besides military genius, Tadamune was endowed with no small literary talent, an inheritance from his mother, Sangono Tsubone, a writer of undoubted worth, whose stanzas are still admired and upon the lips of many. The natural beauty of the scenery of Satsuma, together with the salubrious climate with which the district is favored, no doubt lends an influence toward developing the æsthetic taste, which creates elegance and refinement.

Tadamune was succeeded by his son, who remained the Prince of Shimadzu for nearly half a century, but it was the grandson of Tadamune who next distinguished himself for his chivalrous spirit as a follower of *bushido*. His name was Ujifusa (1363-1387), and his castle was attacked by a coalition of hostile chieftains rebelling against him. He had less than a thousand men at command, the enemy far exceeding that number, but he was resolved to conquer or to die, and before hastening to the relief of his generals, he charged his youthful son who besought to accompany him, to remain behind and plan a means to avenge the death to which he felt he was going, his chances seemed so small. But he led the faithful on to victory and saved the castle, and when night came, he gave orders to have the heads of their opponents, slain on the field, collected for burial, which gave rise to a sad personal incident to one of his *samurai*. He recognized among the dead one Shibuya, to whom his daughter had been affianced, and said to Ujifusa, " It was my intention to give my daughter in marriage to Shibuya, but he went over to the enemy. On the eve of battle he sent a messenger requesting a single interview, which I refused, replying that only death on the battle field would be rewarded with forgiveness." All who stood by were moved to sorrow, for they knew the fate of the fair young girl pledged to the dead warrior—the pledge could not be broken, and she must live a solitary life. She became a nun and passed her life in prayer for the happiness of her affianced husband in another world.

Just as a *samurai* was expected to serve his lord with loyalty and sacrifice, so the daughter of a *samurai* must devote herself to him to whom she was pledged with love and sincerity. There is a Japanese maxim which says, ' a loyal subject can not serve two masters, nor a chaste woman be wedded to two men ', and a *samurai* who would forsake one lord for another for the sake of power or pelf, and a woman who would marry a second time, were held in great contempt according to Oriental ethics.

After the death of Ujifusa, nearly a century elapsed before the eleventh Prince Shimadzu, Tadamasu came into great prominence for his encouragement of learning and culture, which had suffered somewhat of a decline during a dark period of internal struggles and warfare, in which a rival dynasty was set up at Kyoto, the central seat of Government, against the reigning Emperor, by the Ashikaga *Shogun*, Takauji.

Tadamasa was himself a scholar of no mean ability, and appreciated the difficulties under which the promoters of literature and learning found themselves in those times of strife and struggle, and threw open his doors to those of the profession who sought refuge from the dangers of war that threatened them, and it so happened that a certain Buddhist priest, Keian by name, who had been sent to China by the Emperor, to study Confucian philosophy in the school of Shushi,

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the literati and commentator on Confucius who flourished during the Sung dynasty, found the province so convulsed in civil warfare when he returned to Kyoto, that he fled to Kyushu, and was invited by Prince Shimadzu to take up his abode under his roof and protection, which he gladly did, and very soon the Prince became his earnest disciple, together with many of his household, retainers and *samurai*, and a little coterie of learning sprung up that spread its doctrines throughout Satsuma and was no doubt the cause of a later upheaval among the clan of that province.

The Ashikaga Shogunate had its fall, and the turbulent feudal chiefs kept the whole country in a chaotic state by waging war against each other, recognizing no higher authority. The fight for supremacy among the *daimyo* was long and bitter, many a house was divided against itself, and whether it was a case of the survival of the fittest, the old saying that 'might is right' was put into full practise. These conditions gave little of progress in spiritual and intellectual pursuits, but knight-errantry and chivalry had full play.

(*To be continued.*)

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# FEMALE EDUCATION IN JAPAN

A Japanese child may enter a kindergarten at three years of age, but as there are not many of these institutions, most children enter the primary schools at the age of six, and attendance is obligatory for a term of six years, only in exceptional cases, such as cripples or backward children, and the instruction in these schools is the same for boys and girls, though very often for convenience the classes are separated.

Then it is generally at the age of twelve that girls, who are to pursue higher education, enter courses of study distinctly laid out for womankind in Japan, in a higher primary school, a supplementary school, or a girls' higher school; but a great many, those belonging to the poorer and lowest classes, are denied further educational advantage and become laborers in factories, printing establishments et cetera, or assist their parents in other ways, usually caring for younger children whom they carry about almost constantly, strapped upon their backs.

The work in a higher primary school may be completed in two years, consisting in a slightly more advanced study of the same subjects: moral precepts, reading, local geography, history, drawing, music, gymnastics, sewing and handicraft. Many of the students finishing this course must then go to work, while others proceed to a girls' higher school, a female artisans' school, or the female normal school.

The supplementary schools are of three kinds: agricultural, industrial and commercial; the term for graduation being the same in each, two years; and students from these schools enter at once into the active work for which they have been trained.

In the girls higher schools, of which there are one hundred sixty in Japan proper, the course requires four or five years, and embraces moral precepts, housewifery (cooking, laundering, sewing, nursing and the rearing of children), foreign languages (optional with the pupil), algebra, geometry

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and the restoration found a full host the
whole country in a chaotic state by weak-
ling and reckless leaders, not yielding no
slight influence. Literature was cast aside,
education and the study of the ancient
manuscripts of learning and letters,
and where it was cultivated it fell,
and where it was neglected it fell.
Education was not into full growth. There
was a little of it, but it was not
sufficient, but it was not enough to
afford a full growth.

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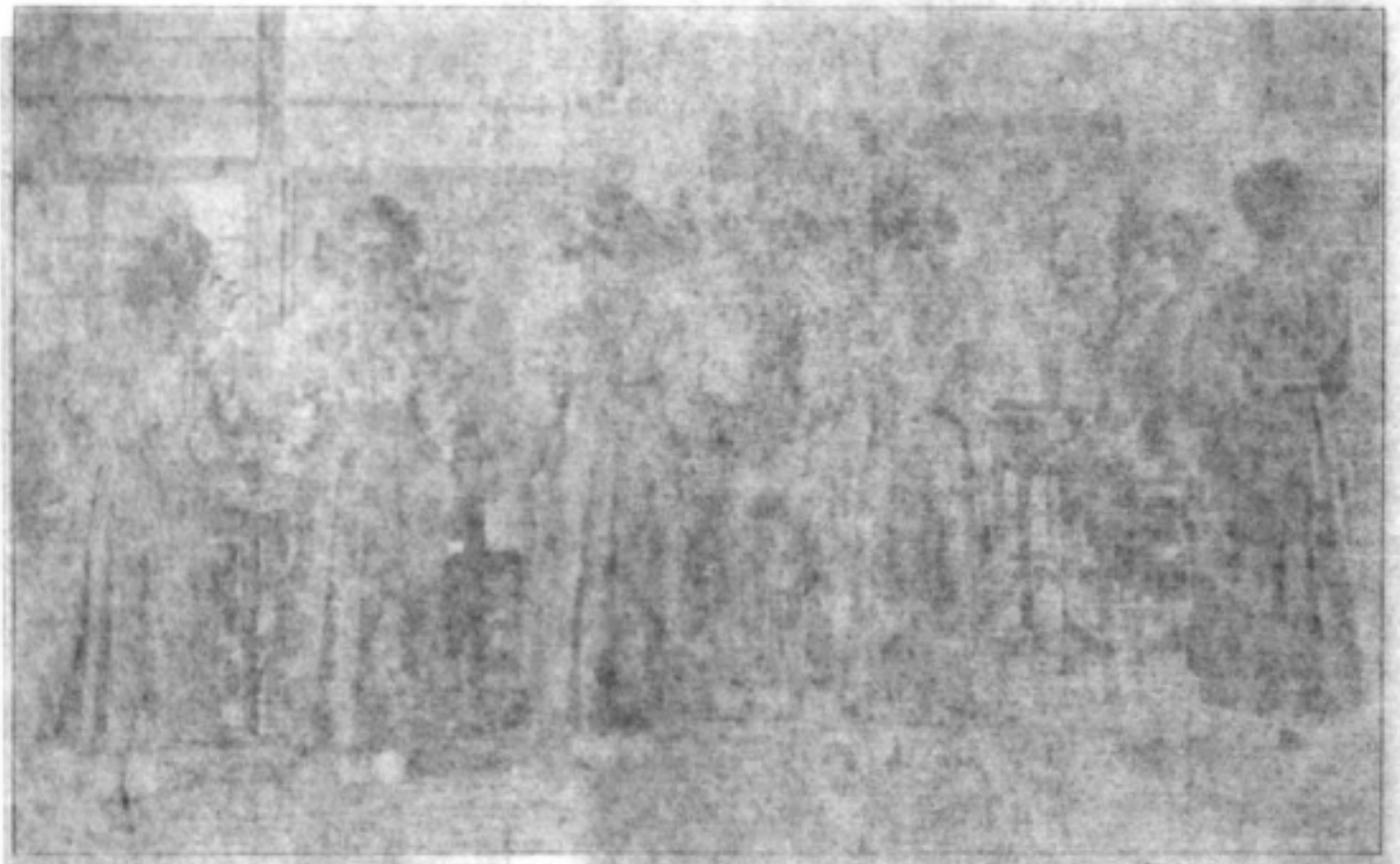

A CLASS IN FLOWER ARRANGEMENT

GARDENING AT A GIRLS' SCHOOL

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GARDENING AT A GIRLS' SCHOOL

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A DIFFICULT PILGRIMAGE MADE BY STUDENTS OF A GIRLS' SCHOOL

GIRL STUDENTS LAUNDERING

THE MORNING TOILET

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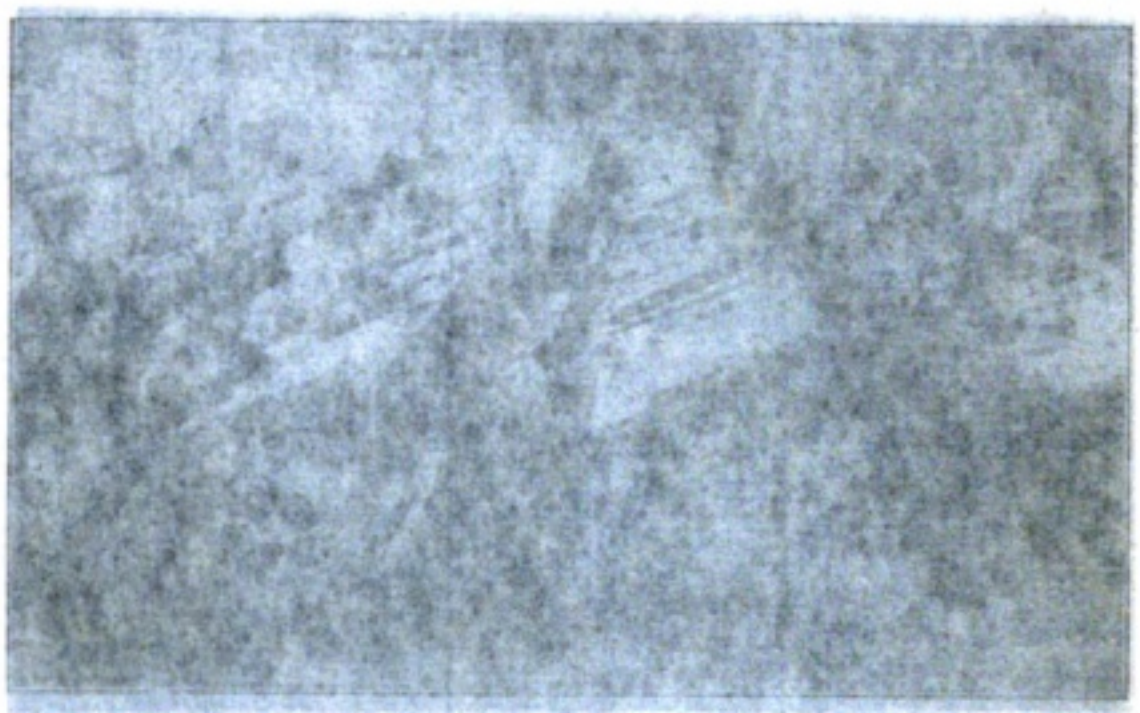

botany, zoology, physiology and hygiene, natural philosophy, chemistry, drawing, music, ceremonial tea and flower arrangement. As these schools are, for the most part, situated in the larger cities and towns, accommodation is afforded to students from the country villages by the establishment of large dormitories. The pupils of these schools are taken daily above middle class, belonging to well-to-do families, and their marriages are, according to custom, arranged to take place immediately upon their graduation, so that their training is practically for home-making. A few however, enter the Higher Normal School for girls, or the Women's University, to train as teachers, the full course at either being four and a half years. The Higher

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EMBROIDERING

GARMENT MAKING

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The Women's University covers eight departments and the subjects included that are not taught in the higher nor normal schools are psychology, his-

A COOKING CLASS

AT LUNCHEON

CROCHETING

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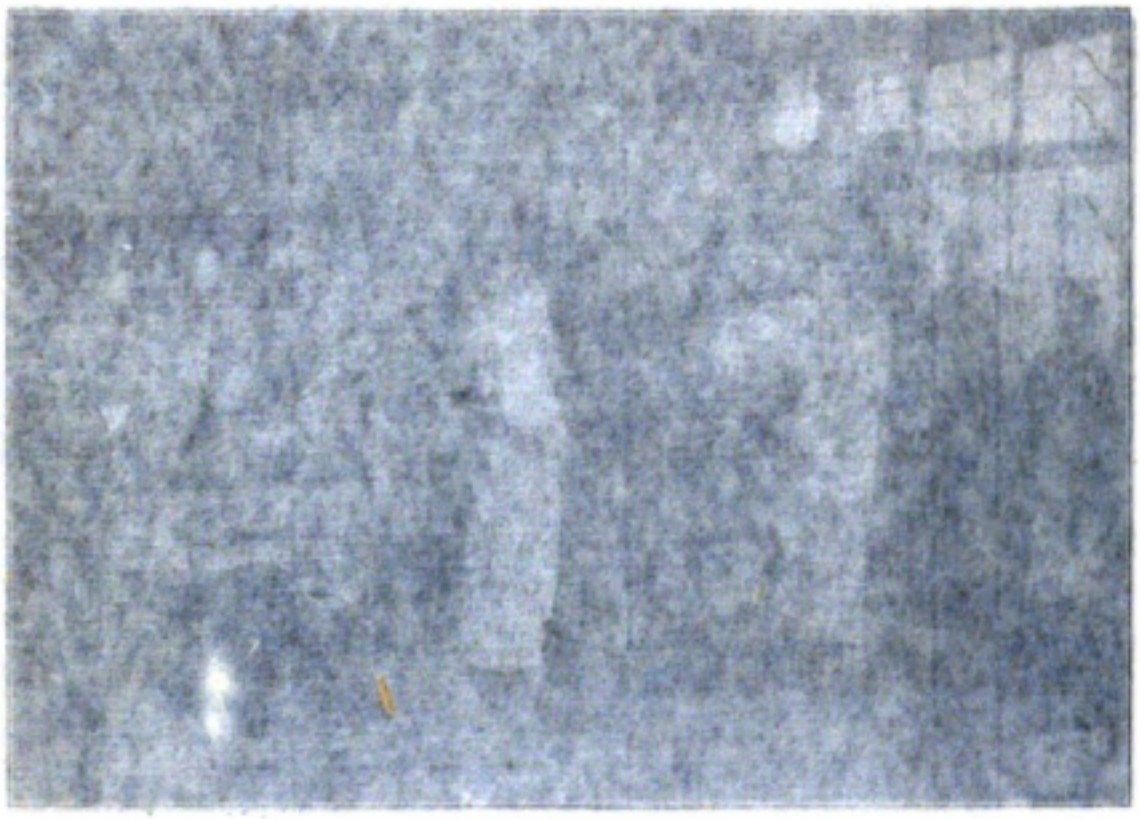

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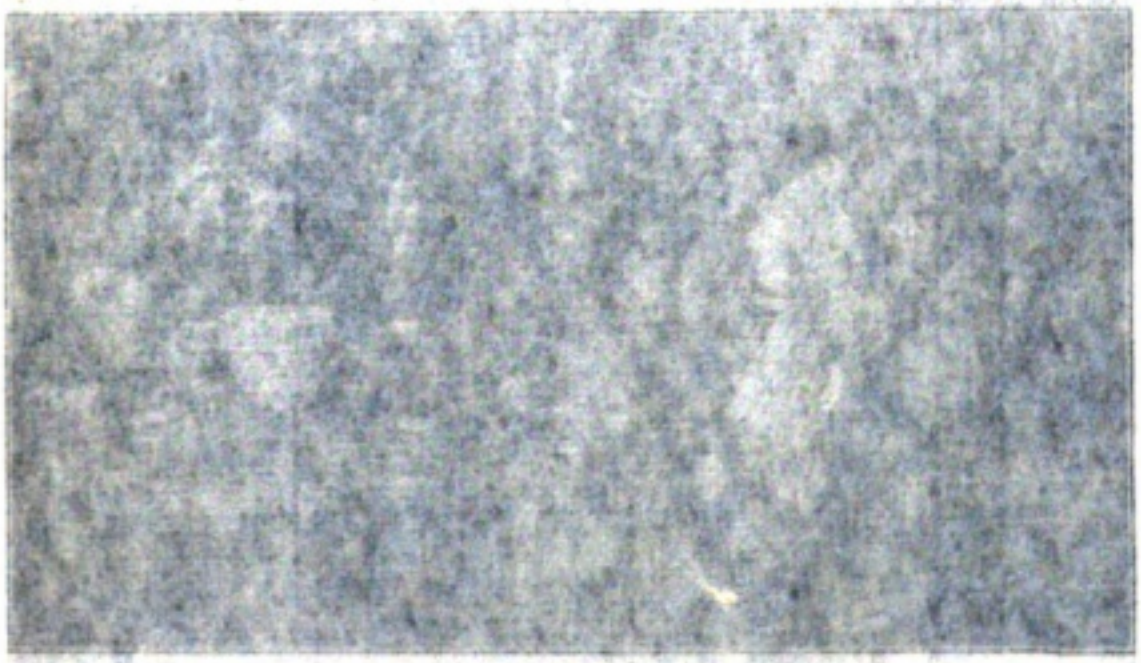

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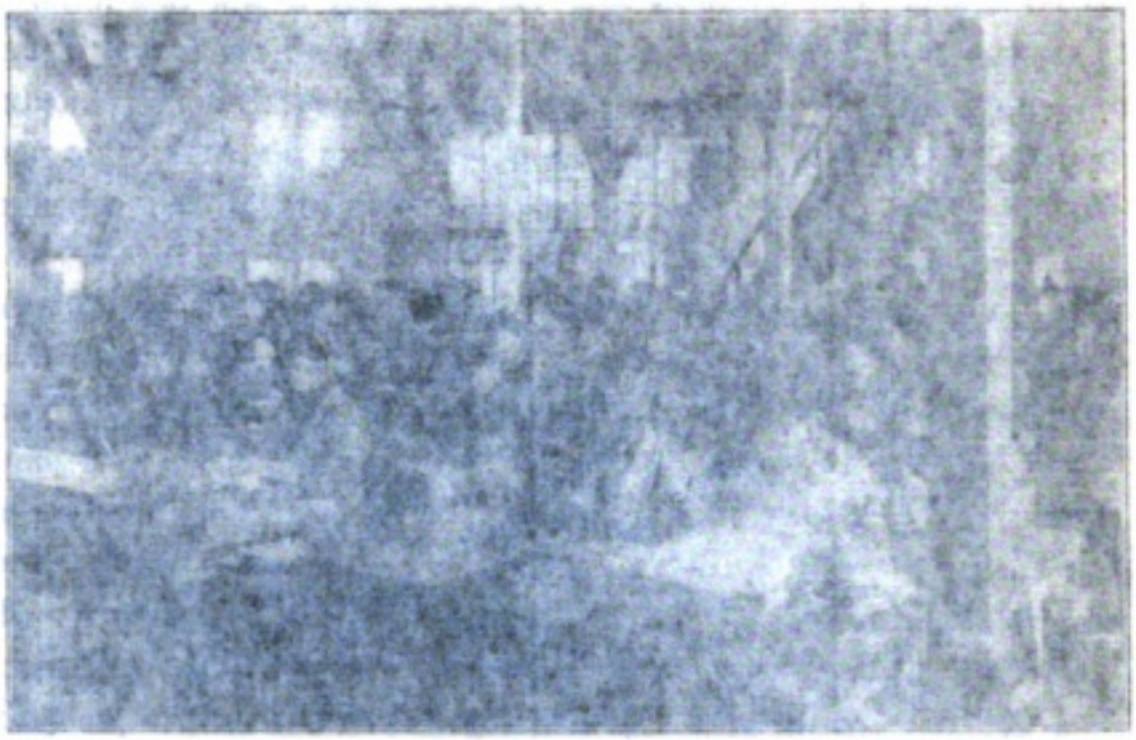
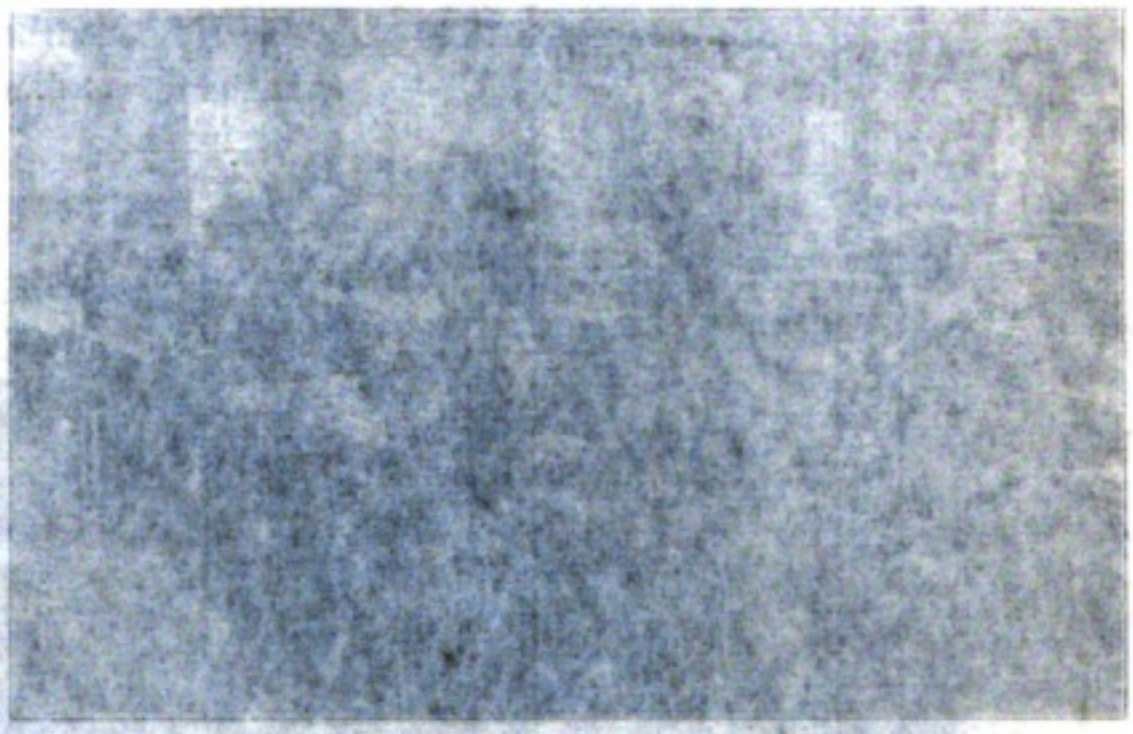


NATIONAL SCHOOL, GENERAL SEWING



LEARNING MACHINE WORK

PHYSICAL CULTURE

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The Peeresses' School was established in conjunction with the Peers' School for the education of daughters of nobles, but it is not closed to commoners of prominence and position. It has practically four departments, the common and academic courses each being divided into a lower and a higher class, requiring six years to complete, the studies being about the same as in girls' higher schools.

Besides these, all of which, with the exception of the University, are under Government control, there are numerous mission schools, many of which have Government recognition, and are conducted along

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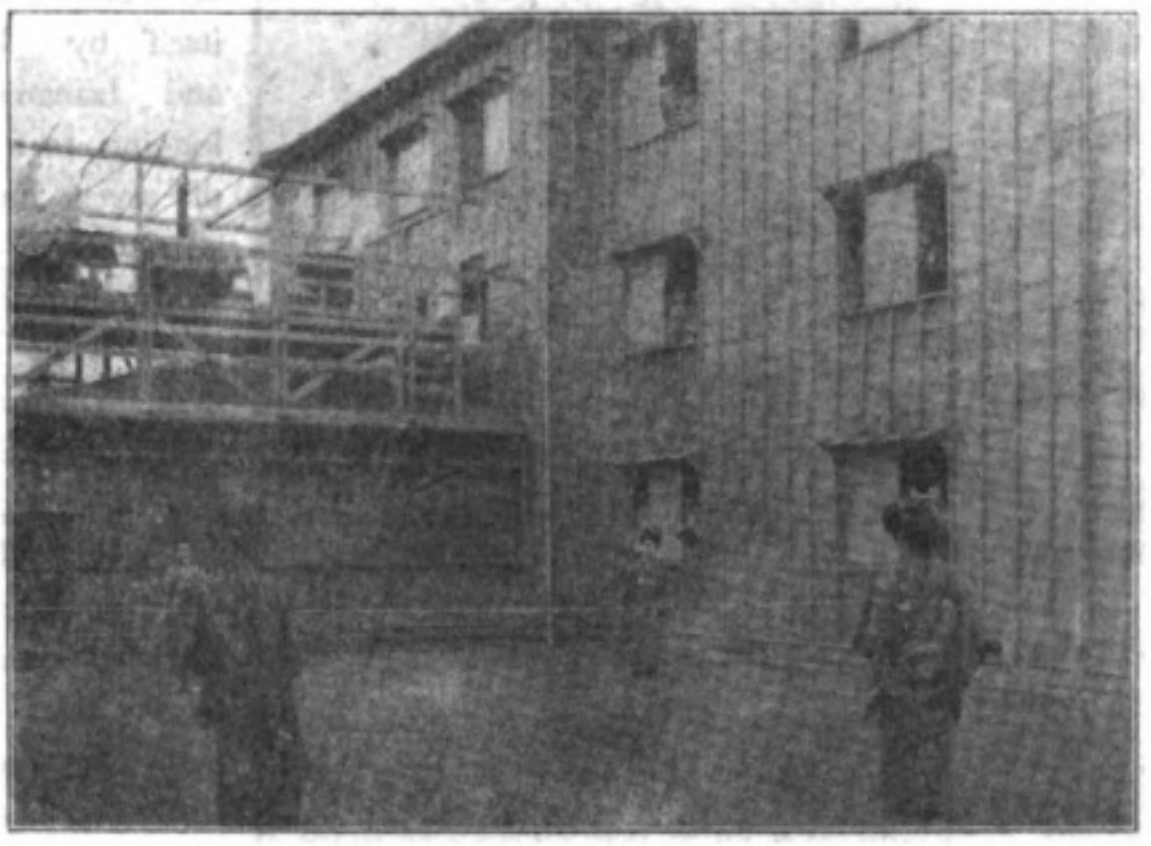
The basis of woman's education in Japan is for making good housewives and mothers, this being thought to be their heavenly mission; the family idea being national and always uppermost, and individuality of little consequence. From earliest infancy girls are drilled in submissive obedience and strongly impressed with their inferiority and secondary importance as compared with their brothers and male members of the family. The social system confines a girl's friends to those of her own sex, and she soon learns, that according to her parents' arrangement, she must uncomplaining adjust her life to the dictates of a husband, whom perhaps she will never see till the time of the wedding. In other than diplomatic circles, seldom does a wife appear at her husband's table or where guests are entertained, except to look after wants, as her province is strictly limited to the family, and that, in the sense of satisfying their physical needs. Her accomplishments usually are playing the *koto* (which is taught by position only, the study of music not being necessary, the musical system by note having been only recently adopted), the art of flower arrangement, and sometimes drawing or painting, though female students are excluded from the art schools.



TENNIS AT A DORMITORY

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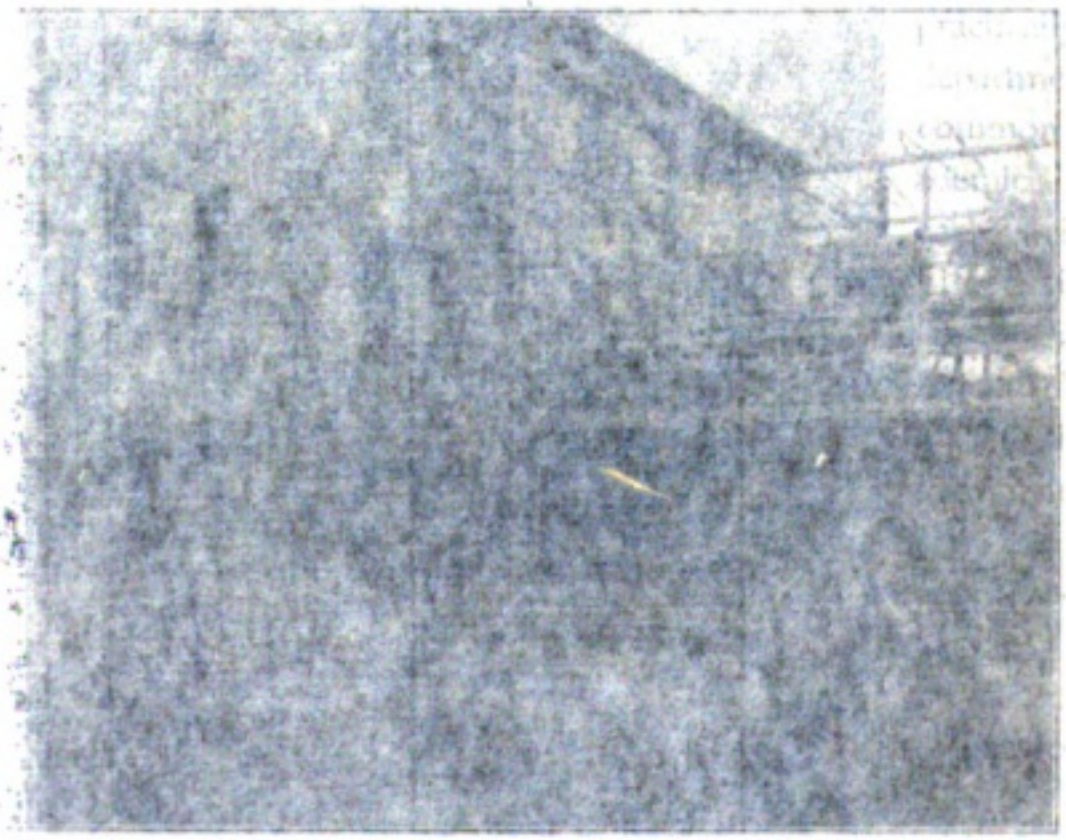

TENNIS AT A DORMITORY

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# GODS AND GODDESSES IN JAPAN

I

NO devotee, however ardent, could commit to memory the names and attributes of the eight hundred myriads of Shinto gods and goddesses, nor yet the multitudinous deities of the Buddhist faith, which is [illegible] jointly with the native religion, there being few who profess either exclusively.

From mythological beings veiled in mystery and clouds, through a long category of sacred and powerful beings assigned to rule the elements and all earthly things, to deified spirits of departed Imperial personages and other celebrated heroes (some of very recent date), forming the basis of ancestor worship, range the aboriginal gods and goddesses of Japan, to which were added, with the introduction of Buddhism, its many conceptions of divinity, and these, in many instances have become confused.

A Shinto deity is made the foster parent of every Japanese child at birth, but Buddhist funeral services are still the general rule; at one time the rites of the Shinto burial had become a matter of history, but have lately been revived.

Naturally, as in other parts of the world, the [illegible] of man sought the origin of himself and the [illegible] with which he found himself surrounded, and so we find in the formation of Shinto, an account was given of the creation of the land itself by Izanagi and Izanami, belonging to a group of seven heavenly generations and whose offspring, the great Sun Goddess, Amaterasu (born from the left eye of Izanagi after his wife had died and descended into Hades), descended from the clouds and became an earth-goddess to establish a divine line of rulers in Japan, becoming herself the mother of the semi-god from whom descended the long line of Mikados, from Jimmu Tenno, the first to unify the empire (seventh

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century before Christ), down to the present Emperor.

The Sun Goddess is therefore accorded the highest of all places among the deities, and the heaven-descended ruler, as also his unbroken line of successors, was deified and is worshiped by the people.

The great shrine of the Sun Goddess, who is also called Ten Shoko Daijin, Daijingu and Shimmei, is situated in the province of Ise, where half a million pilgrims journey yearly from all parts of the Empire, it being believed that fortune will not favor one if the pilgrimage is not made at least once. After the victory of the Japanese in the war with Russia, the Emperor himself paid an august visit to this shrine to render thanks to his divine ancestress worshiped there. Tales are told even of animals seeking this holy place.

MONJU

Susanō, a god of the sea and ancestor of the ruler of the Izumo Province, Onamuchi (worshiped for his generosity and wisdom in resigning his throne to the son of the Sun Goddess), was the younger brother of Ama-terasu and the source of great annoyance to her, at one time causing her to shut herself in a cavern leaving the world in darkness; but she was brought forth by the combined efforts of many other gods and goddesses, among whom may be mentioned Uzume-no-mikoto, generally called Okame, who was a dancer, and is usually represented by a ridiculously fat-faced mask, and Tajikara-no-kami, the god of strength who pulled Amaterasu out of her hiding place. Susano-o is worshiped in Gion Buddhist temples and Shinto shrines called Yasaka; some records identify him with the moon god who slew Uke-mochi-no-mikoto, the goddess of food and the earth, because, upon visiting her, she produced from her mouth, fish, rice and game with which to banquet him, which he considered unclean; from the murdered body sprung barley, millet, beans and rice which were ordered by the Sun Goddess to be used as food for the race; even horses, cattle and silk worms are assigned the same origin. At one time Susanō was also thought by some Shintoists, to be the same as the much worshiped boy Kompira, god of the mountains and guard of the Palace and having various other powers according to different authorities, but lately declared to be Kotohira, a little known Shinto deity; and all the temples dedicated

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to the latter were approprated by the Government as Shinto property.

Kumi-tolo-tachi-no-mikoto, who is always given the first place in the Tenjin Shichi Fukujin, or seven heavenly gods, was formerly worshiped in the shrine of the above Komachi-no-kami is now an object. Similar to the latter is Inari, the rice-god, having also the name Ugamutama, and represented by a fox, which always guards his shrine. He is mistaken by the mass for the real deity, being therefore much feared and the origin of many superstitions.

Ho-musubi or Kagu-tsuchi, the god of fire whose birth occasioned the death of his mother, the Creatress, is worshiped through Atago, his mother, regarded as being able to protect towns from fire.

Each city and almost every town has one or more shrines dedicated to some particular Shinto god, for which it becomes well known, and pilgrims from all parts reach one that they feel called upon to supplicate. Tokyo has a number of important shrines, one of the most famous being Nogin, in Kanda, where Oho-namochi-no-mikoto, an ancestral god, is worshiped. This festival is held on September fifteen, when gorgeous processions with large drum corps that make strange weird music, celebrate the occasion. Another shrine to the same deity is in Kojimachi ward. The Shiba temples, where are the shrines of the deified spirits of several deputed shoguns, and similar ones at Uyeno Park are among the most beautiful structures, in point of decoration, in Japan.

In Kyoto there are two shrines on the Kamo River called Kami Kamo (upper), and Shimo Kamo (lower). The former is consecrated to Wakeikazuchi-no-mikoto; the latter to Tama Yorihime-no-mikoto, a celebrated ancestral goddess, whose festival is held every summer, and all the high dignitaries of the Mikado's Court attend, wearing a collar of hollyhock leaves, and the townspeople wear a head covering made of the same. This is one of the most important Shinto festival rites, and is carried out with great reverence; it is known as the Aoi Matsuri, or Hollyhock Festival.

A goddess very much adored in Osaka is Tsunchi-no-kami, also worshiped at the shrine of Kotake, in that city. In Nara, province of Yamato, stands the Kasuga shrine, dedicated to four of the ancestral gods of the Fujiwara family. Naturally, Amaterasu Omikami, the Sun-goddess, is the principal object of worship there. The first mythical god was very fond of deer, and that the tame deer now in that park, in which the shrines are situated, are descended from his favorite animal, is the ancient capital, have the privilege from the original group bestowed by the god.

The Kasuga Wakamiya shrine of Nara is in honor of Amenoyane-no-mikoto, the god of war, is held in great veneration, and ships sail to him "bound all over the country; the deified spirit of Emperor Ojin is worshiped there owing to the belief that he was protected by the god of war during the period preceding his birth, when his mother, the Empress Jingo, carried him for three years while generaling her expedition against Korea. Ojin's consort is associated with him. The worship of Hachiman by the renowned military family Akamoto, during the middle ages, made this god popular with that class, and he has since been regarded as continually with us as the guardian of the army.

In the province of Chikugo, Kyushu, is a shrine dedicated to the god of the sea, Suitengu, and there the deified spirit of the boy Emperor, Antoku, who died at sea after the decisive battle of Nagatoura, between the rival families of Minamoto and Taira, the latter being the supporters of the Emperor, but annihilated at the naval battle of Danoura. Prayers to An-

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to the latter were appropriated by the Government as Shinto property.

Kuni-toko-tachi-no-mikoto, who is always given the first place in the Tenjin Shichi Dai, or seven heavenly gods, was formerly worshiped in the shrine of Ise where Ukemochi-no-kami is now enshrined. Similar to the latter is Inari, the rice goddess, having also the name Uga-no-mitama, and represented by a fox, which always guards her shrines and is mistaken by the mass for the real deity, being therefore much feared and the origin of many superstitions.

Ho-musubi or Kagu-tsuchi, the god of fire whose birth occasioned the death of his mother, the Creatress, is worshiped through Atago, his avatar, regarded as being able to protect towns from fire.

Each city and almost every town has one or more shrines dedicated to some particular Shinto god, for which it becomes well known, and pilgrims go far to reach one that they feel called upon to supplicate. Tokyo has a number of important shrines, one of the most famous being Miojin, in Kanda, where Oanamuchi-no-mikoto, an ancestral god, is worshiped. His festival is held on September fifteen, when gorgeous parades with large drum corps that make strange weird music, celebrate the occasion. Another shrine to the same deity is in Kojimachi ward. The Shiba temples, where are the shrines of the deified spirits of several departed *shogun*, and similar ones at Uyeno Park are among the most beautiful structures, in point of decoration, in Japan.

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The famous Hachiman shrine of Usa is in Buzen Province. Hachiman, the god of war, is held in great veneration, and shrines to him abound all over the country; the deified spirit of Emperor Ojin is worshiped there owing to the belief that he was protected by the god of war during the period preceeding his birth, when his mother, the Empress Jingo, carried him for three years while generaling her expedition against Korea. Ojin's consort is enshrined with him. The worship of Hachiman by the renowned military family Minamoto, during the middle ages, made this god popular with that class, and he has since been regarded as controlling war and as the guardian of the army.

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toku, he having suffered death at sea, are believed to cause him to divert disasters or death by water, and his spirit and the sea god are held in great veneration by all seafaring people, and those who fear floods. The fifth day of every month is the festival day of this god at all shrines dedicated to him, and on that day a large quantity of *mamori fuda*, sacred slips of paper, are sold as charms.

Seishoko is the name of the deified warrior and statesman, Kato Kiyomasa, noted for his bravery; his chief shrine is in the city of Kumamoto, Higo Province, and as a strong belief is prevalent among the people that this god has the power to heal lepers, thousands of wretched creatures afflicted with this disease visit his shrine to pray in hope of being healed.

SHAKA MUNI

Among deifications of historical persons, there is one that stands out prominently, for the reason that he was not of Imperial blood; his name as a god is Temmangu, but on earth he bore that of Michizane, and being a man of high attainments and rare statesmanship he served the two Emperors, Uta and Daigo. He fell a victim to political enemies, however, and was sent into exile, where he died shortly afterwards, but at no time expressed any but the sincerest feelings of love and veneration for his Emperor, for which he was greatly admired by the people, and the Emperor regretting that he had punished an innocent man, erected a shrine to his spirit which was deified as Temmangu, and it at once became so popular that shrines were dedicated to him throughout the land, until there is scarcely a village without one, the most pretentious being at his place of exile, Dazaifu. His favorite tree being the plum, the blossom of which formed his crest, it is always planted by his shrines, and the animal he liked best and which he rode while in exile, the bull, marks his shrines with its great recumbent figure in bronze, which has become closely associated with this god. The great *Shogun*, Ieyasu Tokugawa, is worshiped under the name of Toshogu, and also as Gongen, which signifies 'the light of the east', as his glory was the greatest in eastern Japan.

Every god and goddess has a particular festival, and in some of the larger cities these are observed by grand celebrations. A festival car is drawn through the streets by crowds of citizens in gala costumes; upon the car are various figures suitable to the occasion, and other pyrimidal forms of decoration are carried in the procession which marches to the beating of drums, the whole being very fantastic, spectacular and picturesque.

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In front of shrines there is often placed above the entrance, a large bell, with a rope attached for striking it, and in many an intending supplicant may be seen to pull the rope before he approaches the shrine. The attempt was made to explain the custom by the Buddhistic doctrine, that the sound, like the first gust of a shower, would drive away evil spirits. But this seems plainly to be a mistake, for there are also two dogs, carved in wood or stone, at the entrance to the shrine, and these, the Komainu and the Shishi, are supposed to have the power of driving away evil spirits. For the same purpose, a straw rope made of rice straw is placed over the entrance to the shrine of Inari, as mentioned, and is also carried round the precincts in preventing smallpox and other infectious diseases within the precincts to be protected.

Buddhism reached Japan through China and Korea in the sixth century A.D., and strangely enough, made converts of the worshippers of the Sun Goddess of their native land. For the sake of these, Buddhism was made to conform harmoniously with the existing conceptions, and the two religions became so intermingled, that even now they are served together everywhere, and the worshippers made no distinction; for instance, the temple was consecrated to the Shinto gods, and their symbols were placed within the same precinct for hundreds of years. But after the revolution which resulted in the restoration of the Mikado (1868), a line of demarkation was drawn, and Shinto was made the State religion and all

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In front ot shrines there hangs, just above the entrance, a large gong, to which a rope is attached for striking it, so that an intending suppliant may apprise the god of his presence. Figures called Ya-daijin are usually seated on either side of the first gate to a shrine, with bow and arrows in hand, guarding constantly; there are also two dogs, erroniously called lions, the Ama-inu and the Koma-inu, or the Heavenly dog and the Korean dog, supposed to have the power of driving off evil spirits. For the same purpose a rope made of rice straw is placed over every entrance to the abode of the gods mentioned, and is also considered efficacious in preventing smallpox and other infectious diseases within the precincts so protected.

Buddhism reached Japan through China and Korea in the sixth century A.D., and strangely enough, made converts of the Mikados themselves, the very descendants of the Sun Goddess of their native religion. For the sake of these, Buddhism was made to conform harmoniously with the existing conceptions, and the two soon became so intermingled, they were observed together everywhere, and the worshipers made no distinction; the same temple was consecrated to Buddha and the Shinto gods, and their symbols united within the same precinct for twelve centuries. But after the revolution which resulted in the restoration of the Mikado (1868), a line of demarkation was drawn; Shinto was made the State religion and all the places of worship in which its deities were enshrined were stripped of Buddhist emblems and trappings, and in many cases superb temples were razed and the priests dispersed. An attempt was made to exclude Buddhism altogether, to make Shinto the national belief, but that proved unsuccessful and Buddhism still thrives.

Shaka Muni, its founder, is sometimes called Gautama, but more often spoken of as Buddha. 1027 B.C. is the date accepted in Japan for his birth, though 650 B.C. is that regarded as correct by European authorities. There are many different interpretations and representations of Buddha, but the most popular is seated cross legged, with right foot showing, on a lotus flower, with right hand uplifted in the act of benediction; the head covered with short curls lying close to the head; the lobes of the ear very much elongated, and a boss in the centre of the forehead, a symbol of wisdom. In prints and drawings there is a round halo about the head. He is usually accompanied by Monju, the apotheosis of wisdom, and Fugen, representing ecstatic mediation.

Amida, the personification of boundless light, is one of the most powerful of Buddhist deities, whose image is to be seen in almost every temple. He is shown in much the same pose as Shaka Muni, the position of the hands differing, and the halo being boat-shaped and often surrounding the entire figure. The Daibutsu at Kamakura is an image of Amida.

*(To be continued.)*

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VIEW OF OTSU AND LAKE BIWA FROM MIIDERA

# LAKE BIWA AND ITS EIGHT BEAUTIES

TRADITION has it, that far back into the past, several centuries before the Christian era, when nature, in a tumultuous overwhelming outburst gave to Japan the peerless Fuji, she spread, at the same time, the silvery sheet of sparkling water in the valley of Omi, since called Lake Biwa because of its outline being similar to that of the native stringed instrument of that name. Science gives to us the fact that in the line of the great fault, one of a number of parallel faults, which runs from the Province of Echizen to the sea of Kyushu, there is a deep indentation which forms the basin for the lake.

It is the largest body of fresh water in the island, being some forty miles in length, and having for its greatest width about fifteen miles, though it is very much narrower at its tapering end. It receives the water of numerous mountain streams, some of which have their white beds high above the surrounding fields and precipitate themselves into the lake from sharply sloping courses, which, especially when dry, present the appearance of a great white serpent making its way from mountain to lake, of which the Hiragawa is the most striking example.

The depth of the lake is said to be about the same as its elevation above sea level, a little more than three hundred feet, but it differs greatly in various parts, and at some places is not more than eighteen feet. It has been known, during heavy summer rains, to show a rise as great as ten feet above its standard level.

There are several small islands, of which Chikubu-shima is the most noted, being the seat of a temple, one of the "Thirty-Three Places", and where the pious priests prevent the taking of life and afford a sanctuary to hunted herons and cormorants which flock there from all directions to rear their young.

Small steamers ply their way from town



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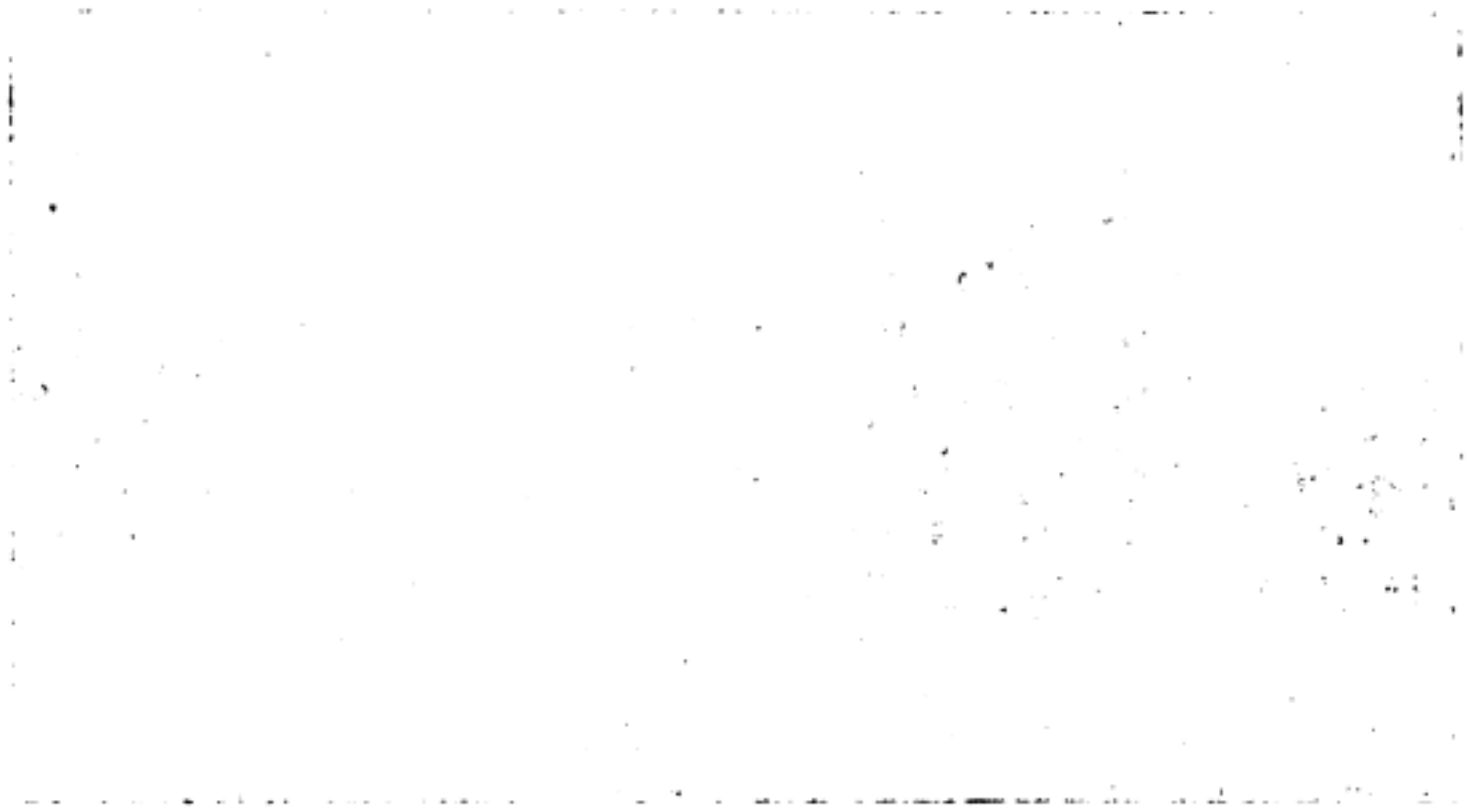

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to town [illegible] convenience [illegible] and picturesque fishing [illegible] navigation in some [illegible] hidden rocks, and [illegible] known for sudden squalls.

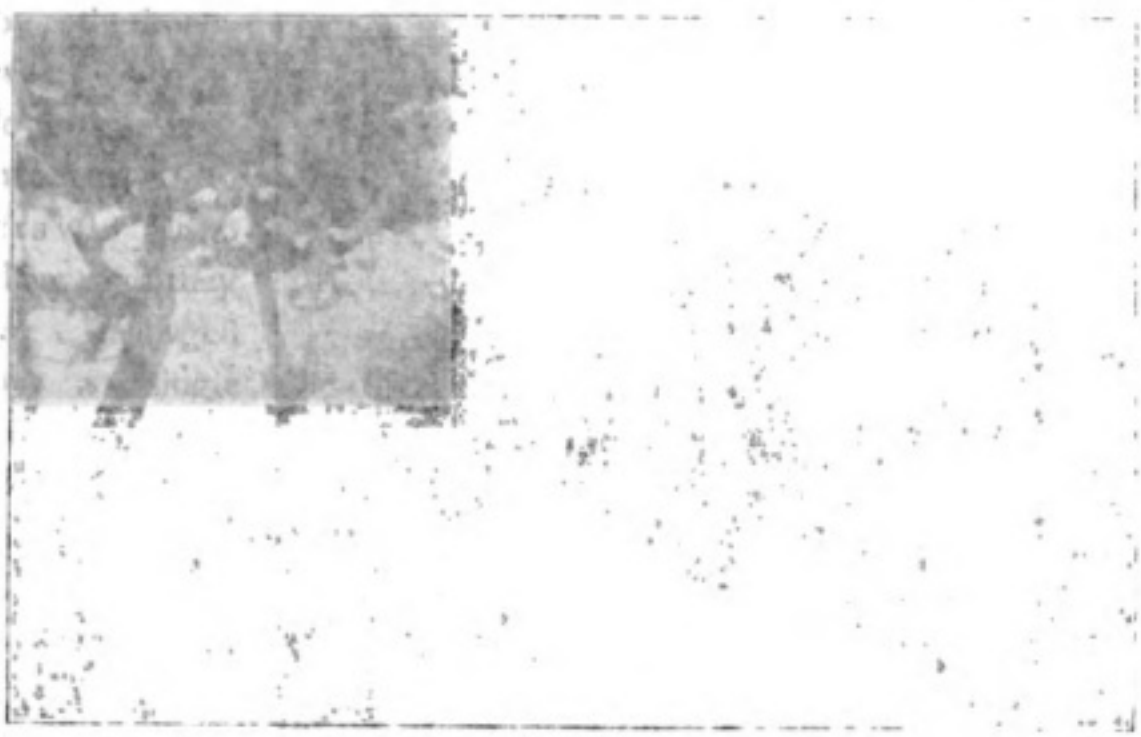
Its outlet is a river which changes its name three times, being [illegible] Setagawa, then Ujigawa and lastly Yodogawa, and empties into the sea at Osaka.

Lake Biwa furnishes many delicious small fish as well as shrimp and prawn which are caught in [illegible] quaer traps shaped like an arrowhead, and the shores are lined with villages [illegible] exclusively of fishermen [illegible] claiming special distinction for boldness and bravery. A kind of fish, goby, called *Aaze* in Japanese, [illegible] among the rocks of these waters, is said to be a favorite with the Emperor, and is regularly sent to the Pal-

ace for him.

The eastern shores of the lake are shallow, sandy beaches, where all reeds that [illegible] corp grow luxuriantly; to the west, almost from its very edge, rise Hiezan and Hiraya with their foothills, beautifully green in summer and crowned with snow in winter.

For four hundred years "The Eight Beauties of Lake Biwa" have been praised by poet and painter, having first been pointed out by Prince Konoye, of Kyoto, a court noble of highest rank, who was familiar with "The Eight Beauties of Shihusho", or Siao-Siang, China. Those of Lake Biwa are: the evening bell of Miidera; the autumn moon from Ishiyama; wild geese alighting at Katata; bright sky and breeze at Awazu; boats returning from Yabase; evening snow on Hirayama; rain by night at Karasaki; and sunset glow at Seta.



UZAWA TA

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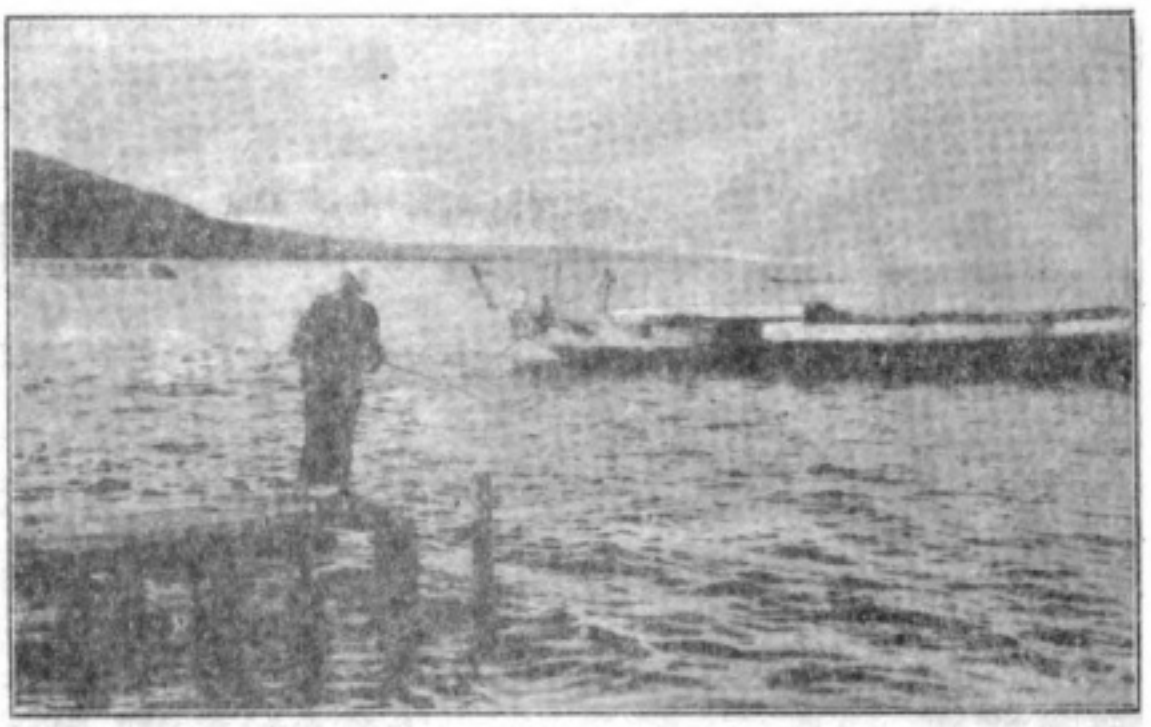

EVENING SNOW ON HIRAYAMA

to town, *sampan* may be had at one's convenience for a scull across, and picturesque fishing craft dot the whole lake; but navigation in some parts is endangered by hidden rocks, and Lake Biwa is known for sudden squalls.

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Lake Biwa furnishes many delicious small fish as well as shrimp and prawn which are caught in *eri*, queer traps shaped like an arrowhead, and the shores are lined with villages made up almost exclusively of fishermen, those of Katada claiming special distinction for boldness and bravery. A kind of fish, goby, called *haze* in Japanese, living among the rocks of these waters, is said to be a favorite with the Emperor, and is regularly sent to the Palace for him.

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AT AWAZU

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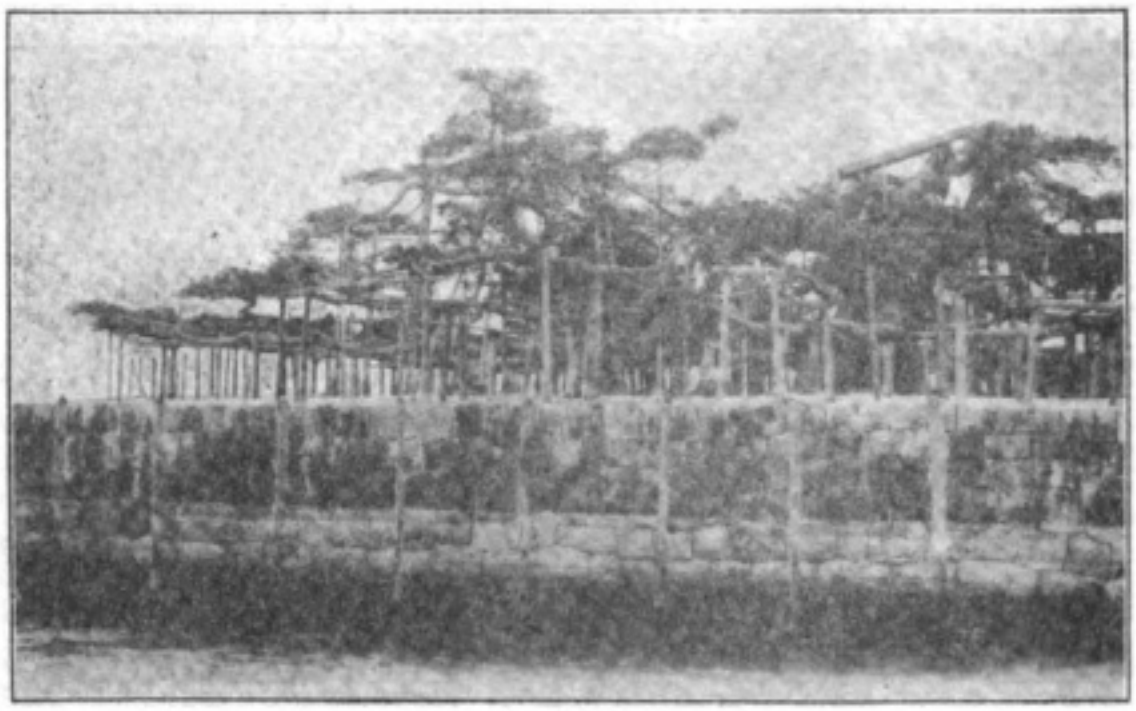
KATATA, WHERE WILD GEESE ARE SEEN

At the southern extremity of the lake and just at the foot of Mt. Osaka lies the city of Otsu, with about fifty thousand inhabitants. Near Otsu, the Biwa Canal, completed in 1890, has its opening into the lake. This artificial outlet is a most interesting feature having several tunnels, the longest of which is nearly two miles. Its total length is about seven miles, with a fall of nearly one hundred fifty feet, regulated by eight locks, and its importance to industry and commerce can hardly be estimated, as it affords the power for so many mills and factories, and transportion facilities for both freight and passengers. The latter are accommodated by native boats, with roofs so low that it is necessary to crawl into them, and they are managed by a single boatman, who skillfully steers his craft through the crowded canal, at times having but a very narrow margin left him to make a successful passage; but by dint of much calling to his confreres he is able to accomplish the feat without collision. The tunnels were formerly lighted by torches, but now have electricity, though the boats still bear aloft the flaring flame of a torch, and a trip by night through the Biwa Canal is unique and of peculiar interest.

Upon one of the hills of Otsu stands the ancient temple of the Tendai sect of Buddhists, Miidera with it wondrous bell whose tones reverberating over mountain and lake have cast their spell over generations, and as the hour of twilight throws its mysterious calm over hill and vale, the evening bell still weilds an irresistable charm, just as it did over the æsthetic prince centuries ago.

An oft related legend is told of the old Miidera bell. The story runs, that the



THE GREAT KARASAKI PINE

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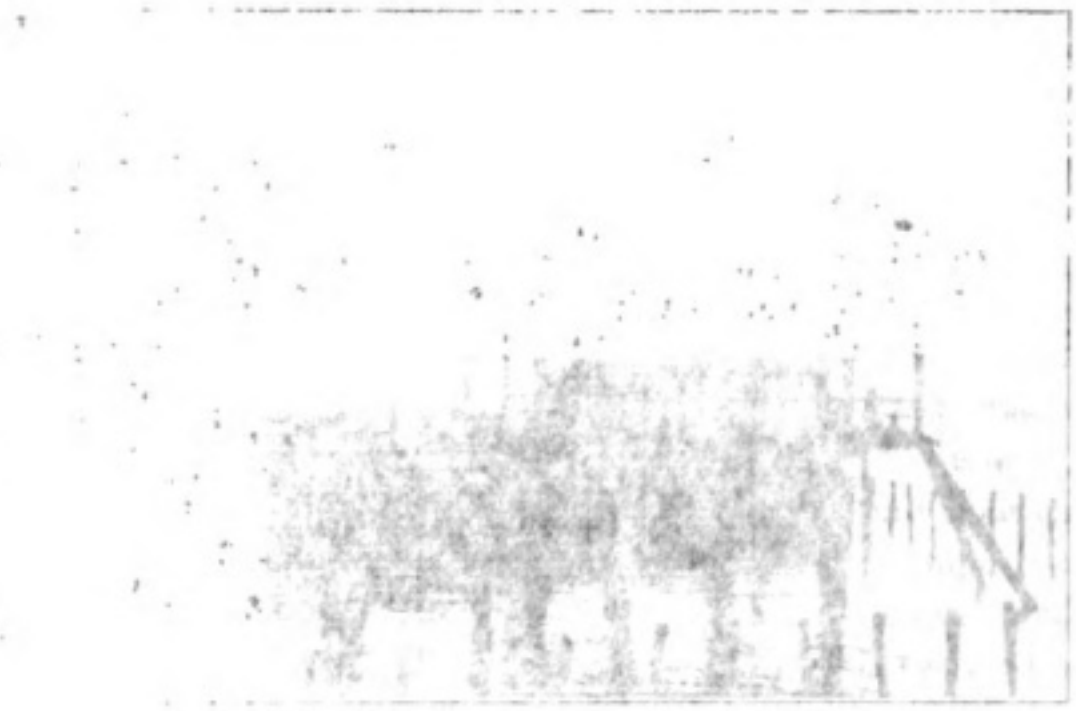

KAMAKA, WHERE WE [illegible]

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Upon one of the hills of Otsu stands the ancient temple of the Bendai sect of Buddhists, Midera with its wonderful bell whose tones reverberating over mountain and lake have cast their spell over generations, and as the horse of [illegible] throws its mysterious calm over [illegible], the evening pall still [illegible] irresistable charm, just as it did over the [illegible] princes [illegible].

An [illegible] old Mi[illegible] the

THE GREAT KAMAKA [illegible]

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AUTUMN MOON FROM ISHIYAMA

priests of Hieizan coveted the bell and persuaded one Hercules among them named Benkei, to steal it, promising him as much soup as he could eat, which they made in a kettle whose diameter measures five feet; but after he had performed the feat of carrying the bell up the mountain, it tormented them with crying "I want to return, I want return", until anxious to rid themselves of it, they hurled it down the mountain-side, whence it reached its old tower, somewhat the worse for its experience, but to remain there happily giving pleasure to all within its sound; and strange to say, the monster soup kettle arrived there also, by some means unexplained, and still shares interest with the bell.

Another bell, nearly the same size, was the gift of the priest-prince, Michizumi, 1602.

Ishiyamadera is a famous monastery upon another hillside overlooking the Seta, from which a picture of varied loveliness embracing mountain, lake and stream with the long bridge, seen under the August or September moon, is of exceptional beauty, having particular fascination for the Japanese, who delight in moon viewing. Here the celebrated romanticist of the tenth century, Murasaki, wrote her Genji Monogatari, leaving her ink slab and a sutra in her own handwriting to be revered as sacred relics.

Here too, the temple bell has its legend, the hero of which, Hidesato, is worshiped as a Shinto god in a shrine close by. Hidesato, a brave *samurai*, once tread fearlessly upon the back of a monster of the deep which had spread itself menacingly across Seta bridge which the warrior was attempting to cross. Struck with Hidesato's unusual courage, the monster meta-

AT MIIDERA TEMPLE

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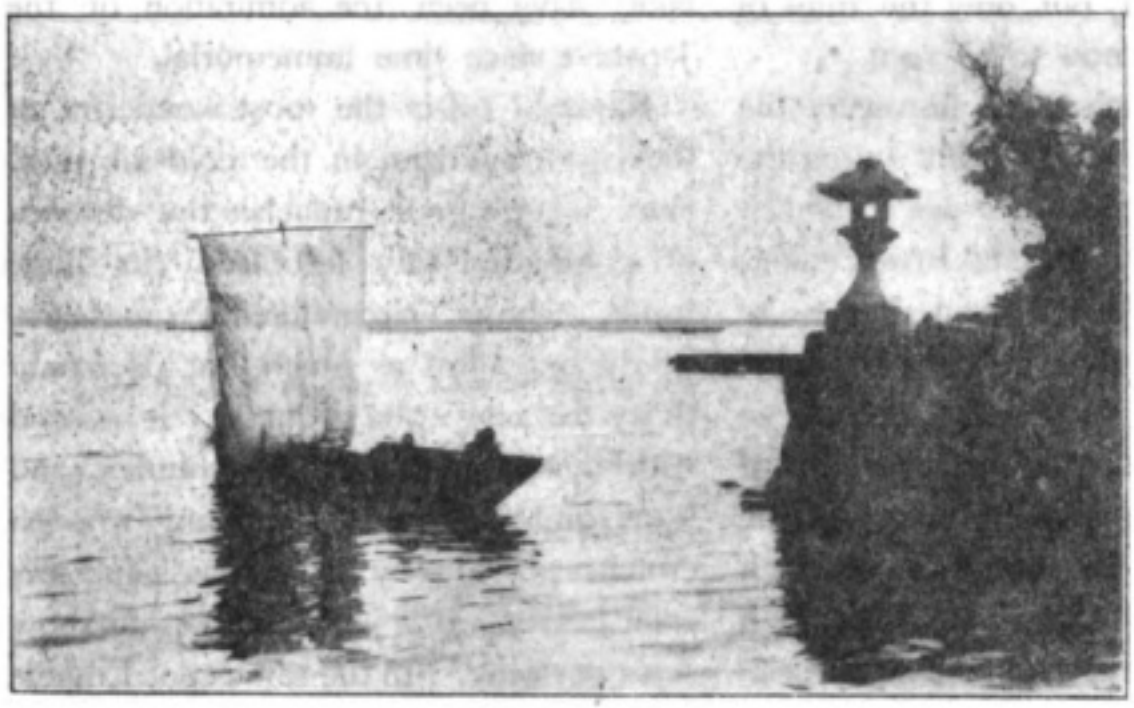


BOAT AT YABASE

morphosed at once into human form and announced himself as ruler of the near by waters, and besought a favor of the gallant knight. "Such valor I have never found", said he of the watery kingdom, "and daily have I cast myself on the bridge as you first beheld me, to test the prowess of men, but none has dared approach me."

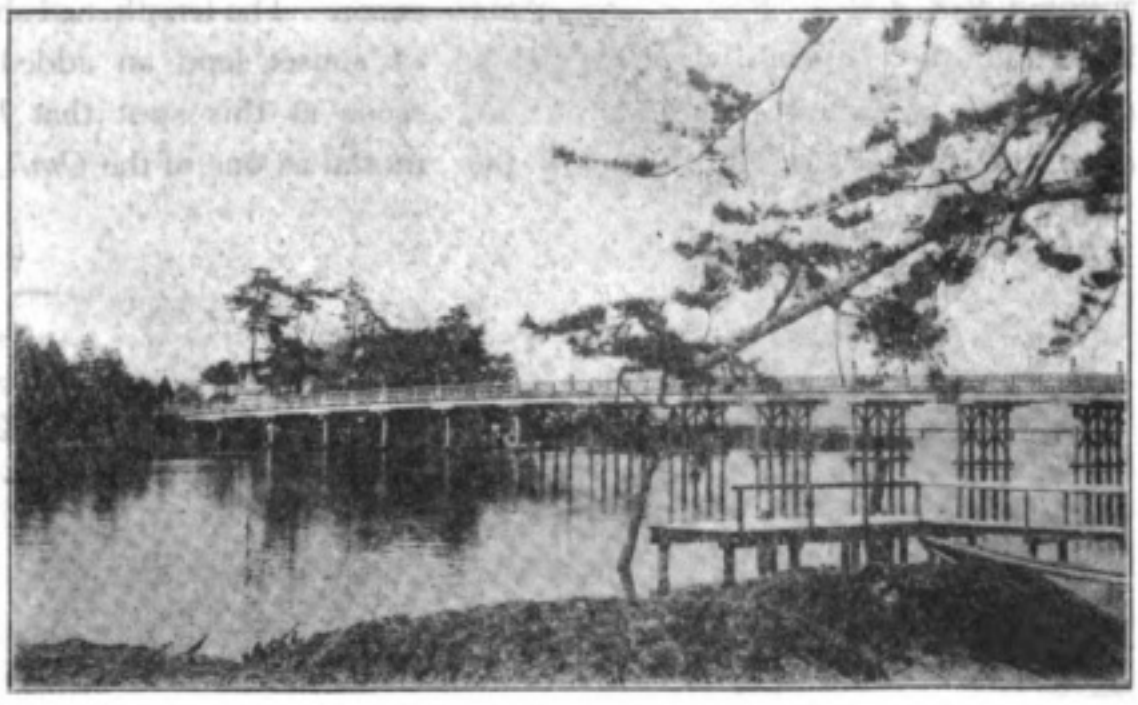
"And pray what service may I render you", questioned the flattered *samurai*, "I would consider myself honored."

"The damsels of our court are daily much affrighted and alarmed by visitations from a huge and venomous centipede that dwells in yonder Mt. Mikami. To slay him is beyond my power, and I would ask your aid."

"Right willingly I grant it." replied the man of courage, and off they set to seek the haunts of the strange enemy. When they discovered him, an arrow from Hidesato's bow dispatched him instantly, to the great delight of the admiring sea god, who was not slow to announce the fact to his subjects, and as an expression of their gratitude and appreciation, a great bell was given to him, and he in turn presented it to the near by temple.

Katata, with its small sandy cape, is near the village of Okoto, and the flocks of wild geese alighting there are indeed an interesting sight. Just off the cape is Ukimido, or the Floating Temple, a small shrine perched upon a rock, and containing a Buddhist image.

Awazu has other claims to beauty besides her 'bright sky and summer breeze,' counted among the *Omi Hakkei*; for the avenue of pines, the quiet country-side and distant hills present a scene of undoubted charm. Historic *Zeze* castle built by order of the first Tokugawa *Shogun*, once stood on the lake-side in



SUNSET AT SETA

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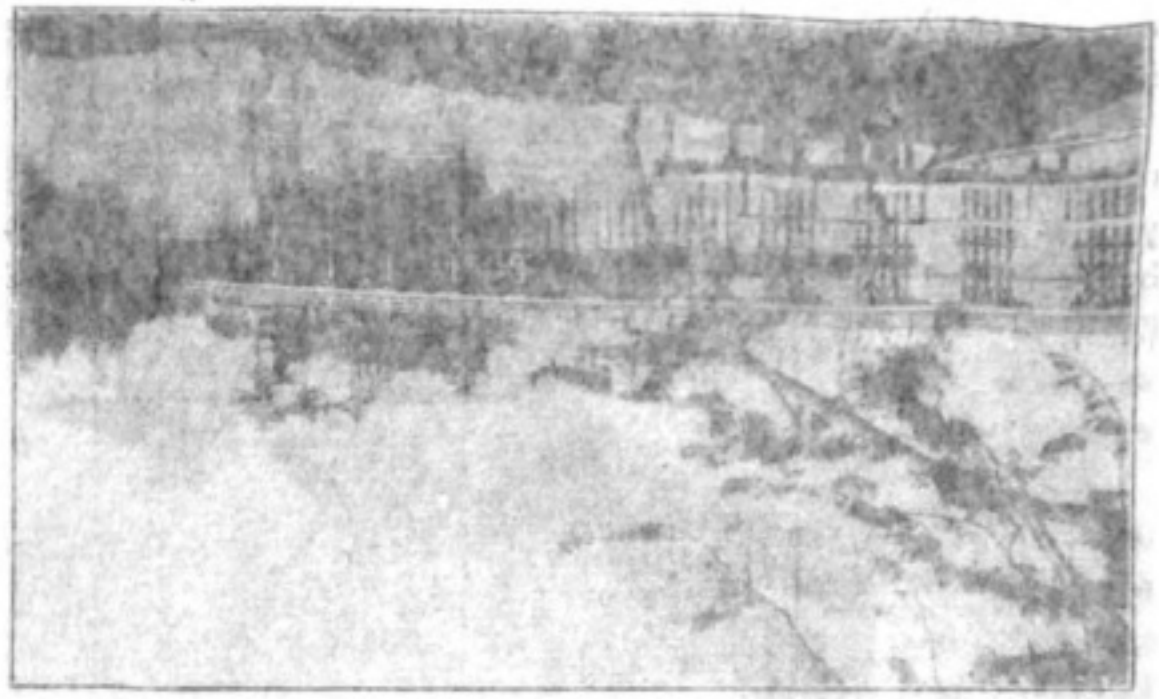

SUNSET TA TEASUS

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it," replied the
man of cour-
age, and on
they set to
see the name is
of his strange
enemy. When
they discover-
ed him, in
arrow from Hi-
desato's bow

would ask your
slay him is beyond my power, and I
that dwells in yonder Mt. Mikami. To
from a huge and venomous centipede
much affrighted and alarmed by visitations
"The damsels of our court are daily
"I would consider myself honored."

"And pray what service may I render
you," questioned the flattered samurai,
proach me."

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slay him is beyond my power, and I
would ask your
aid."

"Right well-
ingly I grant
it," replied the
man of cour-
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Awazu has other claims to beauty be-
sides her 'bright sky and summer breeze,'
counted among the Omi Hakkei; for the
avenue of pines, the quiet country-side
and distant hills present a scene of un-
doubted charm. Historic Neze castle
built by order of the first Tokugawa
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Ukimido, or the Floating Temple, a small
shrine perched upon a rock, and contain-
ing a Buddhist image.

Katata, with its small sandy cape, is
near the village of Okoto, and the flocks
of wild geese alighting there are indeed an
interesting sight. Just off the cape is
near by temple.

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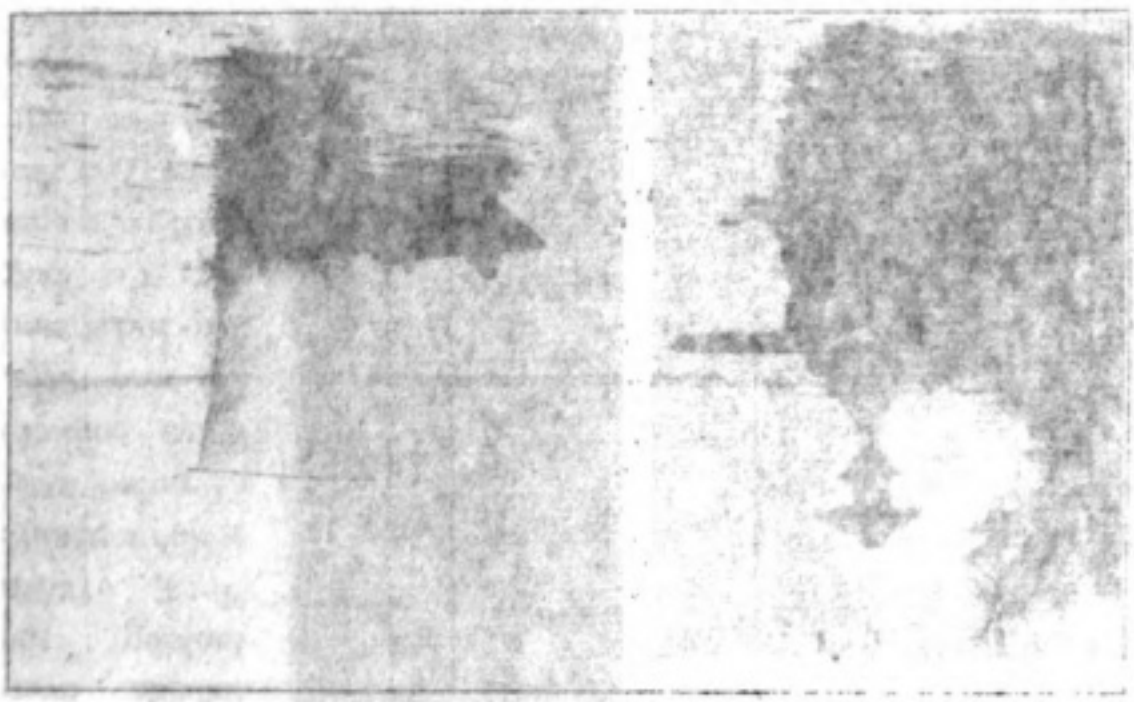

LAKE BIWA

this neighborhood but only the ruins of its ston[illegible]

So a mile further on lies the town of [illegible] Nasu, and [illegible] and from the [illegible] Kurumaburo; the [illegible] hundred [illegible] meters, and about one hundred square feet in wooded background. The last trace of this feudal fortress was murdered because of his sanction of foreign intercourse; years later when the spirit of the times had already played havoc with many national land marks, His Majesty the Emperor happened at this place just in time to save the castle from distruction by modern enthusiasts.

Yaban is a small harbour where fishing boats bring their catch and put out again for the morrow's casting of nets, and the picturesque craft with their square sails as they come and go, form one of the great sights of the lake.

Mt. Hiuchi, rising to the west of Lake Biwa, has an altitude of nearly three thousand feet, and is covered with snow throughout the winter. [illegible] the Imperial pool of Mamidaira [illegible], which, reflected in the [illegible] of the

this neighborhood but only the ruins of its stone [illegible]

So a mile further on lies the town of [illegible] Nasu, and from the [illegible] Kurumaburo; the [illegible] hundred [illegible] meters, and about one hundred square feet in wooded background. The last trace of this feudal fortress was murdered because of his sanction of foreign intercourse; years later when the spirit of the times had already played havoc with many national land marks, His Majesty the Emperor happened at this place just in time to save the castle from distruction by modern enthusiasts.

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[illegible] have been the admiration of the [illegible] for [illegible] immemorial.

[illegible] is the most wonderful of [illegible], in the colored pic[illegible] [illegible] than the silence [illegible] [illegible] from its huge [illegible], [illegible] close ferocity, [illegible] [illegible], but there only [illegible] the [illegible]. It is [illegible] [illegible] supreme calmness, and [illegible] upon the many [illegible] [illegible] [illegible] by Kinkyo-ji, [illegible] [illegible] [illegible]. In the same spot Hangerlongji planted the first Kusunoki pine in [illegible] A. D., which was destroyed by a storm, but quickly replaced, and no doubt when time has failed the present one, another will take its place that posterity may not be denied one of the beauties of Omi.

Where the lake becomes the river Seta, stretches the longest bridge in all Japan, called Karabashi, or the Chinese Bridge. There is a small island in mid-stream which really makes it two bridges instead of one, but the effect is that of great length. Many myths there are about the Seta bridge and the dragon gods and goddesses that dwell beneath, and the [illegible] of old were wont to cast in the water a golden comb when crossing the bridge, as a tribute to the queen goddess there. The length, [illegible] and glow of sunset lend an added interest to the scene as this spot that has made it immortal as one of the Omi [illegible]

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this neighborhood, but only the ruins of its stone walls are now to be seen.

Some miles farther on, however, the turrets of Hikone castle, built during the same period by one of Ieyasu's staunch adherents, Ii Naotaka, still tower aloft, and from them the most superb view of the entire surrounding district may be had. The castle grounds embrace a large area including the celebrated gardens of Rakurakuen; the construction of the buildings is said to have continued through twenty years. The white walls and high turrets circle and crown a high prominence, and stand out boldly against their wooded background. The last lord of this feudal fortress was murdered because of his sanction of foreign intercourse; years later when the spirit of the times had already played havoc with many national land marks, His Majesty the Emperor happened at this place just in time to save the castle from distruction by modern enthusiasts.

Yabase is a small harbour where fishing boats bring their catch and put out again for the morrow's casting of nets, and the picturesque craft with their square sails as they come and go, form one of the great sights of the lake.

Mt. Hira, rising to the west of Lake Biwa, has an altitude of nearly three thousand feet, and is covered with snow throughout the winter, as are also the irregular peak of Munadake, and Mt. Ibuki, which, reflected in the blue waters of the lake, have been the admiration of the Japanese since time immemorial.

Karasaki offers the most wonderful of the eight wonders, in the colossal pine, spreading its great branches the distance of a hundred fifty feet from its huge trunk, whose circumference measures nearly one third as much, but rises only thirty feet above the ground. It is aged with three and a quarter centuries, and leans gratefully upon the many wooden crutches provided by kindly hands and reverent hearts. It is just beginning to show signs of decay. In the same spot Emperor Tenji planted the first Karasaki pine in 655 A. D., which was destroyed by a storm, but quickly replaced, and no doubt when time has felled the present one, another will take its place that posterity may not be denied one of he beauties of Omi.

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# OLD POEMS*

*Ōmi no umi yunnam chidori naga na:ba kokoromo shinnni inishie omoiyu.*

**When over Biwa's waters wide**

**Flies the plover crying,**

**Just at the hour of eventide,**

**Old memories come sighing.**

*Ausaka ni uchi idete mireba Ōmino umi shirayuubanani nami tachi wataru.*

**Seen from Ausaka's distant height**

**Lake Biwa's billowy breast**

**Seems a field of feathery cotton, white**

**With each wave's snowy crest.**

*Hichikei wa kirini kakurete mii no kane.*

**Lake Biwa's other charms may be**

**Oft hid in mist and mystery,**

**But ever clear and sweet and sound**

**Of Mi-i-dera's bell profound.**

*Translations by KATHRYN RUCKER.*

* Two of these are *uta*, or poems of thiry one syllables, the form adopted by superior poets and are so old as to contain words now long obsolete; the third belongs to the *hokku*, or seventeen syllable poem, used mostly by those less talented.



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# JAPANESE CRESTS

Like many other interesting things in Japan, accurate knowledge of its origin is lacking about the *mon* or family badge used by the upper classes from ancient times; owing, as in other instances, to the absence of authentic historical records up to the time of the introduction from China of a written language, fact and fancy having become interwoven in tradition.

Family organization was made the basis of the social fabric with the beginning of the Empire. It is held that the various followers of the gods who bore earthly beings to become divine rulers of the land, the Imperial family, handed down their respective vocations to their descendants who in turn assumed the name of their occupation as a permanent designation for their family; official positions, inherited generation after generation, naturally bestowing upon those who filled them, the name of the duty which they performed.

It is said that when Jimmu Tenno unified the Empire, he appointed those of his followers who had rendered him great service, as governors of provinces, and in succeeding reigns numerous offices, *shinabe*, were instituted. The general name of *Miyatsuko* was given to those holding official posts, and the chief was known as *Tomono Miyatsuko*. Descendants of the different gods were known by the name *Muraji*, and families of Imperial extraction were distinguished as *Omi*, and the more important government offices were filled by the heads of these two families.

The sovereigns themselves adopted no family name. The branch families, great and small, came under them with their followers, and became connected with the ceremonies of the Imperial Court as well as with religious rites, and it soon became necessary for these various ones to have some badge by which they might be distinguished from each other. Such had already been adopted by the *inabe*, in charge of the Imperial wardrobe, who had placed the figure of a cucumber on their tents; and also by the *Monobe Tsurji*, keepers of arms, who marked their drums and halberds with a *tomoe*, an Oriental figure shaped like a comma.

So it is most probable that after the period of Taiho, the custom of using such marks and erecting signs when the articles to be used for the Imperial festivals were sent to Daizen, Mondonotsukasa and Mikinotsukasa, developed out of the system of *shinabe*; and the symbols on tents and flags of the military families of later date were likewise derived from that.

During the time of Empress Suiko (593 A. D.), official rank was distinguished by the head dress, and amily names were granted by the court, independent of official position, and when Kotoku acceded to the throne, he inaugurated drastic reforms in the administration of government, and a very clear line of demarkation was drawn between official posts and family names. But even after this, families who held hereditary office as guardian of shrines, and those who for generations served the Imperial Household as superintendent of cooking, bore the names of Nakaomi and Takahashi respectively. Also several other families in personal attendance upon the Imperial person, performed certain offices, such as holding the umbrella over the Emperor when he attended national festivals; each of such families having a badge, which, though used for official purposes, was handed down as a family crest.

During, the reign of Emperor Kwammu, the custom of conferring family names upon Imperial princes was inaugurated and



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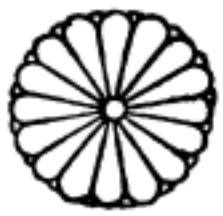


CHRYSANTHEMUM

SHEEP SORREL

PEONY

KIKYO (PLATYCODON GRANDIFLORIEM)

FIVE GENTIAN

CHRYSANTHEMUM AND WATER

BAMBOO LEAVES

IRIS LAEVIGATA

WATER PLANTAIN

PLUM FLOWER

PAULOWNIA (GOSAN)

BAMBOO LEAVES AND SPARROWS

IRIS LAEVIGATA

WATER PLANTAIN

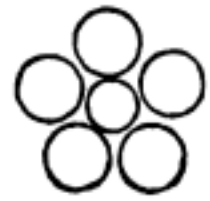
WHITE PLUM BLOSSOM

PAULOWNIA (GOSHICHI)

BAMBOO LEAVES AND SNOW

GINGER MIOGA

HOLLYHOCK LEAVES



PLUM

PUTCHUCK

PINK

MAPLE

WISTARIA

FREE PLUM

PUTCHUCH AND TWO BARS

OAK LEAVES

SHEEP SORREL

WISTARIA

WATER AND PLANTAIN

CITRUS NOBILIS

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By the time of the Ashikaga Shogun, the custom had become so general among the official and military classes, that the number of emblems in use was legion and their origin, in the majority of cases, had been according to the choice or fancy of those adopting them, the native fondness for flowers and birds predominating, the example set by the earliest suggestion as to its circular form, being followed without deviation; whatever the nature of the flower, bird or animal, or the few other objects converted into crests, it was so conventionalized as to fit itself to the one approved shape.

The history of the Imperial crest (a conventional form of the chrysanthemum, having sixteen petals), is also uncertain, but appears to have been used for the first time by the Regent Co-toba (1186), who had a passion for swords, and learned the art of forging them, gathering around him the master smiths of his time. He marked weapons of his own make by imprinting the figure of a chrysanthemum on the handle, and subsequently it was adopted as the Imperial emblem. The paulownia imperialis had been used as ornament on garments and other things for personal use of the Mikado, and was converted into a crest in several forms, *goshichi-no-kiri* and *gosan-no-kiri*, a simplified form, and continues in use to the present time, as a subordinate crest, the chrysanthemum being the highest of insignia.

Mention is made of the privilege of using the Imperial crest being granted to Ashikaga Takauji, to Imperial princes in holy orders, to others of exalted rank and Buddhist temples during the time of the Ashikaga Shogun. Among the families who were allowed to use the paulownia imperialis *gosan* crest, by the *shogun*, many adopted only the one of lower rank, or *gosan*, out of deference to the Imperial family, which was also the polite custom among others, such as envoys, by masters upon their retainers.

Crests may be divided into three groups; those which have been granted by Imperial sanction; those which were chosen personally; and those which were conferred by masters upon their retainers.

Crests may be divided into three groups; and so became family crests.

Orimon were woven in cloth as a design, but this was used on ceremonial occasions only, and by no one except the Mikado and his officials, and the rank of the Imperial princes and government officials was distinguished, ordinarily, by the color of their garments. Later, all above the rank of *hitimpo* were allowed to substitute their personal crests in lieu of that fixed by State, but several of the *orimon*, or crests which had been woven in cloth, were adopted by private persons, and so became family crests.

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Previous to that time they had only been seen on carriage covers, tents, screens, caltrop crests appear as a decoration. Previous to that time they had only been seen on carriage covers, tents, screens, armor and various utensils.

Just when the custom of using crests on the *kimono* arose is not clearly known, but the first positive record of it appears in a portrait of Prince Umayado, painted by Asa, Imperial Prince of Kudara, in the reign of Empress Suiko; in it, water-caltrop crests appear as a decoration. Previous to that time they had only been seen on carriage covers, tents, screens, armor and various utensils.

The four important families named above spread all over the country, many of the branches assuming new names and adopting other badges or crests.

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The four important families named as family crests.

The Fujiwara family rose to great power and prominence, and received, together with the Imperial scions, the official appointments, and by that time had already adopted as a badge or crest, the *fuji-no-mark*, or *wistaria*. The Tachibana family used the citrus nobilus, the Minamoto family, bamboo grass, and the Taira family, a butterfly; and since the latter two controlled military forces, the *samurai* class became very influential, and followed their leaders in adopting symbols for their tents, armor et cetera, and these also became permanent as family crests.

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KIKYO OF SWORD FORM AND ONE

GENITAN

ONE

FAN

UMBRELLA HAT AND BAMBOO

SWALLOWS

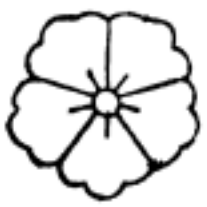
LOTUS

THREE

WHEEL CREST

SWALLOWS AND FLOWERS

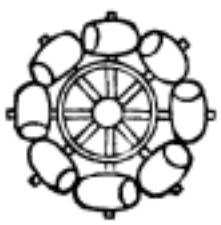
WILD GOOSE



'TOGA'

THREE

ARROW PATTERN



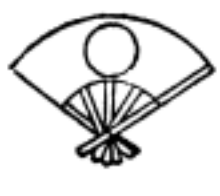
MALLET WHEEL

HAWK WINGS

BUTTERFLY

CROSS

SIX COINS



FAN

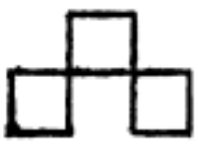
DEER HORNS

BUTTERFLY

IVY

OAK LEAVES IN A CIRCLE

WAVES



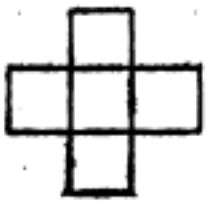
STONES

MOON IN A SQUARE

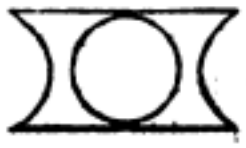
CRYPTOMERIA

OAK

STARS AND CRESCENT



STONES

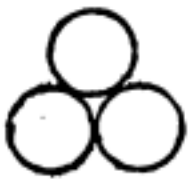


MOON BEHIND A CLOUD

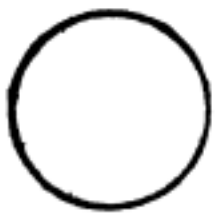
PINE

THREE STARS AND ONE

LIGHTNING



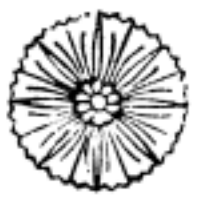
THREE STARS



WHITE RICE DUMPLING

A WELL-FRAME

LINKED RINGS



PINK

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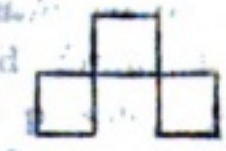

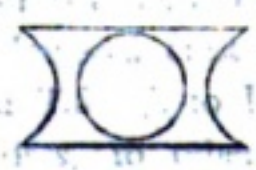

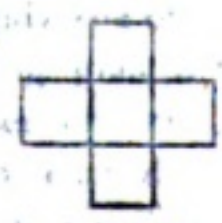

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It seems to have been the fashion to attach some interesting story to the family crest, and even legends are related in connection with some, the following being told concerning that of the Chiba family, the sun and star. In the plains of Chiba blossomed many bright and beautiful flowers, and an old pine tree grew. Every night an angel came to ramble among the flowers, and would hang her rope on the pine tree. The Chiba family observed her habit and took advantage of the opportunity for examining the mantle, upon which they found a crest of the sun and star, which they then adopted as their own.

Wakizaka Yoshiharu changed his family crest upon becoming a victorious hero under Hideyoshi in the seige of the Castle of Miki, previous to which the general had presented him with a *Moro* or *warrior's* hood, the form of which he afterwards used as his crest.

Even such articles as rice dumplings and slices thereof have been chosen to represent notable families, the former being adopted by Prince Kananaka, son of Emperor Go-Daigo, who presented him, on the eve of his departure for the battle field, with a brocade banner on which appeared the sun and moon, and on account of their resemblance to the festival food, the rice dumpling, the Prince used the latter for his crest.

The Kajikawa and Ikeda families, descended from Kusunoki, bear a crest in which two slices of rice dumpling are accounted for as being an expression of appreciation felt for a present of the same from an humble landlord offering congratulations upon hearing of his friend's good fortune in entering the service of Ota Nobunaga.

Many early families who came under the influence of the Jesuit fathers, adopted some form of the cross as their crests, considering it a good way to express their religious belief. When Christianity was



musicians and artists, upon whom such an honor was conferred by high dignitaries.

Crests conferred by Imperial favor carried with them the highest distinction; the chrysanthemum and water, *Mizusu*, bestowed upon the Kusunoki family by Emperor Go-Daigo (1319), for loyal service, was the first instance in which the chrysanthemum form was given, and it is said the water was added by the recipient, as showing proper respect to his sovereign. Another instance in which a crest was bestowed by Emperor Go-Daigo, was to a famous archer, the head of the Ogasawara family; he was so highly esteemed as a *Sumurai* that the Mikado raised his rank and ordered him to use the Chinese characters signifying king, as his crest, but his modesty forbade this and he compromised by using only a part of it. Both the chrysanthemum and paulownia were granted to Ouchi Yoshihiro and Mori Motonari, in consideration of funds donated by them for the coronation ceremony at the Imperial Court, and their descendants inherited its use. The same permission was accorded Ota Nobunaga, and later to Hashiba Hideyoshi, who at the same time was granted the family name of Toyotomi, and adopted both without change, although he was of the humblest parentage. Up to this time only those among the common people whose masters chose to confer upon them a great favor, had family names.

But when Tokugawa Iyeyasu came into military power, he declined the honor proffered by the Imperial Court at Kyoto, and, it is said, adopted the *mizu aoi*, or three hollyhock leaves, because on an occasion when he returned from the battle field much fatigued, refreshments were served to him on three leaves of this plant, and as it had previously been used by his family, he considered it a good omen, and made it the crest of the Tokugawa dynasty, famous throughout the land.

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SWASTIKA

MITSUDOMOYE

CHINESE WATER CALTROP

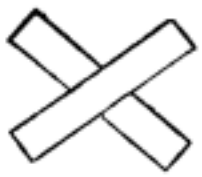
WATER CALTROP

APRICOT LEAVES

CROSS AND CIRCLE

FUTATSUDOMOYE

CLOVE WHEEL



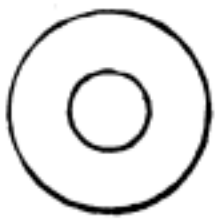
ST. ANDREW'S CROSS

PEONY

CONVENTIONUL WATER CALTROP

GENTIAN WHEEL

THREE FISH SCALES



A SERPENT'S EYE

SIX GENTIAN

WATER CALTROP FLOWER

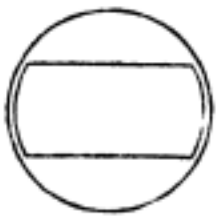
THE SUN AND FOOD FOR THE GODS

FISH SCALE

SACRED FENCE

FOUR EYES

TWO LEAVES ON A TRAY



THE SUN AND FOOD FOR THE GODS

THREE STORIED GROUP OF LEAVES

NAIL EXTRACTOR

HEMP PALM

RIVER FENCE

SPECIAL RANK FOR PHYSICAL COURAGE

CHINESE CHARACTER DENOTING UPPER

THREE FANS

CHAINED HORSE

TWO HAWKS

: REED

CHINESE CHARACTER ONE

TRAY AND CHOPSTICKS

TORTOISE SHELL

CRANE

RICE EARS

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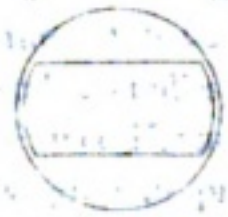

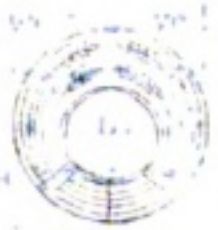

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interdicted, these families were compelled to make alternations in their crests, but the evidence of the [illegible] crests may still be seen. The crest of the distinguished Shimadzu family, of [illegible] cross; it was given to [illegible] by his father Mu[illegible].

At the [illegible] orders were [illegible] the [illegible] use of the [illegible] the Imperial family and [illegible] families upon whom the honor [illegible] had been conferred, [illegible] their old badges [illegible] of the nobility substituting the minor forms of the paulownia imperialis. Each reverence is now shown the Imperial chrysanthemum crest that few will even draw the design unless it be for actual use by the Imperial family, and the way in which it is sometimes made use of as a design by unknowing Westerners is abhorred by the subjects of the Mikado to whom the emblem is so sacred.

Family names were granted to the common people with the beginning of the Enlightened era, together with the privilege of adopting a crest if they so desired, the only restriction being placed upon the chrysanthemum; so that the names and crests of many ancient families were appropriated by new aspirants to fame, and consequently from that time the name and crest have been no longer an index to lineage and position.

The customs, however, remains the same, and to-day, men and women above the laboring class, usually have placed on the leaves and in the centre of the [illegible] between the shoulders of their [illegible], their family crest, in white, provided for when the cloth is dyed, [illegible] the cloth, in a circle about an inch in [illegible] a little larger for a man's dress.

Its use is not imperative at any time except on ceremonial occasions, when a [illegible] with five, instead of three, must be worn, the two additional ones appearing on either side in front where a decoration would be placed. It is the polite usage, however, when paying a call or attending functions, to wear a three crested *haori*, outer coat.

Among women it is not uncommon to use substitutes for the family crests, if something daintier and more artistic is desired, and in families of high standing a distinction is made for the male and female members, some variation in the form serving for this purpose; there are also subordinate crests to be used by members of a family other than the head. There are now some four thousand crests, those in common use exceeding one thousand, though family names are fewer than three hundred.

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interdicted, these families were compelled to make alterations in their crests, but the evidence of the Christian cross may still be seen. The crest of the distinguished Shimadzu family, of Satsuma, embraces a cross; it was given to Shimadzu Tadahisa by his father Minamoto Yoritomo.

At the time of the Meiji Restoration, orders were issued prohibiting the further use of the chrysathemum crest outside of the Imperial family and those families upon whom the honor of bearing that emblem had been conferred, resumed their old badges or found new ones, most of the nobility substitutiong the minor form of the paulownia imperialis. Such reverence is now shown the Imperial chrysanthemum crest that few will even draw the design unless it be for actual use by the Imperial family, and the way in which it is sometimes made use of as a design by unknowing Westerners is abhorred by the subjects of the Mikado to whom the emblem is so sacred.

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The custom, however, remains the same, and to-day, men and women above the laboring class, usually have placed on the sleeves and in the centre of the back between the shoulders of their *kimono*, their family crest, in white, provided for when the cloth is dyed, sometimes embroidered, or in rare cases woven in the cloth, in a circle about an inch in diameter, a little larger for a man's dress.

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MAIN THOROUGHFARE, KANDA

# KANDA, THE "LATIN QUARTER" OF TOKYO

A century ago, Kanda, the present student quarter of the capital city, was animated chiefly by the *hatamoto*, or body guard of the Tokugawa *Shogun*, and the scenes of the daily vegetable market. Before the Meiji era it became the location for the then highest seat of learning in the Empire, the Seido, and students from all parts of the country began to find their way there, and naturally took up their abode in the adjoining neighborhood.

When the Tokugawa regime saw its close and the Imperial Government was firmly established in the new eastern capital, Tokyo, formerly Yedo, the educational system was remodeled on a broader basis, and general education greatly encouraged. New institutions sprung up, both private and public, and curiously enough, the majority of them were established in Kanda. The Kioritsu, the most prominent preparatory school, was in Awajicho, and the Kaisei Gakko (which became later a part of the Imperial University) and the Gakushuin, or Peers' School, were both in Nishikicho, one of Kanda's principal sections, and now the same street is the home of the Foreign Language School and the Higher Commercial School, both under Government control, and also the English Language School and the National English Association, two private organizations. The Girl's Higher Normal and the Educational Museum are at Ochanomidzu opposite Surugadai; near the Kanda bridge is the Female Artisans' School, and the Meiji and Chuo Universities are two other private institutions to be found in Kanda.

In none of these are dormitories provided for students, in consequence of which hundreds of cheap lodging and boarding houses have been opened near by, to cater to the thousands of students, and the shops to be found in this section are espe-

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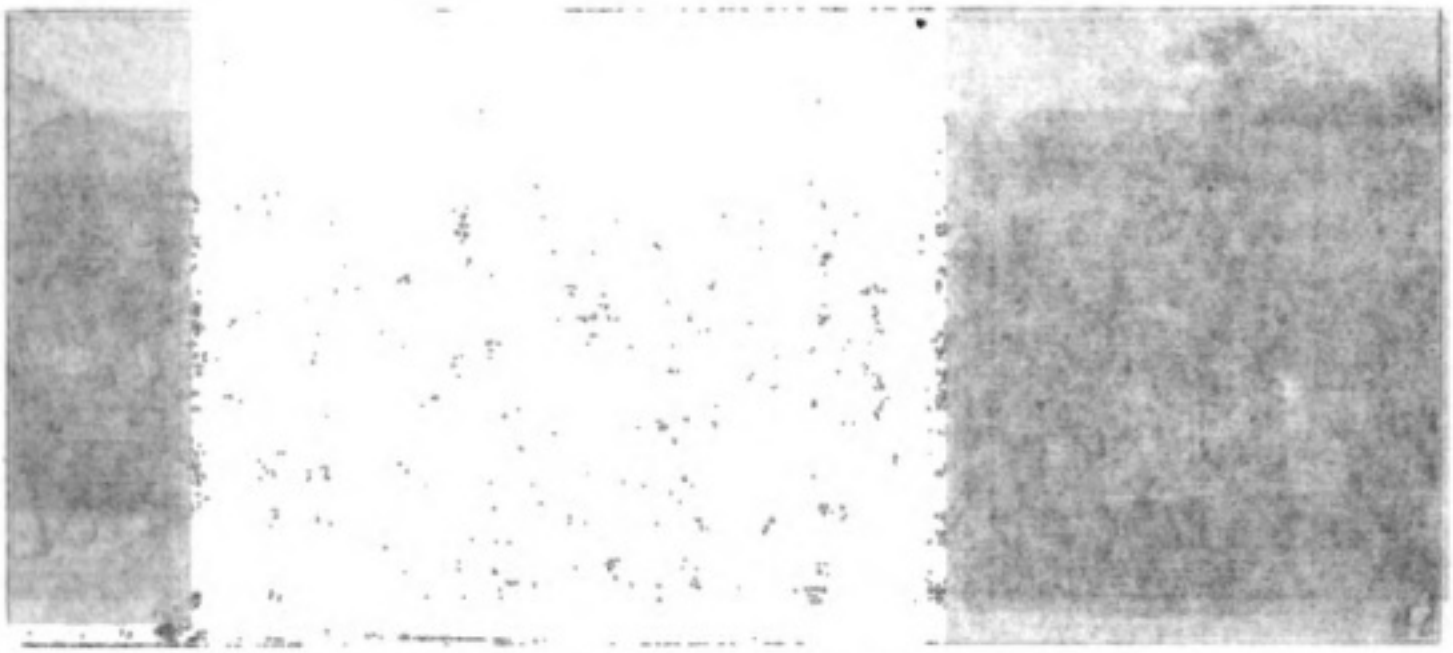

TOKYO IMPERIAL COLLEGE OF ENGINEERING, KANDA

cially adapted to meet their needs and demands.

Surrounded, the backstreets of Yamashiro, Jimbocho and Nishikicho are the popular places for lodgings, and the buildings are extremely plain and simple. Rooms, usually about nine feet square, are rented unfurnished for $ 1.25 per month. The student must supply his own bedding, table, lamp and all he is to have. Meals are served in his room for which he pays $ 3.50 per month, making board and lodging but $ 4.75 per month. Latterly, however, the student class in Japan has undergone a radical change

A MILK HALL

with regard to wants, and where students were once satisfied with an extra ration of sweet potatoes, they now want various delicacies, and frequent the restaurants which have become quite numerous because of the demand for better food. They congregate in what are called milk halls, small shops with perhaps a twelve foot front closed by sliding glazed sash, where they find a table and some chairs and a supply of the daily papers, current periodicals and the Official Gazette, in which appears the list of those who have successfully passed the Government examinations, in which the students are nearly all interested; they may have a cup of hot milk with perhaps a little coffee added, and a few rusks and buns, all for five cents. There are also a number of beer halls in Kanda, which are patronized chiefly by students, and these furnish meals à la carte at such moderate prices as four cents per dish, and a small glass of beer for four cents or a large one for six. Such places are quite foreign in arrangement and very respectable, there being no objectionable behavior.

Shops which find great favor, not only with the students but the Japanese public in general, are called yumiriya, or beef shops; these are eating places in the native style where a waitress serves, and places before a patron, on the floor, a small

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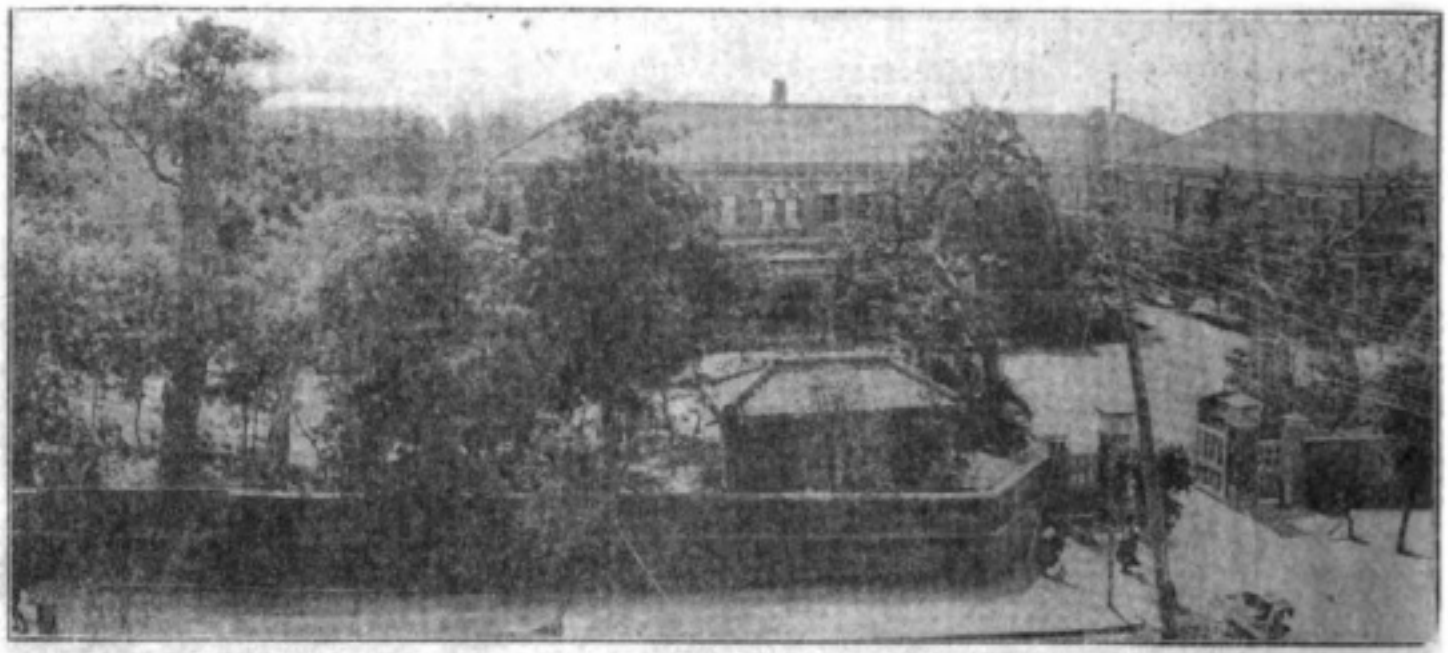

TOKYO HIGHER COMMERCIAL COLLEGE, KANDA

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Surugadai, the back streets of Ogawa-machi, Jinbocho and Nishikicho are the popular places for lodgings, and the buildings are extremely plain and simple. Rooms, usually about nine feet square, are rented unfurnished for $1.25 per month. The student must supply his own bedding, table, lamp and all he is to have. Meals are served in his room for which he pays $3.50 per month, making board and lodging but $4.75 per month. Latterly, however, the student class in Japan has undergone a radical change with regard to wants, and where students were once satisfied with an extra ration of sweet potatoes, they now want various delicacies, and frequent the restaurants which have become quite numerous because of the demand for better food. They congregate in what are called milk halls, small shops with perhaps a twelve foot front closed by sliding glazed sash, where they find a table and some chairs and a supply of the daily papers, current periodicals and the *Official Gazette*, in which appears the list of those who have successfully passed the Government examinations, in which the students are nearly all interested; they may have a cup of hot milk, with perhaps a little coffee added, and buttered toast and jam, all for five cents. There are also a number of beer halls in Kanda which are patronized chiefly by students, and these furnish meals à la carte at such moderate prices as four cents per dish, and a small glass of beer for four cents or a large one for six. Such places are quite foreign in arrangement and very respectable, there being no objectionable behavior.

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MEIJI UNIVERSITY, KANDA

brazier, called *shichirin*, with a glowing charcoal fire; a plate of raw beef in small, extremely thin slices; another of chopped onions and sometimes cabbage; condiments, and a portion of *soy*, a native sauce, a bowl of boiled rice, and a shallow pan, *nabe*. Her task in then finished and the cooking is left to the one ordering the food. The pan is placed over the fire and a little suet is melted in it; then the slices of beef, the onions and a little hot water are put in, and a sort of stew is soon ready and steaming hot to eat with the rice. Other things are sometimes added, but the above constitute the ingredients of the much liked *niku nabe*, considered a great treat. Large parties of students used to enjoy a *niku nabe* together, and indulge in political speeches, almost imagining themselves at the helm of state, but since all high official positions can now only be attained by long and arduous official service, political enthusiasm among the would-be orators has greatly abated.

ARTISTS' SUPPLY SHOP

One might easily pass through Kanda without noticing any of the eating places, for they are usually enclosed; but perhaps the most conspicuous feature of the locality is its endless array of second-hand book shops, the fronts of which are entirely open to the street, being without windows or doors, as is customary with all native shops.

Both sides of Jimbocho, in the busiest part of Kanda, are literally lined with these small book shops, and they are usually crowded with students, in the evening, and turn over their stock very quickly.

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MEIJI UNIVERSITY, KANDA

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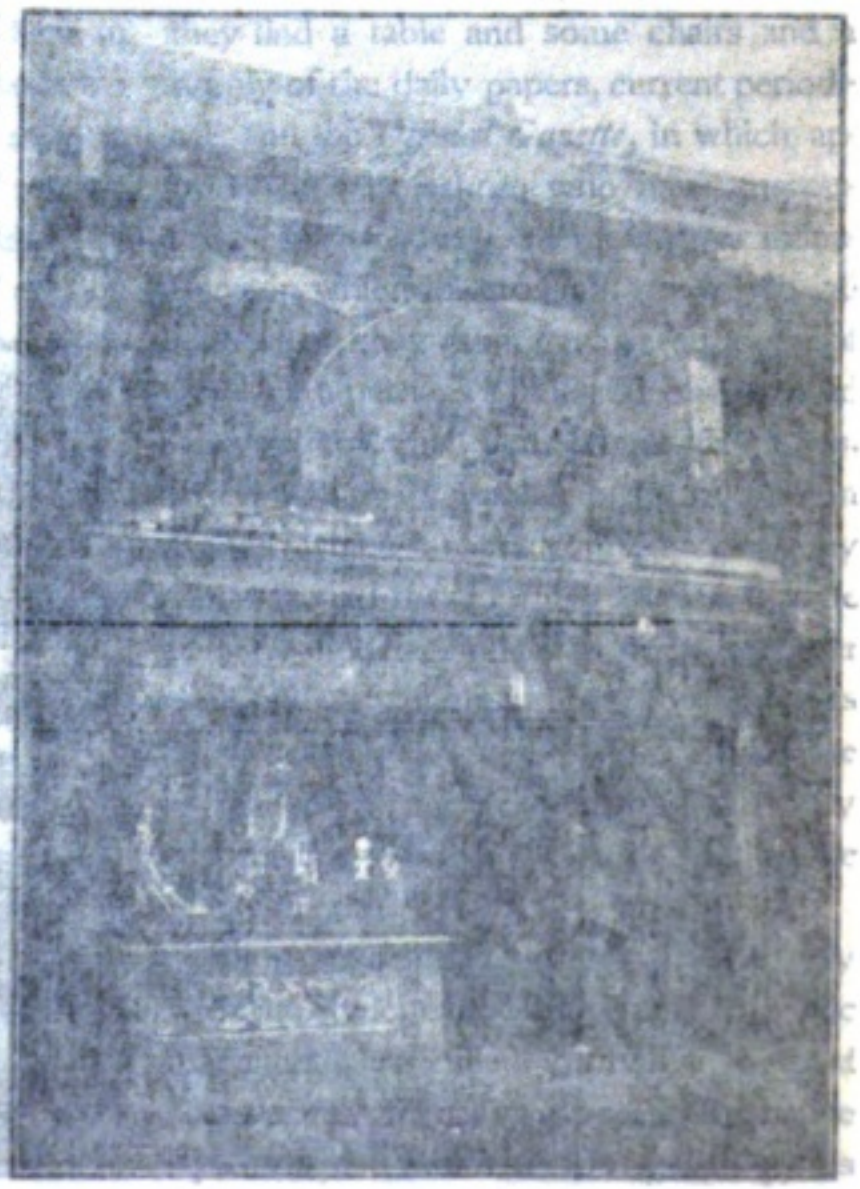

AKIYAMA'S BOOK SHOP

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INTERIOR ON BOOK STORE, FOREIGN STYLE

They deal principally in text books in use in Kanda schools and universities, the students disposing of them as soon as through with, and sometimes for the sake of the pittance paid for them, for the dealer makes more than a hundred per cent. and even then his prices are fairly reasonable.

Books on law and political economy, medicine, mathematics, physics and chemistry make up the majority to be found in these shops at present, whereas ten years ago, the craze was for English works. English phrase books are still in demand, and may be said to be the most sought of any in a foreign language, though there is also a ready sale for books in German, which is studied by many, especially medical students, and French works, particularly de Maupassant's, are now in vogue.

Kanda also has one good-sized book store handling new French books and classical music exclusively, its proprietor speaking French fluently, and almost any standard volume may be found there. Another first-class book store, one of the best in Tokyo, is located in Kanda, and carries books of every description, principally in English, but also in other languages, and pays great attention to works on art. Three large and several small publishing houses furnish another element in Kanda's educational and literary atmosphere.

Strange to say, there are no art schools in Kanda, but the only artists' supply stores, where the best foreign materials for all kinds of work, as well as Japanese brushes, color boxes, etc. are to be had, are in this part of the city, and one sees every type of artist, native and foreign, in this quarter.

The Girls' Higher Normal, the Female Artisans' School, a sewing school and a book-keeping school for girls, furnish the feminine quota of students, and while it is not yet general in Japan, there exists a tendency toward independence and self support among girls and women that was not known a decade or so ago, and many a farmer's daughter now comes to the metropolis to fit herself for some particular work, who could not have dreamed of such a thing formerly.

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BOOK SHOPS, JAPANESE STYLE

Two or three years ago an entire district in Kanda, Misakicho, was occupied by Chinese students, there being over three thousand Celestials in the private universities. Their manners and customs were objectionable to the native students and so they did not find the same lodgings congenial, and the tendency among the Chinese was to create a Chinatown in order to feel at home, and so Misakicho was monopolized by them, at once assuming their character in general, and Chinese shops, with their brilliant sign boards and proverbial smells, were many. The lodging house keepers preferred the Chinese because they were able to spend more lavishly than were the Japanese students, and the former thus had the choice of quarters. There are not so many Chinese students now, yet they still find Misakicho suited to their needs; but time and progress have brought about a better assimilation with the natives.

At one time students from Kyshu, in southern Japan, were the terror of all others and the public as well, as they went about the streets clad in short coats, with a sash of white cotton, carrying enormous sticks and acting in a rough and uncouth manner; but such are not to be seen at present, and it is remarked that on the whole, the student class in Tokyo has improved in conduct greatly in the last few years, and students deport themselves much more decorously than formerly.

The locality is not without other interesting and picturesque features; the Kudan hill is a dream of loveliness when its cherry trees are decked in their blossom robes; the Greek Church, one of the oldest in the city, rises upon another hill, a Shinto shrine where takes place every fall the wonderful rites of fire walking and boiling water, is near by, and not far distant is a park with fine old lanterns and a spirited bronze statue of Omura.

Many ambitions have been born, and many have grown into splendid realities in this colony of educational institutions where the aims and ideals of young Japan are fostered and the intellectual capabilities of the aspirants developed toward the attainment of the goal they seek.

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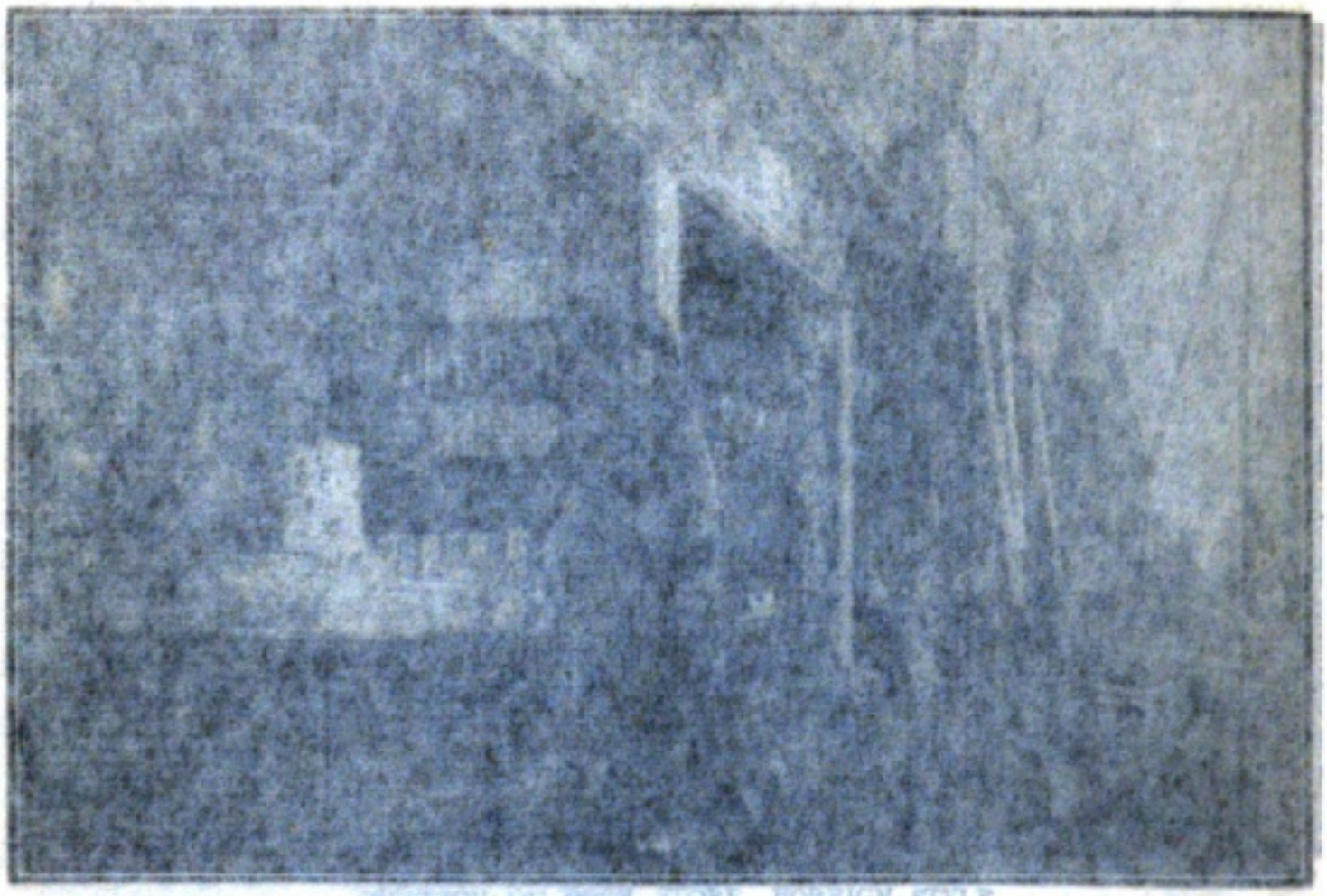

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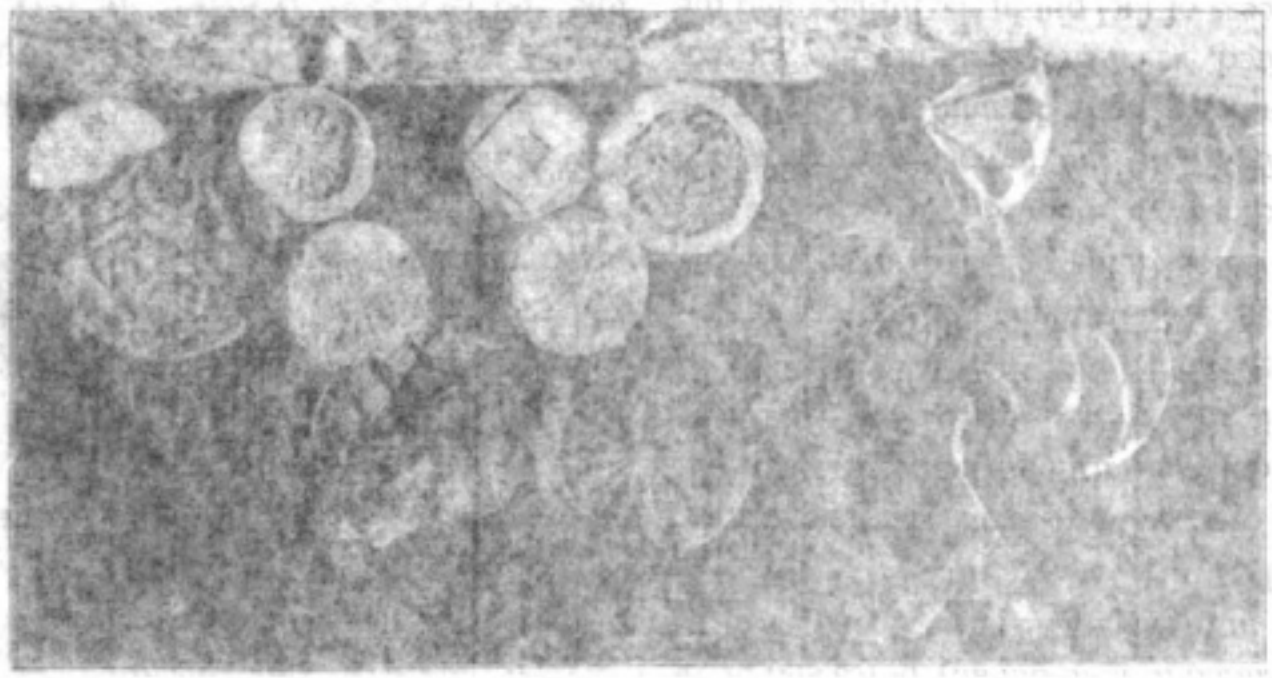

OLD TOMOE: ROUND, EDGE TILES WITH CRESTS.

# MAKING AND ORNAMENTING TILES: THEIR

KOREA supplied old Japan with many and methods for making many things, and one of the most striking characteristics of the buildings of the present day, the roofing, dates back to the reign of Emperor Yomei (585–87), and, like many other innovations of that time, was introduced by the clever artisans of the little kingdom early absorbed by the nation to whom she gave so much of her spiritual and intellectual worth as well as knowledge and training in handiwork.

The first tiles used in Japan were brought from Korea for the covering of Buddhist temples and at first were not used for ordinary buildings, the Palace of Okamoto, built by Empress Saimei (655–661), being said to be one of the first dwellings to be covered with tiles. Mention is made in ancient records, that during the rule of one Mikado, Shomu (724–748), an order was issued compelling officials above the fifth rank, as well as wealthy people to cover their houses with tiles, but this was not generally adopted until a much later period.

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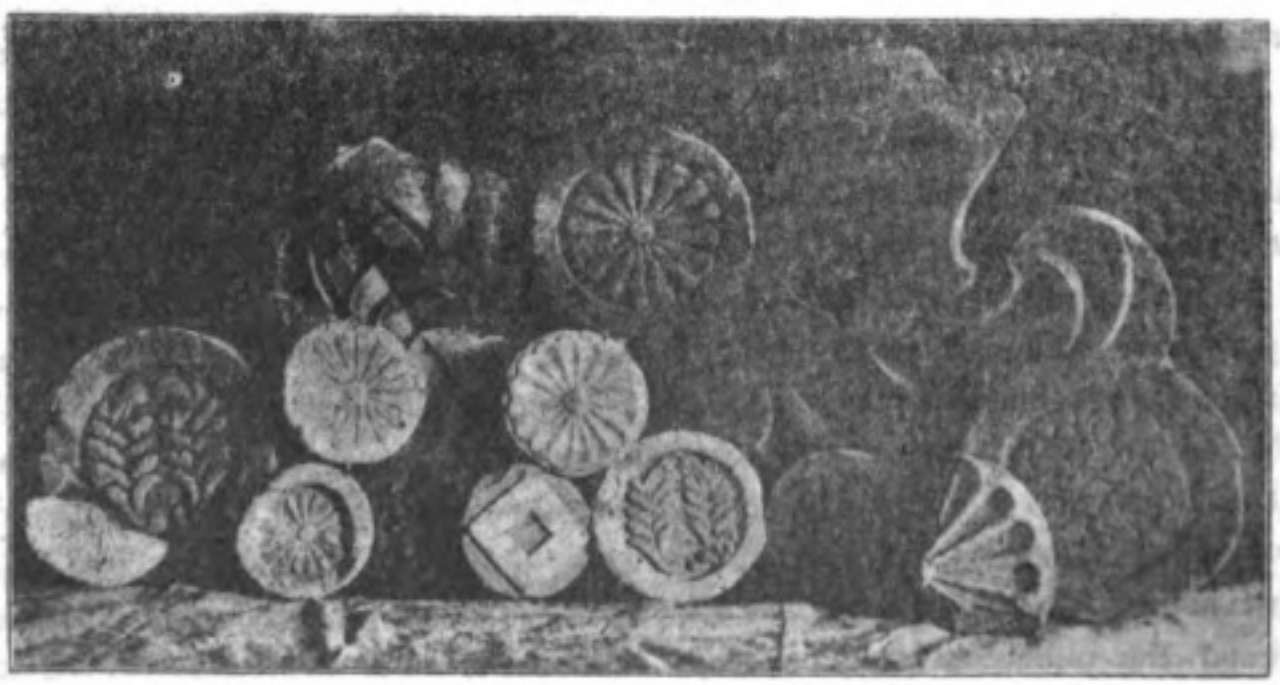
The early tiles called *fume gawara*, were not the same as those now in use, being a great deal thicker and heavier, with *fume* at the back, but they remained in use until a late date, the style now so extensively manufactured having first been used in the fourth year of Tensho, 1576, when Ota Nobunaga built the famous castle of Adzuchi, and imported several tile makers from China, who produced thinner, lighter tiles having *sasara* at the back, and being far more convenient than the old *fume gawara*, were soon used by the general public, and a profitable industry sprung up in which nearly ten thousand proprietors are now engaged, the amount of business reaching approximately five million dollars annually.

Aichi, in central Japan, is the largest producer of tiles, and Hiogo stands second though with a greater number of manufacturers; but the Kyoto product ranks first in quality (with the exception of that of Formosa), Owari and Mikawa Provinces making the next best, the quality varying according to the kind of clay used in manufacture.

Clay differing from that used for earthenware or porcelain in that it produces an article much less brittle, is used, the color being immaterial, as the firing process



OLD TOMOE; ROUND, EDGE TILES WITH CRESTS



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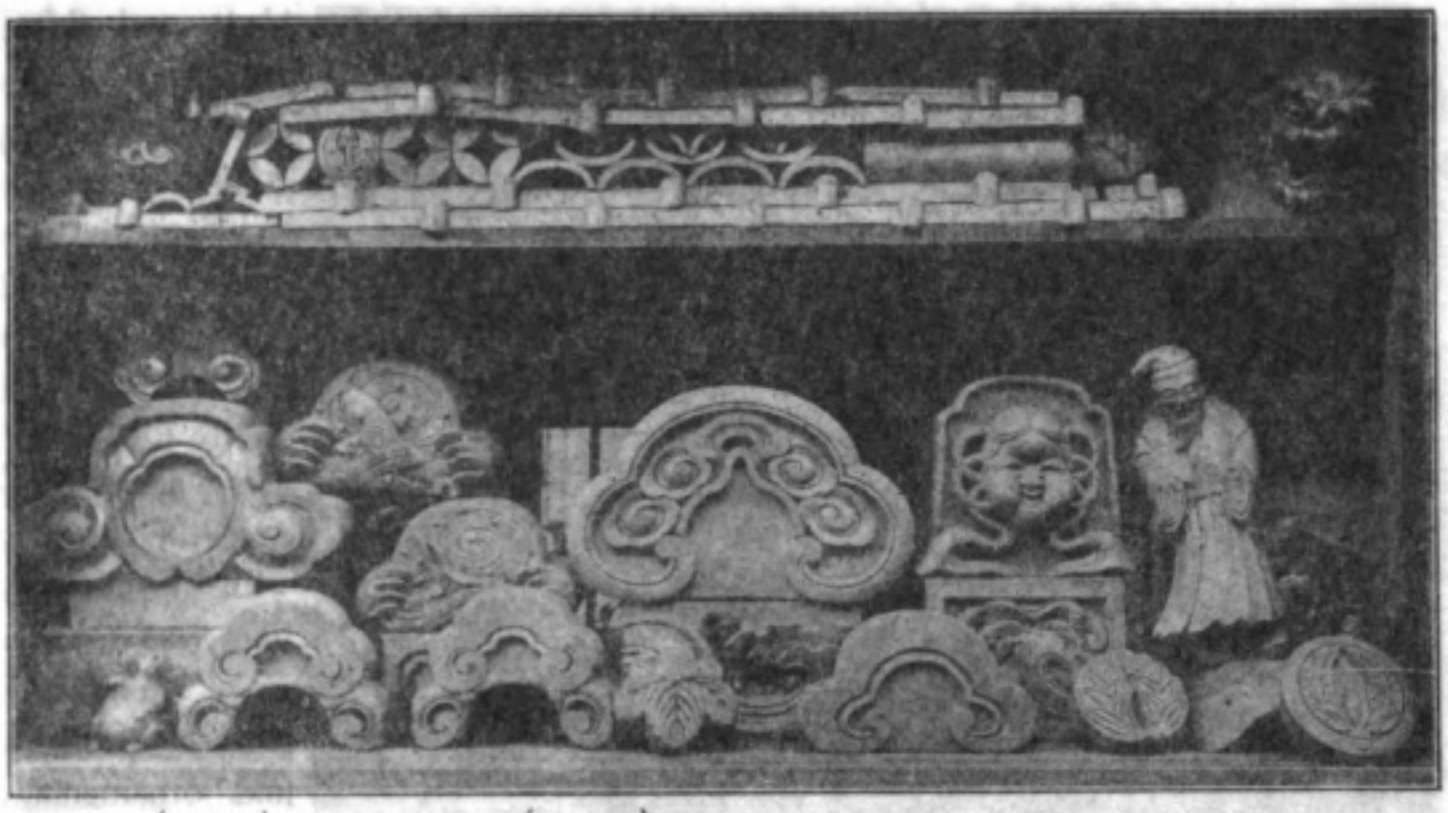

(UPPER) RIDGE TILES. (LOWER) ONI ITA, OR DEVIL TILES FOR RIDGE ENDS. (FIGURES) TOME BUTA

changes all to the same uniform slate color. It must be smooth and dense to make tiles impervious to water, and though the roof tiles are seldom glazed they are so polished as to give them the same surface as slate, which they otherwise closely resemble. The powdered clay is mixed with water to a proper consistency and thoroughly kneaded with the feet, after which it is formed into a block six or seven feet long, three feet wide and one foot thick, and cut with wire into plates of the required size and thickness which are placed on wooden moulds sprinkled with clay dust, and carefully patted to take out any pores and press them into shape. These are allowed to partially dry very slowly, sometimes being covered with straw matting to prevent too rapid drying, then replaced in the mould and treated as before, and mica powder rubbed into the surface which is smoothed and flattened, the edges trimmed and all thoroughly polished; after this they are exposed until entirely dry and set upright in a kiln, the temperature of which is gradually raised until the tiles are well fired, when the draughts are closed, an excess of fuel put in the furnace and the whole thing tightly closed. A fine coating of carbon is the result, which produces the slate color of the tiles. Wet straw mats are thrown over the furnace to reduce the heat; when quite cool, the tiles are removed. For glazed tiles the firing is much the same as for porcelain. These are used chiefly in provinces bordering the Japan sea, and in north-eastern Japan, where the winters are severe, as glazed tiles offer better resistance to frost.

The roof which is to be covered with tiles is first laid with boards, sometimes cryptomeria bark instead, then with a thick layer of mud into which the tiles are at once set. In some parts of Japan, bamboo covered with straw mats, is used under the tiles.

Tiles are now little used in Korea except by people of means above middle class, but in Formosa a most superior kind, harder and thinner than those made in the main island, and of a pleasant reddish color, are manufactured, and form the common roofing to be seen everywhere; though there is no variety in form, only the flat ones being general; whereas, in Japan there is a diversity of sizes and shapes suitable and especially designed for different buildings and the nature of their roofs.

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ENDS. (FIGURES) TOME BUTA

(UPPER) RIDGE TILES. (LOWER) ONI ITA, OR DEVIL TILES FOR RIDGE

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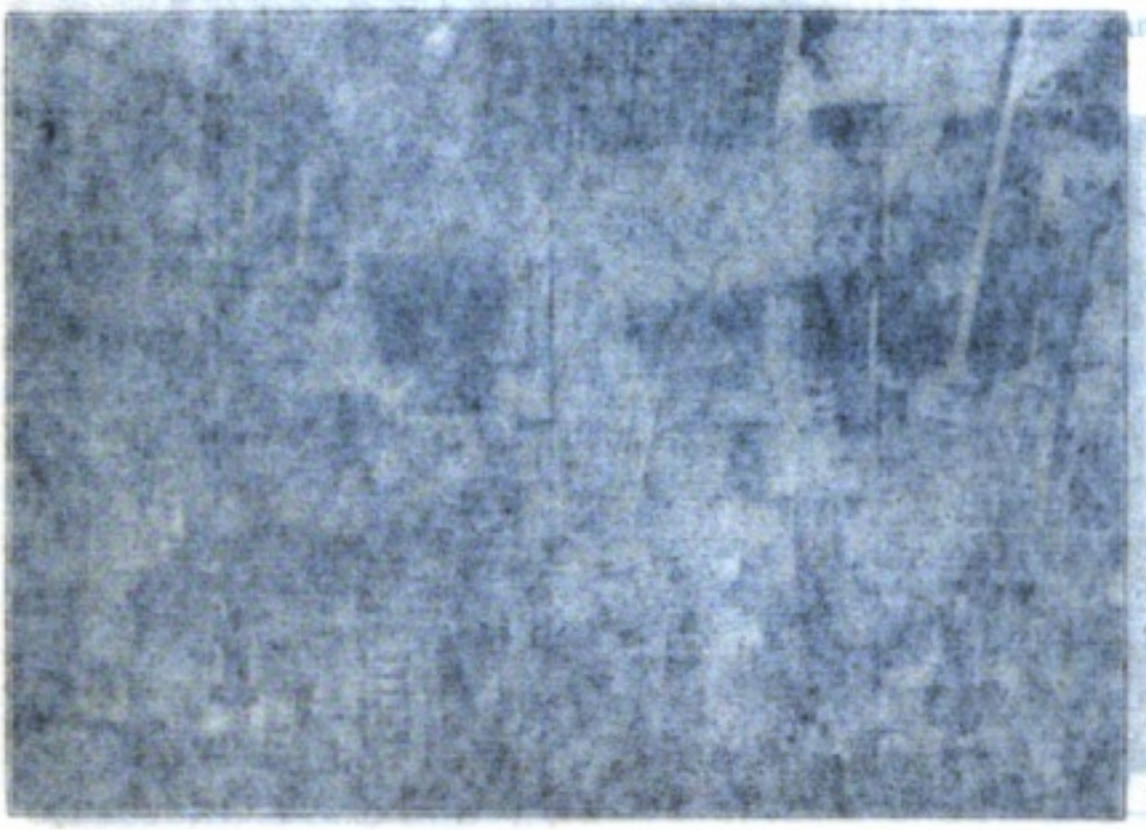
INTERIOR OF THE FACTORY



birds and fish, images of saints and gods or goddesses, mythical creatures, dragons, *shishi* et cetera. Their place is usually at the four corners near the eaves of a roof with curved lines, as seen on temples, shrines, palaces and ornamental gate-ways, and also at either end of the top ridge; those at the corners are often mistaken for gargoyles, which are not used in Japan, but between which there is close similarity. The largest and most striking of the special tiles are the *shashi*, or dolphins, resting on their heads, with their bodies in a sweeping curve and tails aloft forming very graceful lines. These are sometimes smaller, but on palaces and castles, or temples, for which they are principally used, they rise six feet or more in height, and are invariably covered with gilt and are most decorative. Very much the same in general appearance are the *shidi*, but they are less attractive in detail, and the detail ornament on tiles is their most fascinating phase.

In the early Nara epoch, the lotus flower was the motif employed, following which was the *karakusa*, a vine pattern of Chinese origin, and during this period the decoration was rich though delicate, showing the influence of the Tang art. Later Chinese characters were added to the *karakusa*, and the *tomoe*, or ball-with-tail form seen so often in Oriental designing, but whose source is not positively known, was introduced; but during the last decades of the Nara era, the art saw a decline, and the

These may be classified into flat, round, ridge and special tiles. Of the first there are four kinds: those used for dwellings (*nagoyomono*) size 4 × 10 in.; for temples and palaces (*hiromamono*) size 7 × 12; for turrets (*yagurамono*) size 5½ × 13; and very small ones called *ankokumono*. The round tiles are of several kinds and are used at the angles and eaves, for covering joints and hiding seams, those for the latter purpose being generally termed *tomoe* tiles, taking the name of the decorative form which originally appeared on them, though they are now often perfectly plain. Ridge tiles are of curved shapes of numerous sizes, the end pieces usually being very ornamental and called *oni ita*, or devil tiles; because this was the first form used the name is still applied to end pieces, though they may be of different designs. Their outline is nearly always the same as shown in the illustration, and they range in width from one to several feet, according to the ridge tiles for which they form the finish. The edge of these *oni ita* is sometimes set with plain or waving iron spikes one or two feet long producing an attractive effect.

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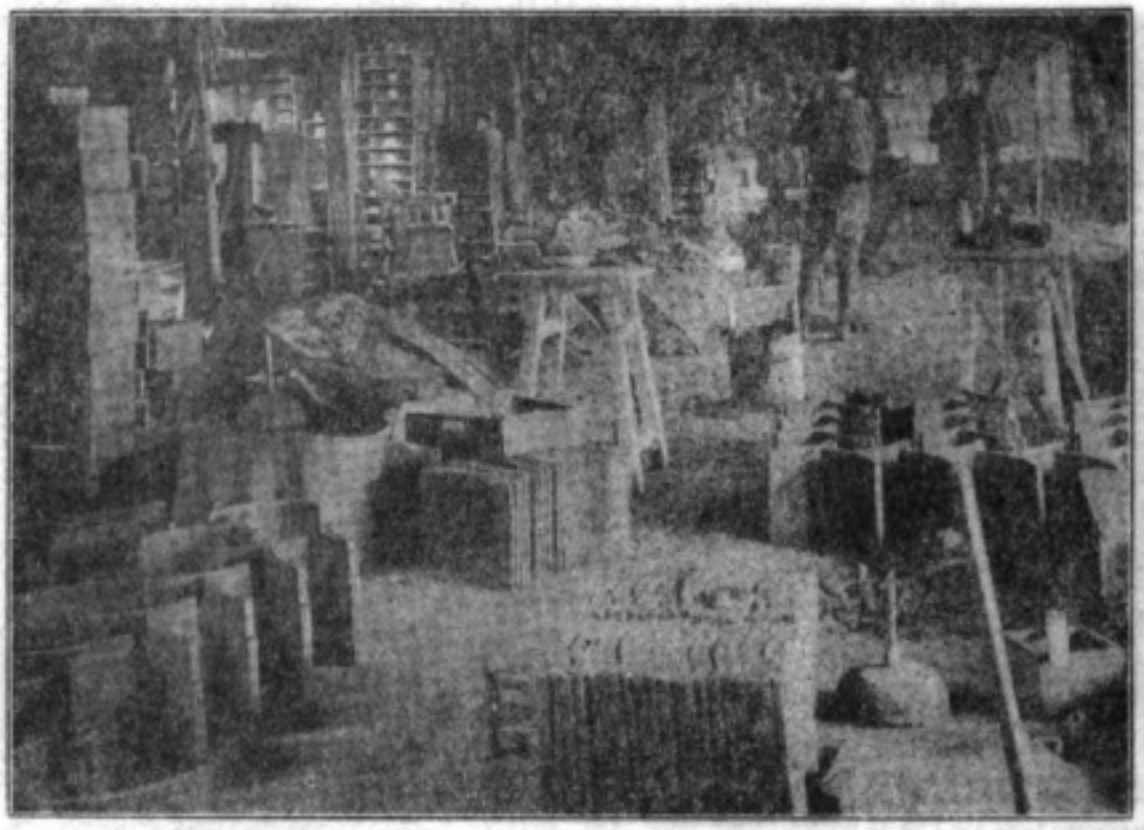

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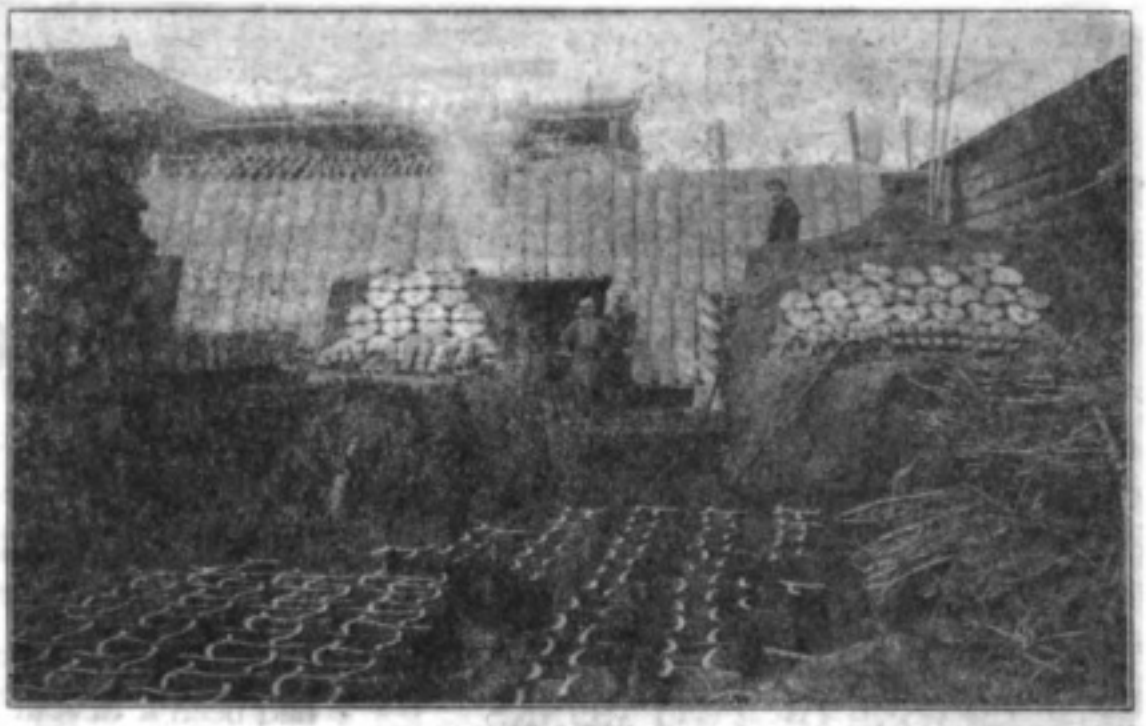

THE KILN

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During the regime of the Ashikaga *Shogun*, the art somewhat revived, and styles prevailing in both the northern and southern dynasties of China were introduced and their excellent designs were readily adopted.

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The chrysanthemum tile is restricted to use by the Imperial family and for shrines especially named by it. The Tokugawa crest of three hollyhock leaves decorated tiles used by that family, and others made use of their crests in a like manner.

Beside roof tiles, several other kinds are made; wall and pavement tiles, for exterior use, and a floor and wainscoting tile for interiors, such as bath rooms. These are square, rectangular or sometimes hexagonal, with six or eight inch sides, and are of the glazed variety in various colors, blue and white predominating, with a wide range of designs, sometimes incised in the case of those for exterior paving. They are made of brick clay, porcelain clay or Majorca, and of similar qualities, but the demand for these is not great.

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# A round the Hibachi

## CONFESSIONS OF TWO MONKS

In the Province of Kii, upon Mount Koya, stands one of the most celebrated Buddhist monasteries in Japan, held in highest veneration by thousands of devout believers, and within its vast compounds hundreds of monks are assembled.

Two of these, strangers to each other, but meeting together in one of the many temples which sanctify Mount Koya, agreed to confess the stories of their lives to each other. Said the first, a worn and wrinkled old man: "In my youth, I bore the proud name of Kasuya Shirozaemon, and was an adherent of Shogun Ashikaga Takauji, often attending him personally. I accompanied him on the occasion of his visit to the mansion of a daijo (court noble) of high rank, Prince Nijo, in Kyoto, and fell desperately in love with a beautiful young girl, of whom I caught but a glimpse.

She was one of the princess's maids of honor, and her charms so enamored me that I fell love-sick, and my master hearing of my state, sent one of my comrades to act as middle man, and request her as my bride.

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"I had been a devout believer in Tenmangu, of Kitano, and had never before neglected my daily worship at the shrine, but my love for Onoye was such that I had almost forgotten my customary worship, my entire devotion being given to her.

"But a festival arrived the 24th of February, and seeing the concourse of devotees reminded me of my neglect, and I resolved to spend the whole night in pennance at the shrine, whither I betook myself.

"It was about midnight when a worshiper by my side told me that a frightful crime had just been committed in the neighborhood; a young woman had been cruelly murdered, her hair cut off, and her body, stripped of clothing, left naked in the street. I shuddered with horror; not merely that produced by a recital of such an atrocious deed, but because I was seized with the dreadful fear that it was my beloved Onoye! In agony I fled from the shrine and rushed madly to the scene, and oh! horror of horrors, cruelty of cruelties, it was really she! It were useless to detail the scene though fresh it stills stabs my memory.

"I felt at once that the dire calamity was sent upon me by Tenmangu as punishment for my neglect of worship, and having



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resolved to become a monk and thereby win back his favor, I repaired to this holy sanctuary where I have for these twenty years served the divine Buddha; but recollections of the past are forever with me."

Speechless had his brother monk listened throughout the story, and his calm countenance told nothing of his feelings nor of the impression the sad tale made upon him, and without comment he began to recount the narrative of his own wretched career.

"Born in poverty, and reared in crime, my name was a stigma, and my early youth was so steeped in sin and degradation, that my soul was worse starved than my body, and no memory of a single noble impulse is recorded to redeem the dark period of my worldly life, and up to the time the divine light of Buddha was shed upon me, I had maintained myself and family by theft and robbery, resorting without the least hesitation to the taking of life, having murdered nearly four hundred helpless victims to obtain their belongings, which often amounted to so little that they secured for us but a few days' rations; and if I got anything above the demands of hunger it was recklessly squandered.

"In waiting for some passer by whom I might rob, I had stationed myself by a lonely lane, and had grown impatient, as only a few ragged children had strolled that way on their return from begging at a near by shrine; but presently I saw a beautiful and richly dressed woman hurrying along, evidently on her way to the same place of worship, and I sprung out and demanded her clothes. I saw that her face was already distressed and tear stained, but she did not appear terror stricken, nor cry out; she removed her outer garment and gave it to me, turning to retrace her steps, but I stepped before her, and demanded the remainder of her clothing. She refused, but I brutally insisted, until seeing her helplessness she implored me to kill her rather than subject her to the indignity and shame of uncovering herself of her inner garment. I drew my sword and dispatched her with a single thrust, availed myself of all she wore, and went hurriedly home to tell my wife of my good luck. She was delighted with all the finery, but upon my describing the youth and beauty of my victim, scolded me that I did not cut off her long tresses, which she said would bring a round sum in gold, and that she would hasten to the spot and get the hair.

"Hardened as I was to crime and the most revolting scenes, a sudden and before unknown repugnance to my inhuman acts sprung within me at my wife's words, and when she had gone to fetch the hair, I was overwhelmed with repentance for all my past, and fled secretly to a priest, shaved my head and became a follower of Buddha, coming later to this monastery.

"I never heard more of my last beautiful victim until this night, for it was I who so pitilessly murdered your beloved wife, and I offer myself up for whatever punishmeat you will mete out to me, though it be tearing me limb from limb."

But no sign of hatred and revenge was seen in the face of him who was about to speak, and he raised his hand in blessing and said, "Peace; we are brother disciples of the great Buddha, who manifested himself in the beautiful maiden through whom he converted two wicked unbelievers." And tears trickled down the sunken and wrinkled cheeks of the two sorrowful monks.

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outer garment and gave it to me, turning to retrace her steps, but I stepped before her, and demanded the remainder of her clothing. She refused, but I brutally insisted, until seeing her helplessness she implored me to kill her rather than subject her to the indignity and shame of uncovering herself of her inner garment. I drew my sword and dispatched her with a single thrust, availed myself of all she wore, and went hurriedly home to tell my wife of my good luck. She was delighted with all the finery, but upon my describing the youth and beauty of my victim, scolded me that I did not cut off her long tresses, which she said would bring a round sum in gold, and that she would hasten to the spot and get the hair.

"Hardened as I was to crime and the most revolting scenes, a sudden and before unknown repugnance to my inhuman acts sprung within me at my wife's words, and when she had gone to fetch the hair, I was overwhelmed with repentance for all my past, and fled secretly to a priest, shaved my head and became a follower of Buddha, coming later to this monastery.

"I never heard more of my last beautiful victim until this night, for it was I who so pitilessly murdered your beloved wife, and I offer myself up for whatever punishment you will mete out to me, though it be tearing me limb from limb."

But no sign of hatred and revenge was seen in the face of him who was about to speak, and he raised his hand in blessing and said, "Peace! we are brother disciples of the great Buddha, who manifested himself in the beautiful maiden through whom he converted two wicked unbelievers." And tears trickled down the sunken and wrinkled cheeks of the two sorrowful monks.

Speechless had his brother monk listened throughout the story, and his calm countenance told nothing of his feelings nor of the impression the sad tale made upon him, and without comment he began to recount the narrative of his own wretched career.

"Born in poverty, and reared in crime, my name was a stigma, and my early youth was so steeped in sin and degradation, that my soul was worse starved than my body, and no memory of a single noble impulse is recorded to redeem the dark period of my worldly life, and up to the time the divine light of Buddha was shed upon me, I had maintained myself and family by theft and robbery, resorting without the least hesitation to the taking of life, having murdered nearly four hundred helpless victims to obtain their belongings, which often amounted to so little that they secured for us but a few days' rations; and if I got anything above the demand, of hunger it was recklessly squandered.

"In waiting for some passer by whom I might rob, I had stationed myself by a lonely lane, and had grown impatient, as only a few ragged children had strolled that way on their return from begging at a near by shrine; but presently I saw a beautiful and richly dressed woman hurrying along, evidently on her way to the same place of worship, and I sprung out and demanded her clothes. I saw that her face was already distressed and tear stained, but she did not appear terror stricken, nor cry out; she removed her

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## THE DOG AND THE TIGER

While living at the Castle of Osaka, during the period of his greatest power, Hideyoshi amused himself with a pet tiger which had been presented to him by one of his generals in Korea. As food for the tiger, the Taiko had commanded that each day a dog should be supplied by some one of his subjects.

A hunter, living in the village of Zigu, Settsu Province, had long had as companion and helper in his pursuit, a strong and faithful canine, much beloved by himself and wife, and with which he had refused to part when the headman of the town made him a generous offer to buy the dog, and who was angry and disagreeable when it was declined.

When the order for feeding the tiger was issued, the headman saw his opportunity to deprive the hunter of his dog and thus have revenge for having been denied his wish. So, gladly he went again to the hunter and commanded him to sacrifice the dog by order of the great Hideyoshi, and to this the poor hunter had to apuiesce without demur, for nothing could be refused the ruler of the realm.

The huntsman and his wife were very sorrowful, and before sending the dog to Osaka, his master addressed him thus: "You have been a good friend to us for years, and to have you meet such a cruel fate at the instance of that inhuman headman grieves us deeply; but we are powerless to save you, so do not dear ill will toward us, and never die without killing your enemy."

Accustomed as he was to understand and obey his master's commands, the dog appeared to know the true meaning of all the master now said, and left his old home and friends in great dejection.

It was the tiger's wont to spring instantly upon the prey offered him, and devour it ferociously, and his keepers were astonished when the hunter's dog, whose turn had come to meet the fatal foe, inspired the great beast with fear, and the two glared menacingly at each other, the dog ready to attack, the tiger hesitating. They sprung at the same moment, the tiger to tear his victim with his huge claws, the dog at the throat of his heavy antagonist to sink his strong teeth into it and close his vice-like jaws upon it. He had not long for naught; he knew his power and chased and conquered the wild boar so he used it well. In vain the raging tiger, mad with pain and suffocation, fought to shake him off, and tore his body fiercely to the bone, but still he clung with the grip of death, and death they met together.

The story told to Hideyoshi aroused him to enquire at once as to the dog's owner, and when he learned the nature of the incident, of the headman's enmity against the hunter and the advantage he had taken of the order for dogs to be supplied, to satisfy his spiteful feeling, and the Taiko thereby having suffered the loss of his tiger, it made him all the more eager to punish the headman. All the latter's property was transferred to the hunter and his wife, and also at Hideyoshi's command, a funeral was held and the highest respect paid to the remains of the worthy dog.

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# FROM THE JAPANESE PRESS

## CAN A DOCTOR'S DEGREE BE REFUSED IN THIS COUNTRY

Quite an interesting discussion on the question whether a doctor's degree can be refused has been going on in the Tokyo daily press for some days past. What set the ball rolling was this. Some weeks ago the Committee entrusted with the responsibility of selecting candidates for the Degree of Doctor of Literature, rather at a late hour, it seems to us, called to mind that though men pursuing other branches of literature have been favoured with degrees, novelists have invariably been passed over. In order to equalize matters somewhat, the names of four leading novelists were sent in to the Minister of Education with the recommendation that they each he honoured with a literary degree. Mr. Natsume Soseki was one of the four. He was ill in the Red Cross Hospital at the time. Directly he received the formal notification from the Department of the honour conferred on him, he wrote declining to accept it. He said that he had not been consulted in the matter and that to him the title of Doctor was a mere empty name. He was quite content with a plain Mr. and so on. But it is maintained by those who are in a position to know that as these degrees are like the decorations conferred on men who are supposed to merit them, no one is at liberty to refuse them. In the *Tokyo Nichi Nichi Shimbun* of Feb. 28th it is stated that the authorities having conferred the degree of Doctor of Literature on Mr. Natsume, he is in point of fact a Doctor, and no one can alter his status. He can neither be undoctored nor re-mistered, if we may be allowed to use such language. It all sounds very odd to foreign ears. In other countries we believe it is usual to consult the people most concerned before conferring degrees or honours on them. But that is not the Japanese way. When a few years ago Miyake Setsurei was suddenly notified that a degree had been conferred on him, he replied that though he was not at all gratified by the supposed distinction bestowed on him, he did not deem the matter of sufficient importance to make it worth his while to refuse to accept the honour. (*Kotowaru kurai no neuchi ga nai*). This caused much amusement among his many friends. It is, according to the *Nichi Nichi*, still an unsettled question whether the Minister of Education has the legal right to receive a returned diploma. Scholars are said to be much perplexed over the affair, and there is talk of convening a special meeting of experts to pronounce judgment on the course pursued by an eccentric novelist. It goes without saying that to the reputation of so brilliant a writer as Natsume Soseki the possession of a Doctor's degree can add nothing. Natsume is said to strongly object to the assumption made by the bestowers of degrees. They invariably take it for granted that men of reputation will certainly be delighted to receive the title of Doctor. Perhaps what has happened may convince them of the advisability of consulting prospective conferees before taking any steps to bestow degrees. To force titles on people who object to them is surely indefensible. Mr., or must we say, Dr. Natsume's action has greatly pleased lovers of the unconventional, who, in our opinion, are rather numerous in this country. *The "Japan Mail."*



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## LONGEVITY SUGGESTIONS

The *Jiji Shimpo* has drawn up some regulations for the benefit of those of its readers who are anxious to attain to a ripe old age. The following translation of the Tokio journal's suggestions is given by the Japan Herald:—

1.—Spend as much time out of doors as possible. Bask much in the sun and take plenty of exercise. Take care that your respiration is always deep and regular.

2.—As regards meals, eat meat only once a day, and let the rest of the diet be eggs, cereals, vegetables, fruits, and fresh cow's milk. (Take the last named as much as possible). Masticate your food carefully.

3.—Take a hot bath every day and a steam bath once or twice a week (if the heart is strong enough to bear it).

4.—Put on roughly-woven underwear (cotton fabrics are preferable) and clothes; a comfortable collar, light hat of any material and well-fitting boots.

5.—Early to bed and early to rise.

6.—Sleep in a very dark and very quiet-room, with windows open. Let the minimum sleeping time be six, or six and a half hours, and the maximum seven and a half hours. For women, rest of eight and a half hours is advisable.

7.—Take one day of absolute rest per week, on which you must refrain from even reading and writing.

8.—Try to avoid any outburst of passion and strong mental stimulations. Do not overtax your brains at occurrence of inevitable incidents or as to coming events. Do not say unpleasant things, nor listen to disagreeable things.

9.—Be married! Widows and widowers should be re-married with the least possible delay.

10. Be moderate in the consumption of even tea and coffee, not to say tobacco and alcoholic beverages.

11. Avoid places that are too warm (especially steam-heated) and badly ventilated rooms.

12. In order to promote the functions of those bodily organs which are liable to weaken by age and disease, supply yourself with nutriment taken from the same organs of other animals. But in such cases the advice of the most competent medical authorities should be carefully consulted.

*The Sendai Kaikoku Shimpo.*

## LITERATURE IN JAPAN AND RUSSIA

The taste of the reading class in Japan seems to be identical with that of the same class in Russia. Russian books take strides in Japan, works of Tolstoy, Turgenev, Gogol, etc. being widely read. In both countries light literature is more read than serious literature. For instance Conan Doyle and Jerome K. Jerome are welcomed as standard authors. Translations of the most shady class of French productions most of which would absolutely be forbidden in England find a wide circulation among grades. The number of new books published in Russia last year was 29,057, as compared with 26,103 in 1909 and 23,958 in 1908. All new books must, of course, receive the approval of the chief censor, and the register of that official's department keeps a summarized record of the general nature of the majority of new publications. Despite all contrary statements there is no denying the fact that the library taste of the young and intelligent generation of Japan and Russia is gradually being degraded.

*The Yomiuri Shimbun.*

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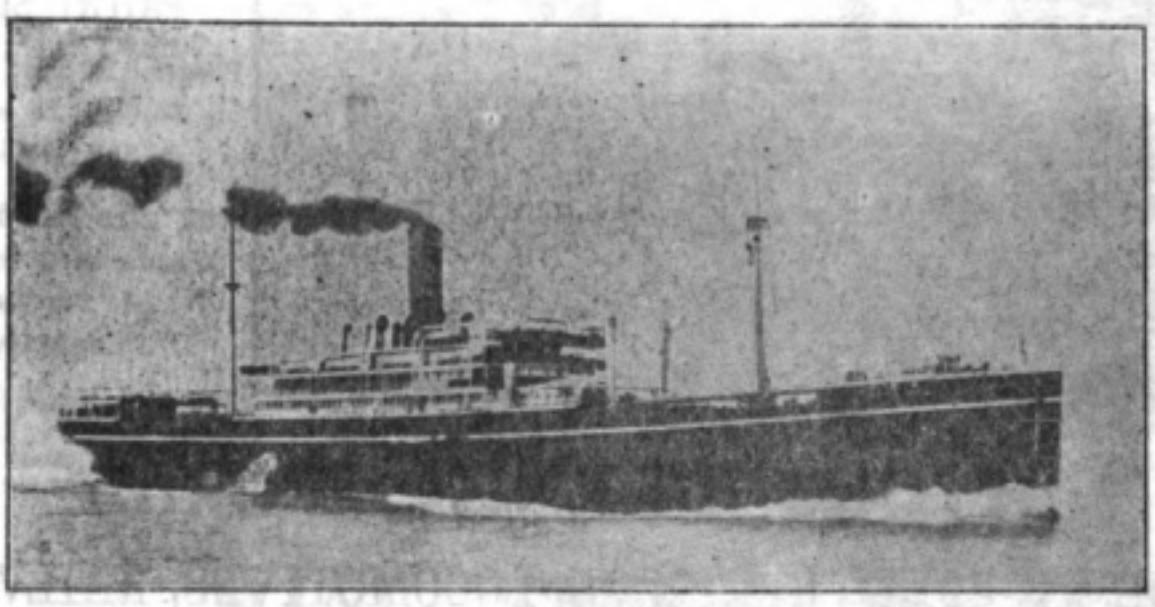

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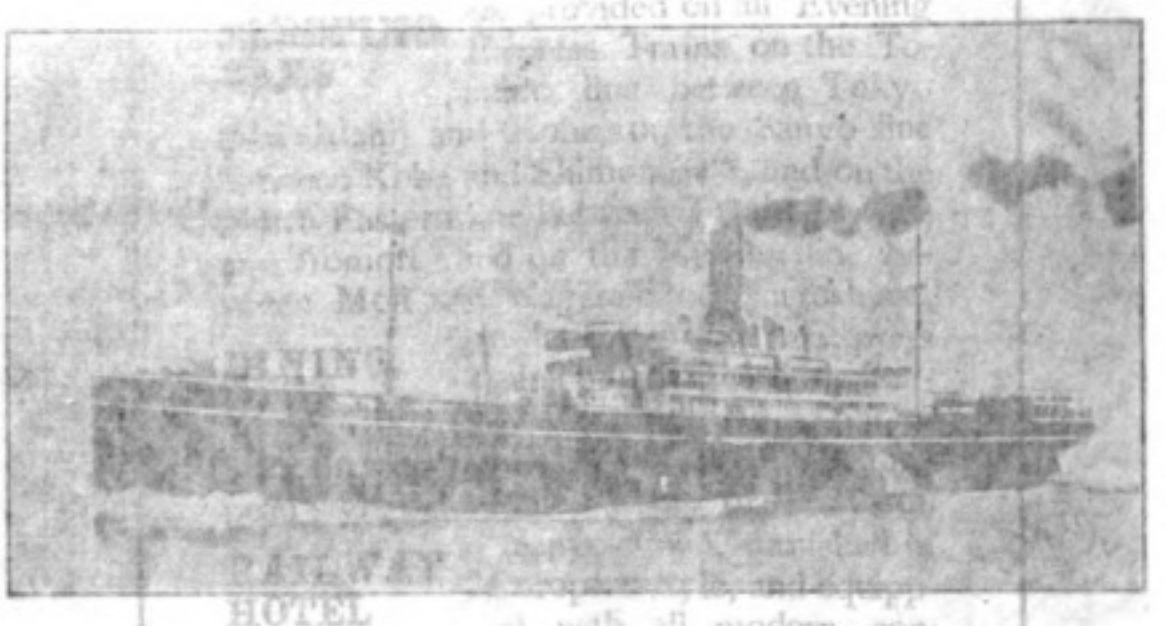

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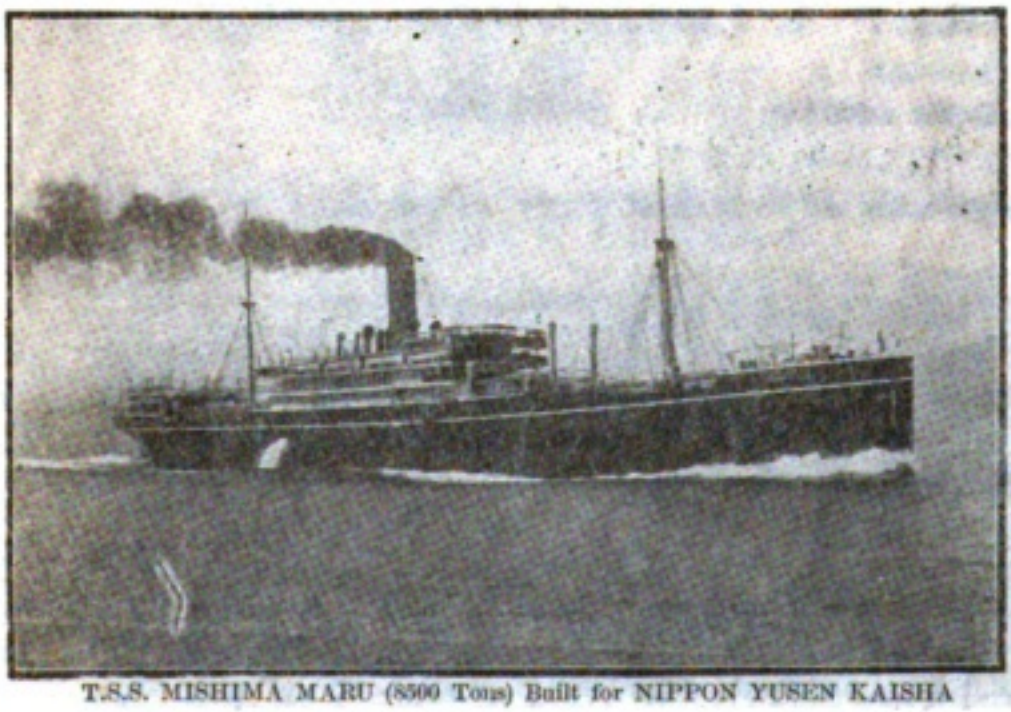

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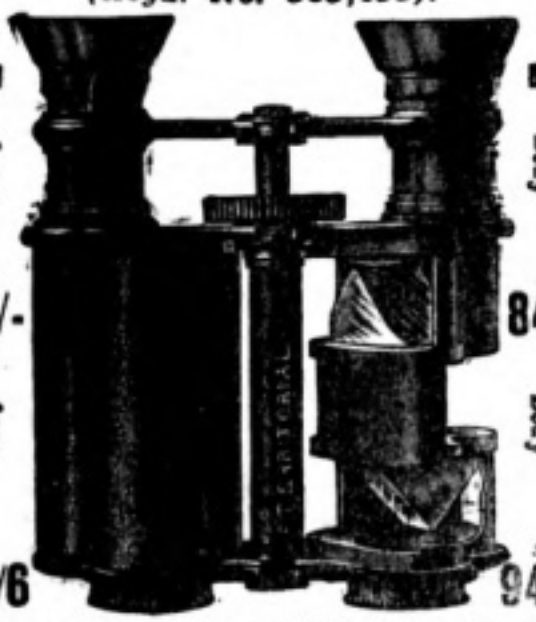

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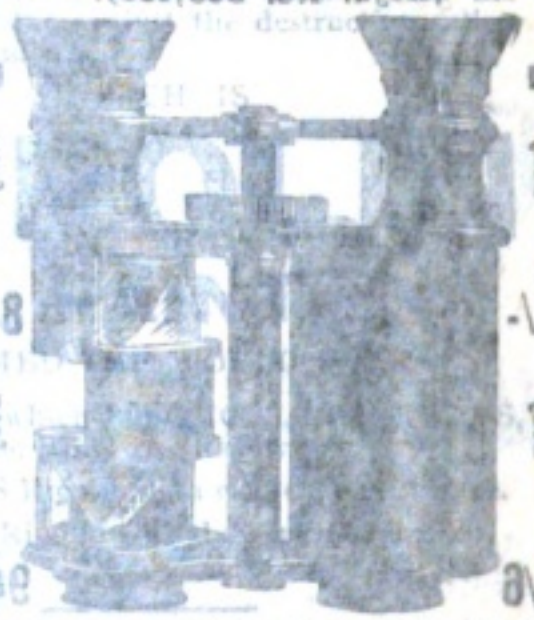

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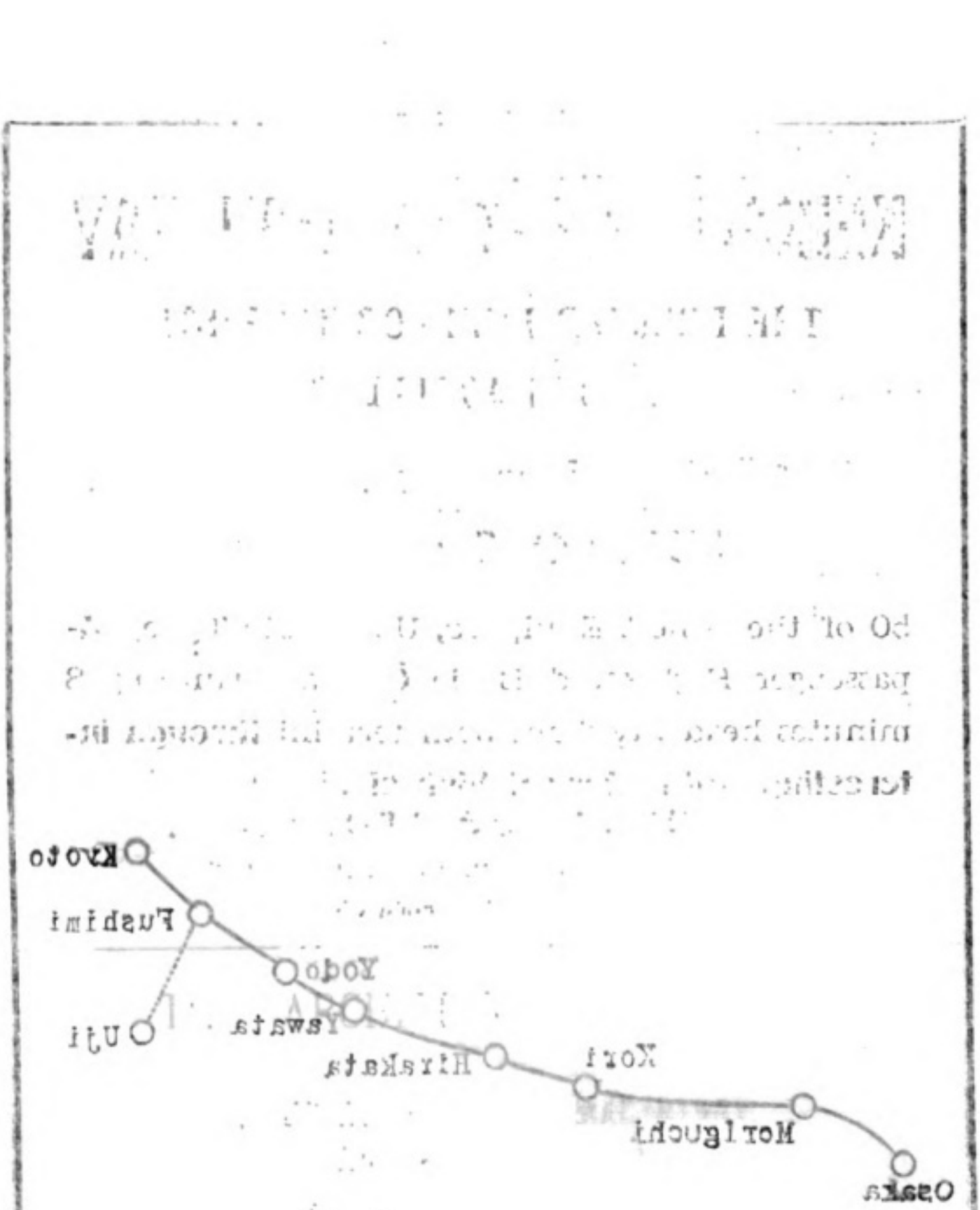


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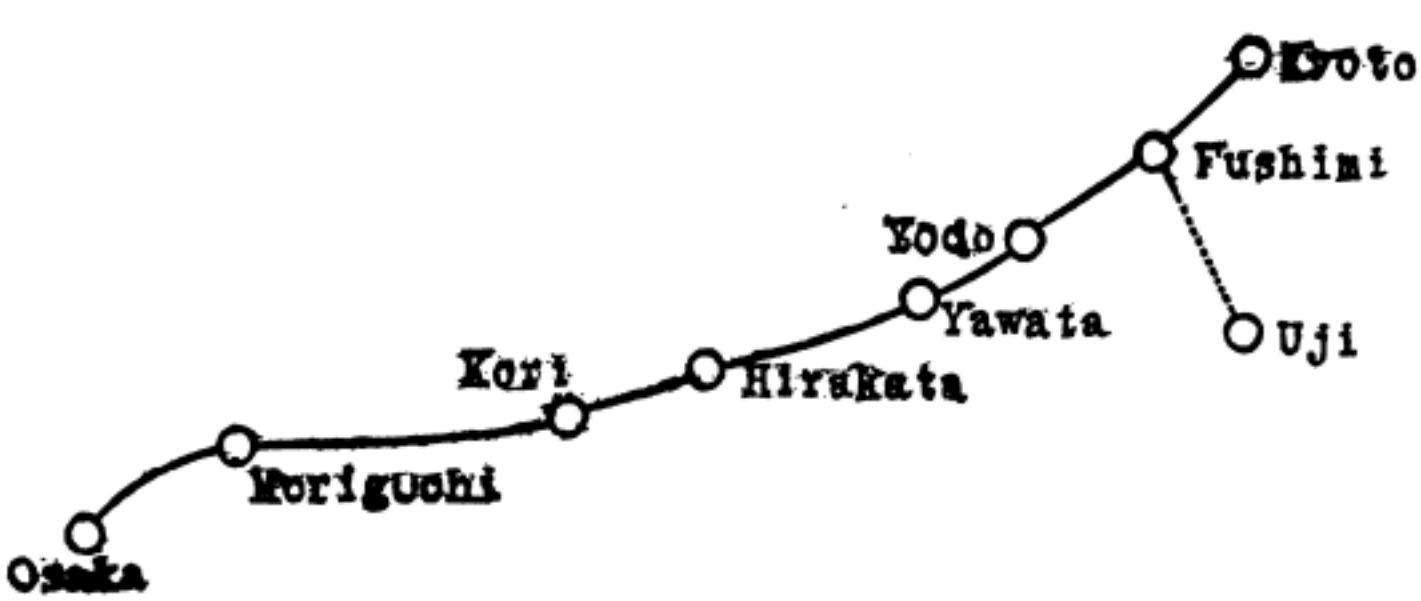


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一日も早く其の成長を希望せるにも拘はらず、一朝にして斯業奬勵廢止を見るに至りてよりは、各州數多の養蠶場は直に他に轉業し、隨て桑樹栽培の如きは全然忘却せられしか、又は薪材として伐採さるゝに至れり。

即數多の養蠶業者、「ワシントン」政府等の行動は、乃合衆國に於て將に成功の域に到達せんとせる、斯業の前途を杜絶せるものと云ふべく、此事終にカリフォルニア州サンデーゴーの蠶業上にも影響するに至れり。

# 編輯餘言

△近來の雜誌で特色のあるのは誠に尠い、殊に實業雜誌に至つては其感がある、二號活字の誇大的な題目を二段抜きでならべて、本文は僅に二頁位で、然かも其談話の仕手は甲銀行の專務取締だとか、乙會社の支配人だとか、定連が定つて居て、舞臺は變れど役者はちつとも變らぬ。

△嘗て種類の異なる實業雜誌を、三四冊續けて讀んだ事がある、實は始めは何と云ふ雜誌を讀んで居るんだか心付かずに居たのだ、三四冊讀み終つて、少し體裁の違つて居るのがあるなと思つた許りで、實は一種類の雜誌を讀んで居る積りだつた、よく見ると其が皆別種の實業雜誌なので少々呆れて仕舞つた、余の迂濶なのにも依るが今の實業雜誌はこんな事が容易く起り得る程内容が似て居るのだ。

△婦人雜誌も似たものが多い、婦女界、婦人倶樂部など、表紙を見なければ別種のものとは思はれぬ位だ、資れる雜誌があると直ぐ其に似た雜誌を發行する本屋が出來る、智慧の無い事夥しい、今に雜誌にも意匠登錄とか、專賣特許第何千號を得た雜誌とか、云ふ事に成るだらう。

△外國にもあるか知らぬが、日本には花柳趣味と云ふ一種の趣味が存し、此趣味に生き、此花柳社會に精通して居る人が居て日本の或社會に大分潛勢力があるやうだ、德川時代の文學は申すに及ばず、現今の文學にも尚存する花柳趣味は、尠からず讀者を惹く力を有して居る、古くは綠雨の小說、近くは鏡花の小說、最近では荷風の小說、皆其である、一部の紳士間、一部の學生間に、此花柳趣味を知らない者は一種の恥辱の如く考へられるのは事實である。

此事實を無視し、此趣味に遠ざからんとのみ力めて居る教育家達は將來考へねばなるまい。



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繼續して教養せんことを提議せる者當時の記錄に在り、一千八百三十九年に於て一婦人「パルチモア」より「フイラデルフイヤ」に到り、十弗の講習料を收め五日間滯在して歸るに臨み一臺の製絲機械を購ひ歸鄉後製絲に從事せりと云ふ、此時よりして西カロリナ州ヂヨルヂア州、テンネツシー州、ミシシツピー州、ルイジアナ州、其他南部諸州に亘つて行はれ是より絹布取扱業者生し來たりしも未だ營業として大なる活動を見るに至らざりき、當時養蠶に從事せる者は皆自ら生ぜるものを以て自ら織りて着用するに過ぎざりしが、是れより先き移植せる桑樹は次第に培養上注意を缺くに至りて、漸く野生に變化するの傾向を示せり。

當時の養蠶及び製絲業を一言以て蔽へば乃ち自家消費に過ぎず、是れより奴隷の功用次第に增加するに至り、此所有者等は益々勞働より遠ざかり奴隷のみ單り營々として千篇一律の勞働に服する爲め、幾ならずして奴隷は斯業上左程有效ならざるものとなり、終に蠶業界は殆んど敗滅に歸し、稀に各處に散在するに過ぎざるが如き窮況に陷りしが爲め、隨て國內の製絲工場の如きは勢其原料を內外より仰ぐの止むなきに到れり。

是れより奴隷問題愈々益々複雜となり、終に南北戰爭を生ずるに至り、南北地方の農業が著く打擊を被むるに連れ、北部地方の工場にも棉花供給上自ら影響を來せり。

當時合衆國內に在ては、國內に輸入する絹又は絹絲には均く從價稅五割を課し、戰後猶繼續せるが間もなく絹は無稅品となり是より絹絲は單に絹と稱し終に今日に至れるものなりと云ふ。

一千八百八十年「フイラデルフイア」に於て、合衆國婦人養蠶協會組織せられ「ジヨーン、ルーカス」夫人會長たり。

此組織ありてより常に當業者と當局者間とに介在して各種の便宜を計れること頗多く、就中數千本の桑樹をば二十八州に贈與せるが如きは其著しきものにして、猶他に無料を以て卵子、或は參考書を配附し、更に三種の製絲機械を具へ以て若き婦人に其製絲法を教授せり。

此婦人協會に對し政府が猶ほ數年間補助金を惜まざりしならば、合衆國內の養蠶業なるものは確乎不拔のものたるに至りしならんに、稍光明を認めし時に當り、合衆國第五十一議會はかゝる農業上特殊のものに長期の補助を行ふを否決し、加之當時農務省內に設置ありし蠶業局は卽時に閉鎖すべき決議を見るに至れり。

此れより先き前記協會が全合衆國の爲に、此織物工業の基礎を確立せんが爲に盡力しつゝあるに際し、當時の製絲及び織物業者は反て之れを喜ばずして只管之に反對しつゝありき、そは斯る原料を國內に生するよりも、之を亞細亞等より輸入するを欲せるに出でしものにして、此の如くにして全輸入絹物の二割五分乃至三割は、實に粗製絹の名稱の下に輸入されしもの、彼等は之に由て當然納附すべき稅額每年約八百萬弗を利し得たればなり。

前記「フイラデルフイア」婦人養蠶協會は、以上の如くにして凡ての助力を失ひてよりは、其行動に重大なる影響を蒙り、猶他の二十八州は曩に各州自ら養蠶を爲し得るが爲に、桑樹の配附を受けてより

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競爭して需要豐富なる歐米幷に東洋各國に輸出を試むるは甚だ有望なる事業にして、然も其製造に關する技術たるや一般毛織物の如く難事に非ずして容易のことに屬するなり。

# 北米合衆國に於ける養蠶業

合衆國に於ける養蠶は、其英領殖民地たりし時既に行はれし處なるも、其後彼煙草栽培業が所謂「アフリカ、ネグロ」人種に對して奬勵せらるゝや、多くの地主連は爭ふて此事業に從事せるのみならず、彼革命戰爭は一般人士をして此養蠶業に注目するの暇あらしめざりしが、漸く二三の篤志婦人に由て其餘喘を保てるに過ぎざりき、戰後米國南部に於ては棉花栽培業盛に行はれてより、南北兩部に於ては隨て綿布製造業創設せられ、奴隷の大半は是れに使役せらるゝのみならず、其製造上に於て養蠶の如き熟練と注意とを要せざりしが爲め、終に斯業は全然養蠶の地位を奪ふに至れり。

其後南部方面に於ては棉花、米、煙草、砂糖の如きが徐ろに養蠶の地域を侵蝕せり、當時に在ては棉花は一封度參仙にして絹は參拾五仙なりしとは云へ、棉花は其事業上に手數と熟練とを要せざるが爲め農くならずして、此養蠶なるものは終に地主連の忘却する所となりしも、大勢の赴く處自ら劣等者を生じ、乃ち小數なる奴隷を有せるものは反て漸く養蠶業に從事するの奇觀を呈せるが、會十九世紀の初期に於て所謂「マルチ、コウリス、フイーバー」と稱する一種の噪狂性の熱病流行せるが、此時或園藝者は此の良劑として桑樹を盛に廣告せしかば直に一般の購買心を促して、當時長さ十吋十二吋のものにて能く一弗を以て賣買されしと云ふ、是れ今日南部諸州に桑樹の多數が現在するに至りたる所以なりとす。

一千九百一年及び一千九百二年に亘て、南カロリナ州チヤーレストンに開會せる內國博覽會に於て、同地に製出されし絹製禮服の出品ありしが、是れ實に百五十餘年前の製造に係り、當時絹絲を英國へ送つて織製せるものにして今日猶同地方に桑の老樹繁茂せりと云ふ。

合衆國に於ける最初の製絲工場は、一千八百十年コンネクチカット州マンスフイールドに設立されしものにして、今より四五十年前、我が太西洋沿岸に於ける養蠶業は頗る利益多きものなりき、何となれば當時合衆國政府は品質良好なる繭に對しては每封度五十仙、同く絹絲に對しては一弗の奬勵金を下附したればなり、當時當業者が使用せる製絲機械は所謂「ビード、モンテス」機なりき、當時「フイラデルフイア」に於ける絹絲の相場は每封度六弗なりしが是れに先つ數年、當時多くの學者等の首唱に由て政府は六萬弗を費して一の學校を設け、是れに六人の青年を收容し每年夏期四ヶ月間三ヶ年



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の製造工場を米國加奈陀、其他歐洲各國幷に東洋諸國に移轉し、以て他國に於ける輸入重課稅と英國に於ける職工賃銀の高價なる弊を除き、彼國に於て廉價にこれを製造販賣するもの益々增加しつゝあり。

又下等安物「カーペット」工業に就て殊に注目を引きつゝあるは我日本國にして、既に知らるゝが如く我國に於ける職工賃銀の廉價なると下等「カーペット」は比較的上等品の如く製造技術に熟練を要せざると、殊に我日本人は意匠圖案等の模擬に巧みなるとに依り我國に於てこれを製造すること頗る容易なるべく、現に倫敦に於て開催されたる日英大博覽會出品中大阪、堺の段通は其開會當日より僅か二週日を出ずして殆んど全部賣約濟となりたるを見ても我日本製品が英國に於て如何に歡迎せられつゝあるやを察するに足る可く、これ一は英國人の日本製品に嗜味を有するに基くとは謂へ確かに其價格の低廉なるに依るべし、試みに余が英國「カーペット」製造業者より聞得たる所を記さんに、日本製下等「カーペット」六尺、三尺卽ち十八平方尺大のもの英國市場に於ける賣價一平方尺は、一片四分の三卽「カーペット」一枚二志七片半を以て販賣せらる、今これと同樣のものを英國に於て製造せんとするに其製造費用は次の如し、（一片は我四錢一志は我五十錢）

| | | |
|---|---|---|
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卽以上の如く英國に於てこれを製造せんとすれば八志餘を要す、此外工場費運賃保險料等の雜費亦尠からず、勿論以上は單に英國に於ける有力なる「カーペット」製造家の自ら謂ふ所にして決して誤り無きを信ずる能はずと雖其大體に於て大差なかる可きことは信ずるの價ありと謂ふべし。

されば本邦當業者幷に有志者は、今後益々進んで歐米の先進國に依り其技術を研究し、以て安價に然も精巧なる「カーペット」を製造し、歐米の製品に



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「カーペット」の多數は手織にして機械を使用することなく、從て其價も安からざりしを以て到底一般中下等社會の需用に應ずること能はざりしが、近來漸く巧みに機械を以て製織することを得るに至り、加之多年の經驗は從來の純羊毛製「カーペット」に代ふるに麻、黃麻、木綿等の安原料を使用し安價にして然も一見上等品に類似せる「カーペット」を製出するに至りしと、年次一般社會が其生活の程度を進め目下に於ては如何なる下等社會に至るまで盡く「カーペット」を使用するに至り、茲に安物「カーペット」の販路著しく擴張せり。

「カーペット」販路の變遷、過去數年以前までは英國製「カーペット」は歐米の諸外國に向て其需用甚だ廣大なりしも近來獨佛を始め歐大陸各國に於て、又は米國に於て輸入重稅を課せらるゝに至りしと各種「カーペット」製織機械の現出せるとを以て巧みに各國に於てこれを製造するに至り、殊に歐大陸各國に於ける勞働賃銀安くして然も長時間の勞働に耐へ彼れ自身が英國製「カーペット」の圖案を模寫し自國に於て頗る精巧廉價なる「カーペット」を製造しつゝあるを以て、英國製品の諸外國に向ての輸出販途は年次減少の傾向に在り、現時其製品の多くは歐米諸國より變じて東西の英殖民地に向て益々需用の途を開きつゝあり。

## 結論

英國に於ける斯業は古來頗盛にして過去二十餘年以前までは諸外國へ輸出著大なりしも、近來各國に於ける輸入重課稅と、各國が英國製品を模造するの術に巧みなると其、工費殊に職工賃銀の比較低廉なるとを以て、從來英國に仰ぎし「カーペット」の多くは各自國に於て、廉價に製造し得るに至り英國の斯業に一大打擊を與へ、輸出額は年次減少の狀況に陷り「カーペット」製造工業は殆んど熟睡の有樣となり或は廢業するものさへあるに至りしが、近來英國の斯業者はこれ等各種の弊害を避けんが爲め自己



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ー」及「ベルベット、タペストリー」等にして原料毛絲の多くはスコットランドに、麻はヨークシア伊太利木綿はヨークシア及スコットランドに於て紡績せられ、黄麻はダンデーにこれを求むるを常とし製品は内外共に需要多し。

**ラッスウード、スター、リング、エルダー、スリー**、これ等各地は大體に於てグラスゴーに同じ依て茲には略す。

**エアー**、製品の多くは「ジャカード」機械織出「カーペット」にして原料「ウースステッド」はスコットランド」に於て紡績せるものを用ひ、「ウーレン」毛絲はこれをヨークシアに仰ぎ、麻の多くは伊太利より輸入し木綿はヨークシア及スコットランド、黄麻はダンデーより買來り其産出「カーペット」は悉く英國内地に向て販賣せらる。

**ダーベル**、此地に於て製造せらるゝ「カーペット」の種類は主として上等「アキスミンスター、カーペット」にして其原料は殆んどエアーと同様のものを用ひ何れも内地向「カーペット」にして輸出向製品を見ず。

**ドネガル、カウンテー**、以上記載せる「カーペット」工業地に於て製造せらるゝ「カーペット」は何れも機械製品なり、然れども此ドネガル、カウンテーに於ては悉く手織製品のみにして機械製品を見ず、即我日本に於ける堺段通に類似せる方法に依り、其工業の規模頗大ならず、而して此種の手織「カーペット」は價頗高けれども、其丈夫なることを以て上流社會に大に珍重せられたりしと雖、近來機械を用ひ頗優美にして、且廉價なる「カーペット」の産出せらるゝに至り、從て其需用も大に衰へ現今にては單に内國のある一部分に向て需用せらるゝに過ぎず、其原料紡績絲の多くは前記エアーと同樣のものを使用せり。

## 「カーペット」工業の變遷

安物「カーペット」の販路擴張、即以前に在りては



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ット」「タペストリー」「アキスミンスター、カーペット」の製造盛にして、其原料「ウーステッド」毛絲、麻、木綿の多くはヨークシアの各地より黄麻はダンデーに仰き内外に向て其製品の需用尠からず。

**リバーセージ、ヘックモンドウエク**、以上二工業地は何れもブリッグハウスと同様なれば茲に略記す。

**ロチデル**、此地は「タペストリー」及「ベルベット、タペストリー」の製造を以て知られ其原料「ウーステッド」毛絲及麻紡績絲はヨークシアより綿はランカシアより黄麻は「スコットランド」の各地より供給し製品は主に英國内地向きにして輸出品を見ず。

**キッド、ミンスター**、英國「カーペット」工業地として殊に著名なるは卽キッドミンスターにして就中此地附近より製出せらるゝ「カーペット」の數量頗多し、製品の主要なるものは「ジヤカード」機械織出模様「カーペット」、「アキスミンスター、カーペット」「アキス、ミンスター、ラッグス」及び「タペストリー」等にして原料紡績絲中「ウーステッド」毛絲は多く此地に於て紡績せられ、「ウーレン」毛絲はヨークシアに於て、麻絲はこれを伊太利に仰き綿絲はランカシア及ヨークシアの各地より黄麻はダンデーに仰き内外に向て其製品の需用尠からず。

**ブリッジ、ノース、スタウ、ボート**以上キッド、ミンスターに同じ。

**グラスゴー**、此地は製鐵、造船等を以て世界に知られたり、此地又「カーペット」工業盛んにして殊に上等品に妙を得たり、「ジヤカード」機械織出模様「カーペット」「アキスミンスター、ラッグス」「アキスミンスター」「カーペット」等の產出多く、原料絲中「ウーステッド」は此地に於て、「ウーレン」毛絲はヨークシアより麻はヨークシア若くは伊太利より輸入す木綿の多くはランカシアより黄麻はダンデーに於て紡績せらるゝを常とす、製品の多數は内地向きにして輸出品頗少し。

**ペースリー**、製品の主要なるものは「タペストリ



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# ジヤパン、マガジーン

第壹卷
第二十號

## 英國に於ける「カーペット」織物業

### 「カーペット」製造工業地方及其情況

英國に於ける「カーペット」製造工業地として知らるゝもの其數甚だ多からず、今左に主要地方に就て其大略を述べん。

**ハリフアクス**、此地は「ウーステッド」毛織物幷に毛布等の產地として其名廣く知られたり、又「カーペット」工業地として頗有名なり、此地に製造せらるゝ「カーペット」の種類は「ジヤカード」機械織出模樣「カーペット」、縫目なし「カーペット」及「タペストリー」、「ベルペット」織出模樣、「タペストリー」、「ラッグス」、「アキスミンスター」、ラッグス」等にして其原料としては「ウーレン」「ウーステッド」毛絲、麻、黃麻、木綿等を用ひ多くは此地に於て紡績せらる、然れども黃麻は重にダンデーより供給せらるゝこと多く、製品は英內地及輸出用として其需用頗多し。

**ブリッグ、ハウス**、主として「ジヤカード」機械織出模樣「カーペット」「タペストリー」及「ベルペ



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見よ 次號英文欄の主なる記事

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薩摩の武士道
吾が國獨特の木版刷
日本の橋梁
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裏告

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# 韓翁言

北米合衆國ハ其ノ養蠶業

英國ハ其ノ[illegible]ヘ[illegible]ト[illegible]業

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MARCH 1911

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A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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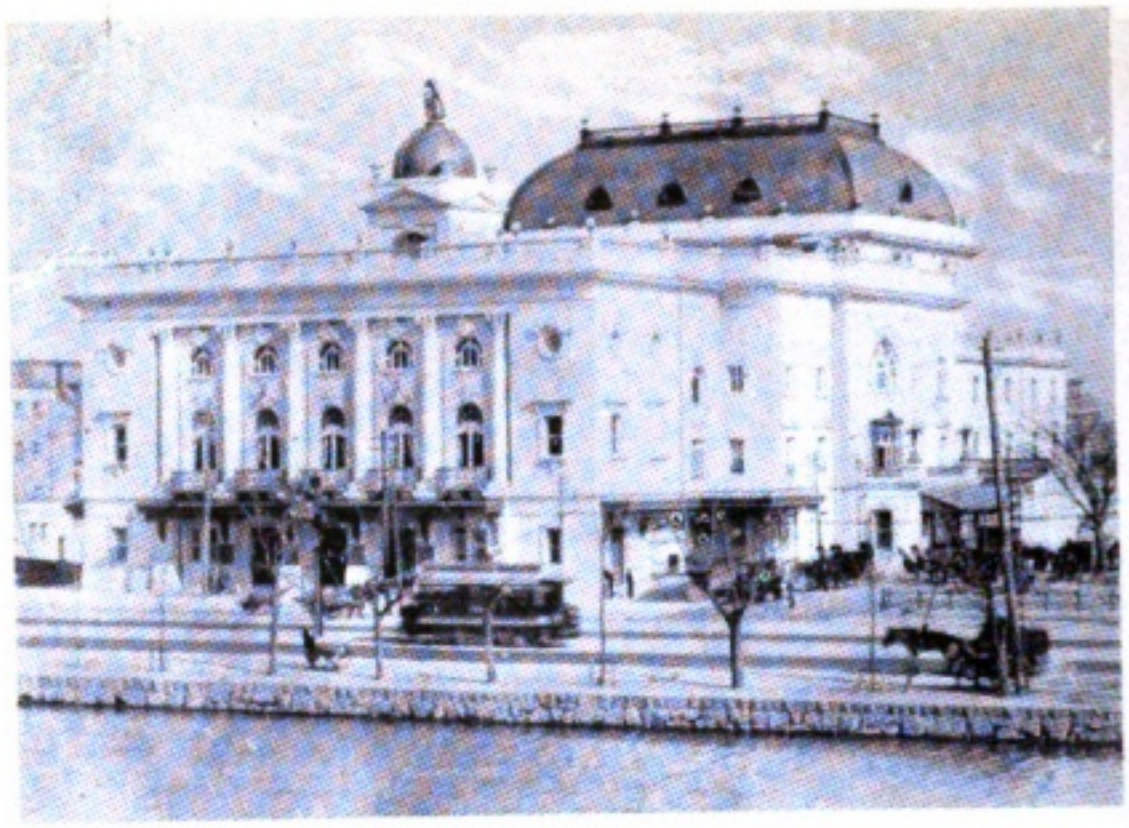

NEW IMPERIAL THEATRE

FOYER

CORRIDOR

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THE JAPAN MAGAZINE

VOLUME ONE MARCH 1911 NUMBER ELEVEN

# THE NEW IMPERIAL THEATRE

By RENE T. DE QUELIN

ONE of the most positive realizations of the tremendous advance in modern progress made by the Japanese, is the up-to-date and attractive building of the new Imperial Theatre. No item in construction, decoration or perfect equipment has been overlooked or set aside from want of knowledge or the unwillingness to meet the necessary expenditure. The undertaking has been put through under the able leadership of Baron Shibusawa, president of the Board of Directors, who together with other prominent business men in Japan, invested capital.

The architect was Mr. T. Yokokawa, who travelled through all Europe and America visiting the important theatres for the purpose of acquainting himself with the most improved modern plans for such buildings, in order to be able to give to Tokyo a splendid new theatre such as any city might be proud of. He has succeeded most admirably, not with the building alone, but with its embellishment and decoration, for which he secured the services of two of Japan's foremost artists, Eisaku Wada and Saburosuke Okada, both of whom spent years in Paris ateliers and whose technique is strictly of the modern European school of painting. All the sculptural decorations were executed by Ichiga Murata.

The building stands on one of the most prominent sites in Tokyo, facing the Imperial Castle, on the beautiful, wide thoroughfare following the moat, Yurakucho, Kojimachi. The surrounding grounds are unobstructed, so that the building can be seen to advantage from many points, and a picturesque view of the Castle grounds may be had from the windows of the theatre.

So well was every requisite planned, that even the workshops, light and heating plant and scene painters ateliers show the same architectural care and consideration both for exterior appearance and conveniences as does the main building. The artisans of no country in the world can compare favorably with the Japanese in the exquisite care and



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# THE JAPAN MAGAZINE

VOLUME ONE MARCH 1914 NUMBER FOUR

# THE NEW IMPERIAL THEATRE

BY HENRY T. DEWEY

ONE of the most picturesque buildings in Tokio is the Imperial Theatre, recently opened to the public. This modern playhouse, built entirely of brick and stone, is the latest addition to the list of magnificent structures which have been erected in the capital of Japan since the Restoration of 1868.

The building stands on one of the most prominent sites in Tokyo, facing the Imperial Castle, on the Imperial Theatre Street, which leads to the Hibiya Park, Yurakucho, Kojimachi, The surrounding ground was purchased by the Government, so that the building, when completed, would be an advantage to the city as a whole. The Government has also [illegible]

[illegible] Japanese plays, light musical plays and Western pantomimes. [illegible] Tokyo is [illegible] the Imperial Theatre [illegible] the Hibiya Park, but with [illegible] the Imperial Castle, [illegible]

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untiring patience they express for detail and its perfection.

The building is a Japanese interpretation of French Renaissance, with some American suggestions at the entrances. The white enamelled brick edifice rises from a solid granite foundation; it has a commanding façade divided into three sections, and important entrances on either side of the building for the admittance of Royalty; all of generous proportions. A cornice line of moldings marks the limit of the first story, and from this point there is a deep inset, the upper portion of which is carried by six large fluted Corinthian columns which extend three stories; between the columns are tall French casement windows which light the grand dining hall occupying two stories. An upper set of windows that light the second balcony, gives height and beauty, suggesting quite a Georgian appearance. The entabliture is in good proportion, surmounted by a well balanced balustrade running around the roof, upon each post of which is a large globe electric lamp. The exterior of the stage section is finished in the same white enamelled brick, with the same compensating care and attention to decorative details given the façade; and its roof, which rises in graceful French architectural lines, is covered with dark grey slate, and crowned with a metal railing. This part of a theatre in the Western world is usually neglected, and the stage entrances a tolerated abomination of darkness and other misgiving features; but nothing of this sort occurs here, so that actors and actresses may pass in and out with the same convenience and ease provided for the audience.

In the first lobby are the ticket windows at either end; the floor is of marble in alternating dark and light blocks; the wainscoting is of Italian Sienna marble with a base of a dark grey native marble; the steps that ascend to the foyer, are of a light grey marble and of easy rise and generous tread, and have, at each end, a rich balustrading of Sienna marble and bronze grille work, with newel posts of the same material supporting handsome electric lamps.

The walls and ceiling of the foyer are soft and harmonious in color panelled with gilded moldings; the wainscoting is the same in the lobby; at either end marble staircases lead to the balcony floor, and passing around the corridor to the right and left the grand staircases that ascend from the Royal entrances are seen; they have heavy balustrading in gilded bronze. Check rooms are at hand, and well fitted retiring rooms are on either side; double swing doors of green baize, having a circular swing peed, so as to avoid opening them unnecessarily, form entrances at each aisle in the auditorium.

The splendid proportions and decorative display to be seen on the balcony floor is a most agreeable surprise. To the front—separated from the auditorium by a wide promenade, is a spacious and elegant dining room with panelled walls of native Katsura wood with inlay, and frame work in oak, all in soft natural finish, delightful in tone and texture. The spandril frieze, formed by the circular-headed transoms of the doors and windows, is a succession of mural figure panels portraying mythological and historical subjects representing the twelve months: January, card playing; February, grafting of plants; March, doll festival; April, dancing and cherry blossoms; May, horse-back riding; June, the iris; July, sea bathing; August, the full moon dance; September, showing the ancient method of extracting perfume from the chrysanthemum by covering its centre with cotton wadding; October, falcon hunting;

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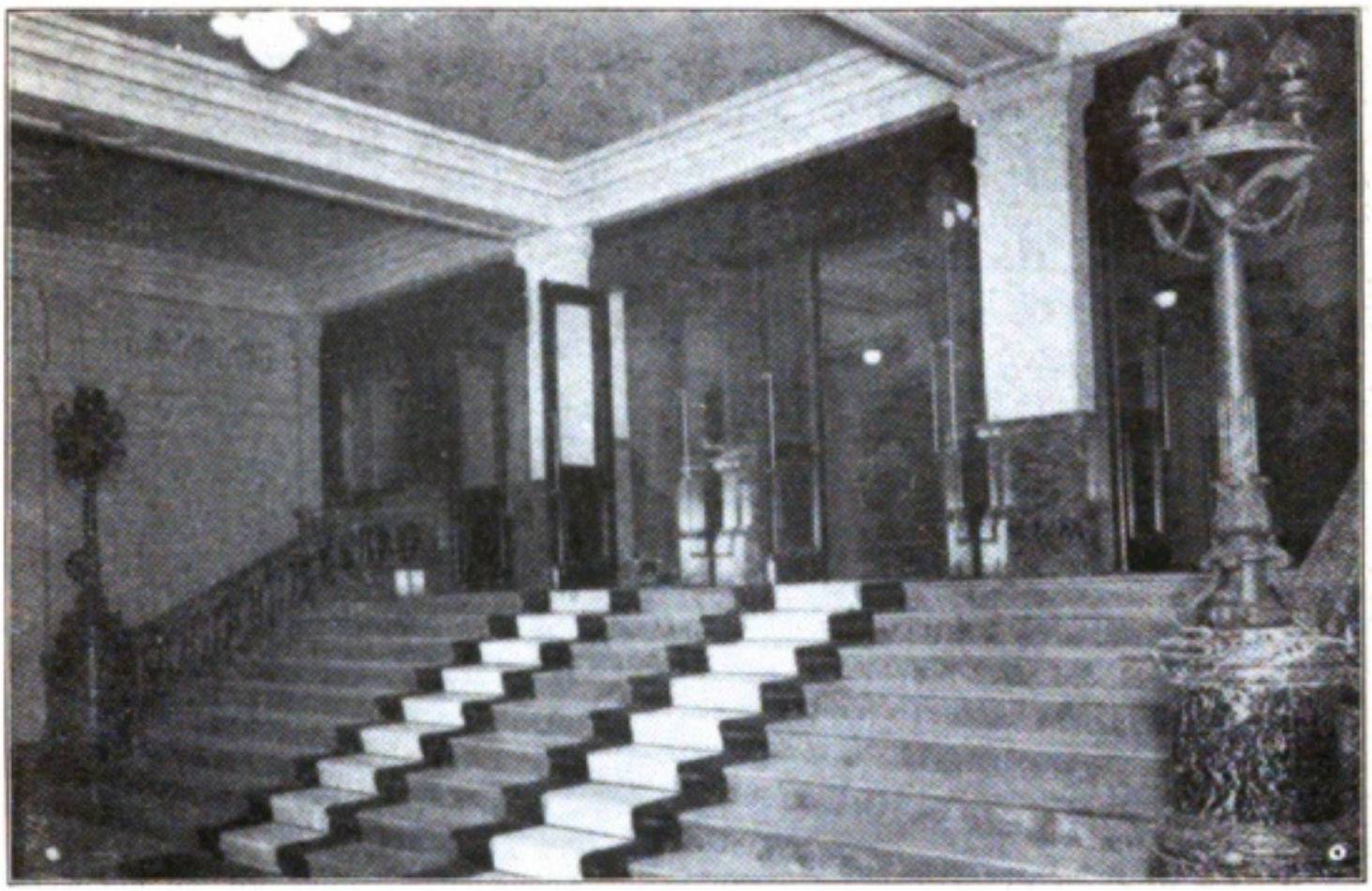
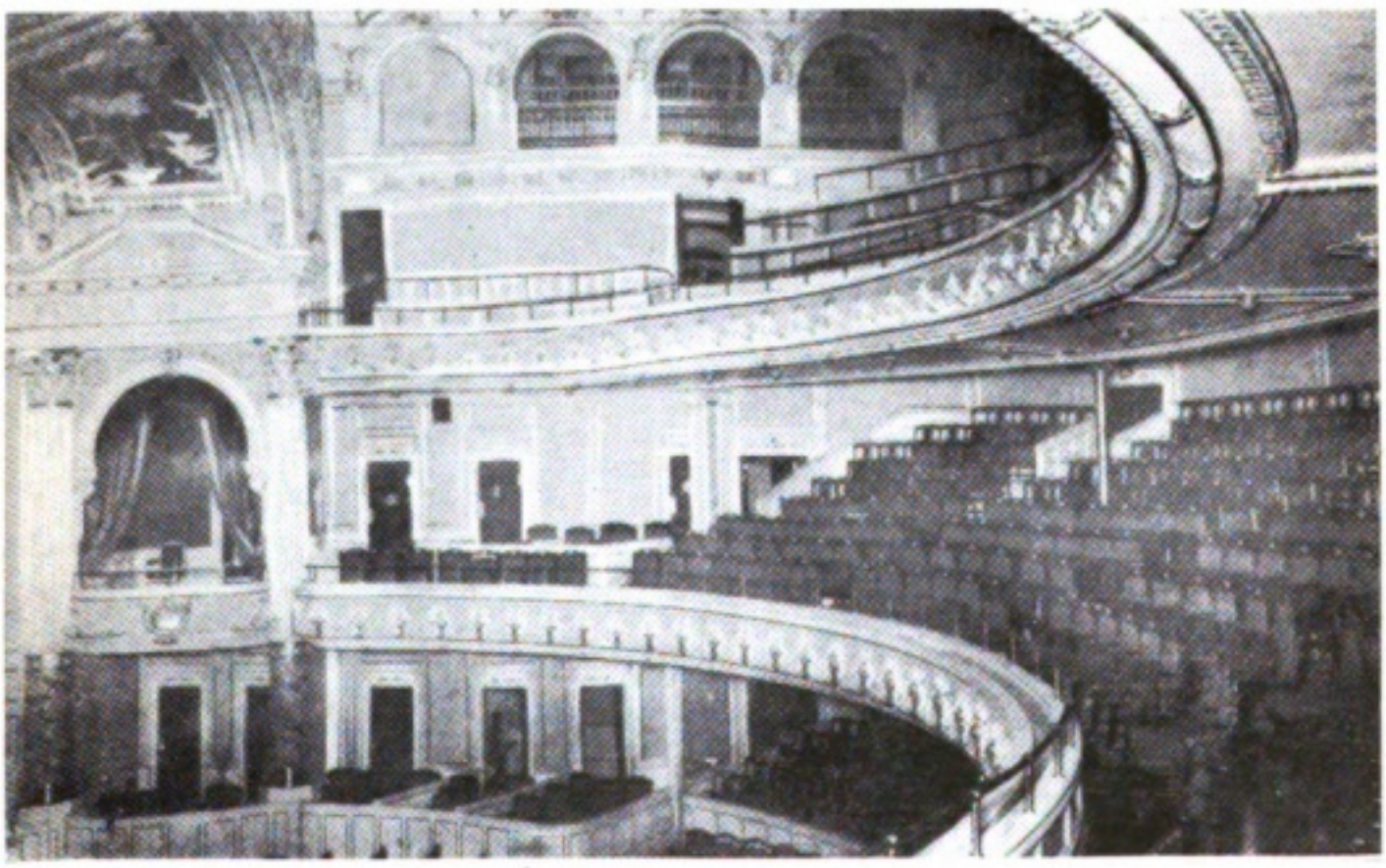


IN THE FIRST LOBBY



AUDITORIUM

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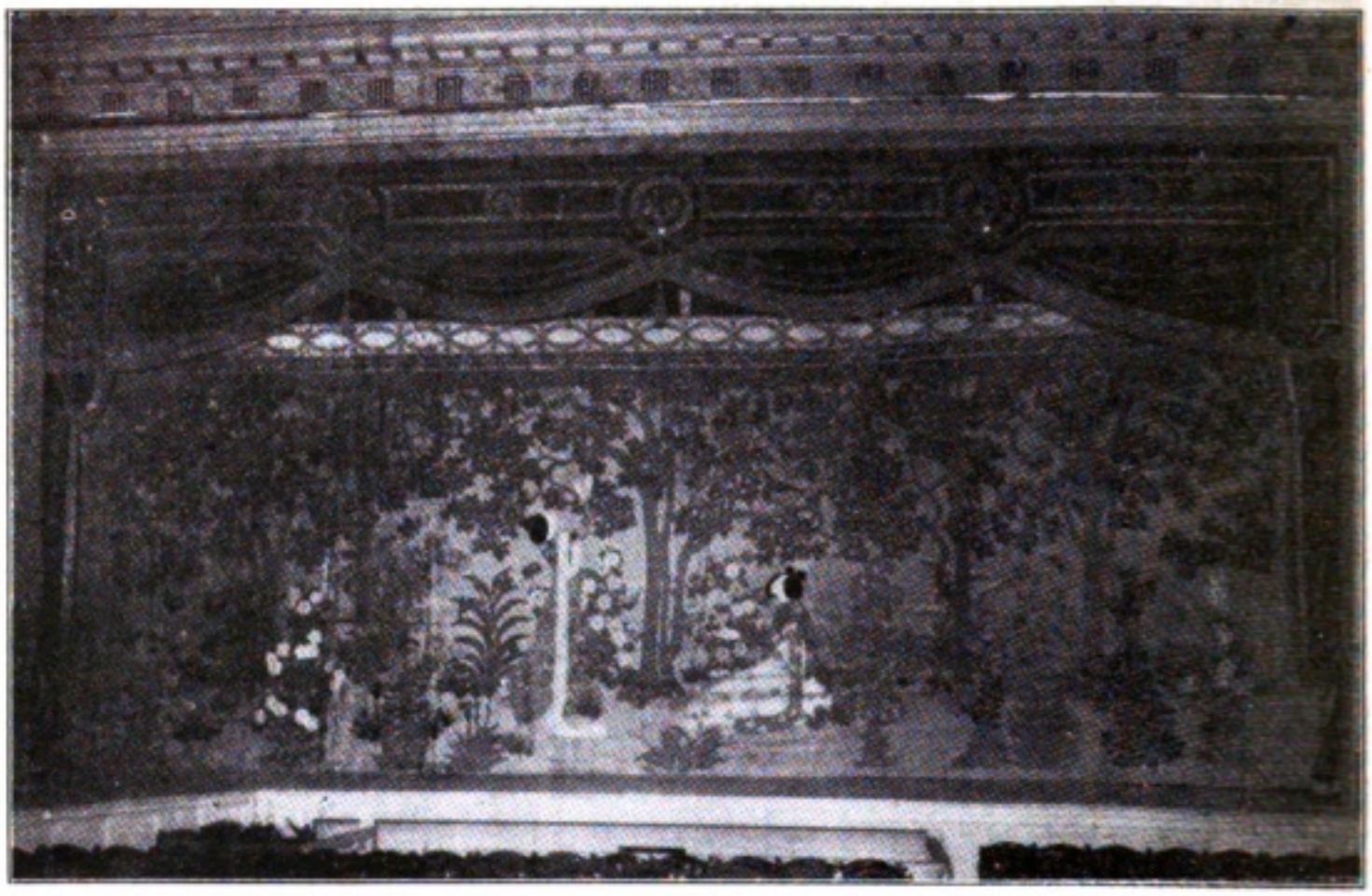
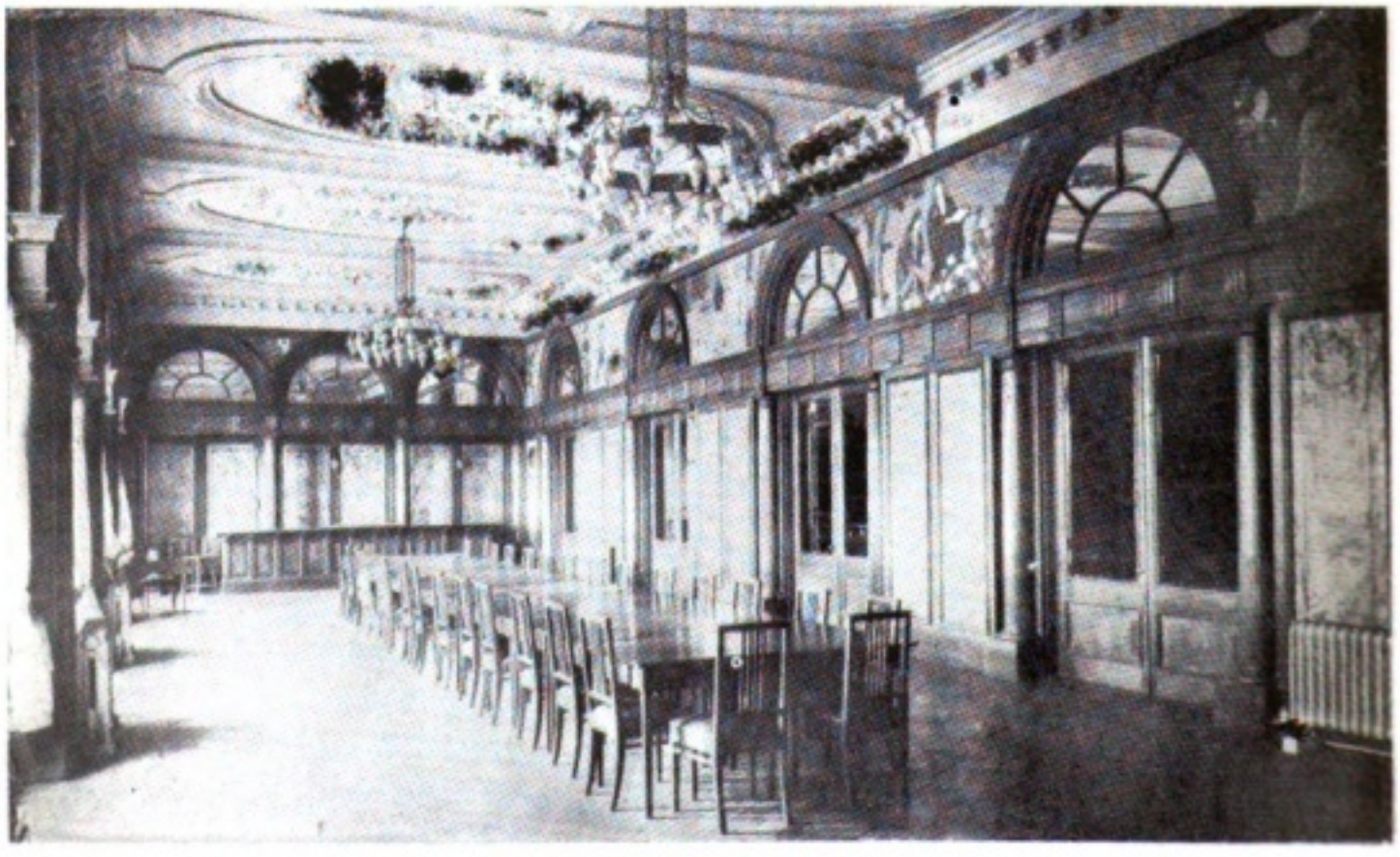


THE EMBROIDERED CURTAIN



MAIN DINING HALL

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November, rowing on the river to enjoy the snow scenery; December, the great holiday market display. Each of these scenes was chosen from a different historical era in order to show the varied costumes that have been in use. All are by Mr. Wada, who gave much attention to mural work while studying in Paris. The ceiling, divided into four sections by shallow beams supported by corbel brackets whose soffits are embellished in color, as are those of the arches, shows large circular panels occupying each section, from two of which drops an electric chandelier. The field is profusely decorated, and all the moldings are in gold; filet bands of gold on plain surfaces upon which are painted conventional ornaments in color, add to the wealth of the whole.

A balcony forms a mezzanine floor in the promenade, about which a very handsome bronze open grille balustrading of chrysanthemum design of pure Japanese spirit, is most effective.

Two sumptuous apartments, which in their tasteful furnishing and decoration have the air of belonging to some grand chateau, are intended for the use of the Royal family; one of which is in rose, white and gold, the wall hangings being rose silk brocade; the walls of the other have Japanese landscapes set in natural wood; these were executed in oil color, European method, by Saburosuke Okada, and show the excellence of his talent and training. Other apartments in semi-Japanese style afford ample convenience and comfort for parties such as are usually held for the theatre among the Japanese, all opening into the very spacious hall forming a grand promenade.

The auditorium is a harmony of contrast in delicate greens, with a wealth of gold, offset by rose drapery and upholstry, and red carpeting. It is here that the culmination of the excellent work of the architect is seen. The imposing sections of the Imperial boxes rise between two immense Corinthian columns, whose lower shaft is of imported marble of a rose tone, supporting a classical pediment on which are clustered a flock of doves in full relief; below the cornice is a semi-circular crown to the opening, resting on corbel brackets, richly decorated in its spandrils with relief-work, the whole in soft tones of cream and green and a splendor of gold. From a scolloped lambrequin in green with applique of gold, drop rich rose silk curtains, looped at the sides by cord and tassels; the woodwork is in cream and gold, and the walls hung with rose brocade, the chairs in white and rose.

There are three box sections after the Imperial boxes; the balcony which circles between these, is divided into dress and family circles, and an innovation is found in an arrangement to prevent articles carelessly dropped from falling upon the spectators below, by a space being between the actual front of the balcony and the railing in front of the balcony seats. There are two galleries.

Below are four orchestra boxes on either side and the pit, the total seating capacity being two thousand.

The ceiling has one circular, major panel formed by bold enriched moldings, within which are four panels decorated with figures, the subject being taken from a well known mythological legend, the tradition of the descent to earth of one of the maids of the moon goddess; these floating figures also fill the proscenium arch. In the centre, is an immense leaded dish light, about which the four panels circle, outside of which is a close circle of lights, and again decorative panels filling the remaining space, all of which mural decorations are by Eisaku Wada. The fronts of the balcony and gallery have a row of lights each of

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which are supported by cherubs resting upon a continuous conventional ornament that binds the whole together. Through frosted globes the light is beautifully diffused, and there is no unpleasant glare. The proscenium panel proper bears in its centre a large modeled medallion supported by two enormous peacocks whose gorgeous tails extend along the bottom of the panel and on the top of the cornice; the birds are in their natural gorgeous colors, while the medallion is in cream and gold. The field of the panel is divided diagonally by opposing lines of relief in near divisions, decorated in gold, with the background of the intervening small panels in a soft green. The cornice below is of classical design, the entabliture of which has a fine scroll ornament in relief and upon which rests, at frequent intervals, fragments of Japanese fret work both in gold. Below this drops a silk velvet lambrequin in green and gold, ornate with fringe, cord and tassels; a curtain of the same material hangs in rich fullness on either side, supported by cords and tassels; the silk drop curtain shows two female figures, Japanese, gathering blossoms from the trees; the scene, a conventional one, is beautifully embroidered in natural colors upon an exquisite ground of ecru silk. An imported steel fire curtain separates the stage from the auditorium.

One of the most successful features of the building is its perfect acoustics; even an inexperienced speaker can be heard with great distinctness, from any part of the house. The stage is large and there are well arranged dressing rooms; a Japanese characteristic is, that a part of the stage projects into the auditorium, and connects with a side passage so that entrances and exits are effected thereby. The building is steam heated throughout, and has excellent ventilation; there are plenty of exits and commodious stairways that allow the house to be emptied in a few minutes without accident or disorder.

Grand Opening Ceremonies took place March one and two, admittance by invitation only, and proved a great success. At four P. M. a representative audience of Tokyo elite society very nearly filled the house and when the curtain rose a circle of gentlemen, those who added to the city this splendid theatre, were there to greet and welcome their guests. Addresses by Marquis Katsura, Premier, Baron Shibusawa, Mr. Tokokawa, the architect, and others were delivered, after which an old Japanese ceremonial dance called "Sambaso," was given.

Then supper was announced, and the entire audience passing into the dining halls, was served with a sumptuous repast, the best wines, champagne and tea flowing freely.

Following this a play entitled "Yoritomo" was presented, the time of which was the Kamakura period, for which the stage setting and scenery were superb in every detail. The cast was fine, its members masters of their art, and the costumes were gorgeous. This little drama belonging to the old school of Japanese acting, was followed by a one act comedy of the modern school, called "My Dearest Wife", portraying the tantrums of a Japanese shrew, and the effective cure administered by the husband. The first scene was a noted plum garden. Then came the piece de resistance, a Flower ballet in which twenty dainty Japanese girls took part; their lovely costumes and the grace and beauty of their movements at once charmed. For staging, costume and action, this ballet might have done credit to old Drury Lane. The scenes, painted conjointly by Eisaku Wada and Renzo Kita, were most admirable.

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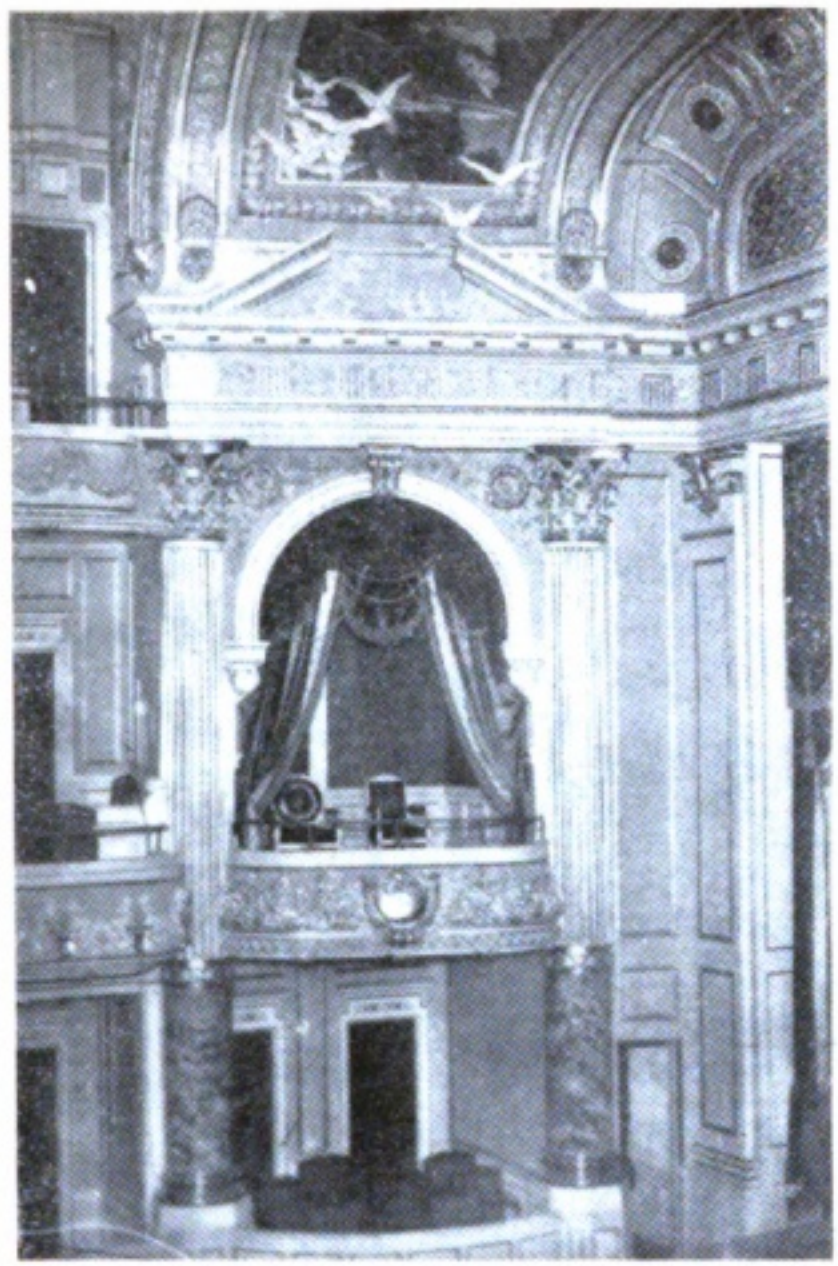
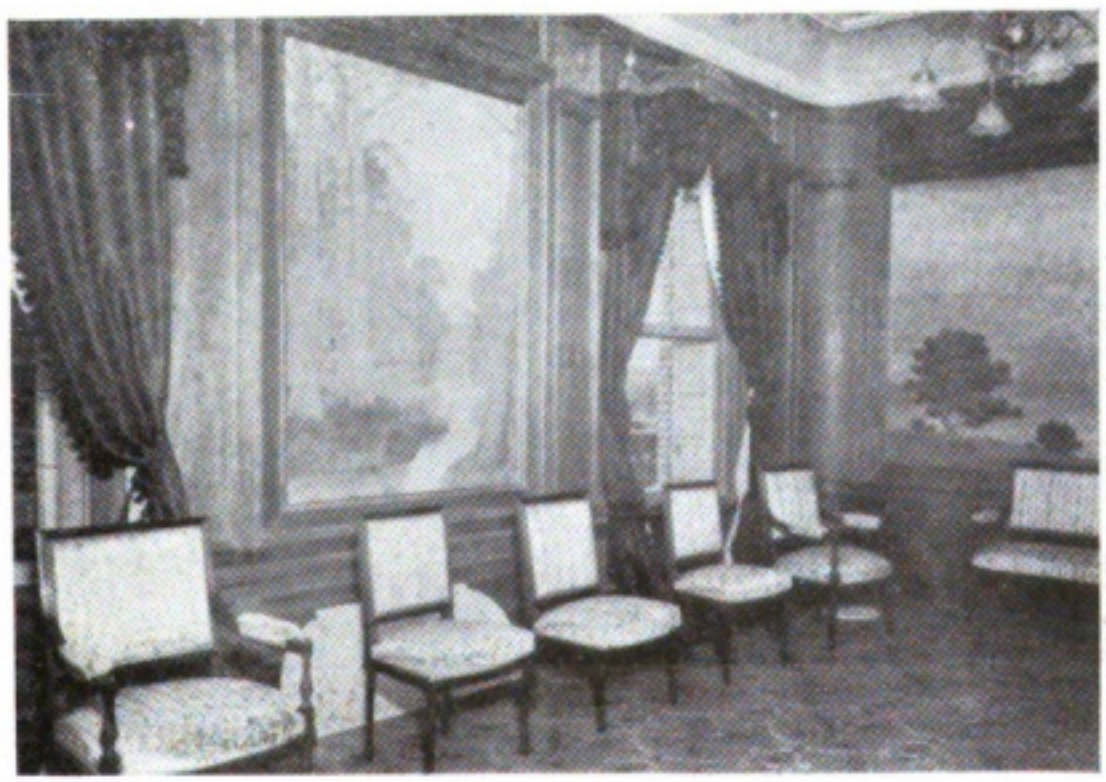


AN IMPERIAL BOX



RECEPTION ROOM

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COUNT OKUMA

PRESIDENT TAKATA

MAIN LECTURE HALL

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# WASEDA UNIVERSITY

COUNT OKUMA, in 1882, established the *Semmon Gakko*, or Tokyo Academy, in what was then a small suburb known as Waseda; but not until twenty years later, when the school was reorganized, did it assume that name and become a university. The change was made to meet two pressing needs of the time, for as the instruction at all higher institutions was given in foreign languages, by foreign teachers and even by native ones, it was necessary that a student should become proficient in that language before pursuing his ultimate studies or attending the lectures, which necessitated a year or so, which time might be spent in acquiring the desired knowledge if he might study in his native tongue; the then state of things also restricted investigation and advanced research, and it was in order to afford young men the opportunity of obtaining an education in the vernacular, and to encourage extended study and free investigation that this institution became what it now is, through the earnest efforts of Count Okuma and his associates, Mr. Ono, a scholar and statesman; Dr. Takata, now the University's president; Dr. Amano, dean of the College of Commerce, and Dr. Tsubouchi, of the College of Literature.

In a country which had for centuries been under the despotic rule of feudalism and consequently where education was hardly to be distinguished apart from the government, it was a most important undertaking to stimulate and promote freedom of investigation, and it is something for which this group of noble men deserve highest praise.

Politics, Economics and Law were the courses the Tokyo Academy embraced when it first opened with its sixty-five pupils. Naturally the aim of the institution was misunderstood by the Government, and received neither praise nor patronage from official families, and "not infrequently a police officer would be sent to the class room of the Academy and if the students were found engaged in speeches or discussions of a political nature, even though they were simply for the sake of exercise in elocution or for the study of theory, the officer would order the meeting to adjourn." But time dispelled any doubts the Government may have had about Count Okuma's educational undertaking, and appreciation took their place.

Notwithstanding the opposition with which the school met in the beginning, the enrollment had increased sixfold by the fifth year, and before that time had been placed in the way of becoming self-supporting. A system of instruction by correspondence was inaugurated and a Publishing Department established to take charge of the work which, by 1895, embraced the Law course, and secured for its members a diploma after three years satisfactory study. At present, middle school, commercial and higher courses are conducted by this Department, and the students taking advantage of the opportunity thus afforded have numbered two hundred fifty thousand since 1890.

Besides the above, this Department has carried on a splendid work in publishing standard works both original and translated enabling the general public to gain a wide knowledge of various phases of Western civilization through such writers as Justin MacCarthy, Woodrow Wilson, Mayo-Smith, Dernberg, Adolph



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WASEDA UNIVERSITY

Conditions in Japan, in 1868, were favorable for the Western learning, or Yo-gaku, in that it was small and simple. Yukichi was not until many years later, when the school was reorganized, did it assume the name and character of a university. The change was made to meet two pressing needs of the time, for as the insurrection of the Tokugawa institutions was given in favor of Western learning, it was necessary that a new order should become prevalent in that language before pursuing in earnest the activities of assimilating the sciences, which necessitated a year or two, which time might be spent in acquiring the desired knowledge if he might study in his native tongue; the then state of things also restricted investigation and advancement, and it was in order to afford many men the opportunity of obtaining an education in the vernacular, and to encourage extended study and free investigation that this institution became what it now is through the earnest efforts of Count Ōkuma and his associates, Mr. Ono, a scholar and statesman, Dr. Tsuda, the late Count Inouye, president of the Imperial College of Engineering, and by Takeuchi, of the College of Literature.

In a country, which had for centuries been under the despotic rule of the Shōgun and consequently where education was limited to the official class, it was a very difficult matter to establish a school which would be open to all classes of the people, and to which students would flock in large numbers. Yukichi was fully aware of the difficulties which he would have to encounter, but he was determined to carry out his plans, and he succeeded in establishing a school which has been the means of educating many of the leading men of Japan.

Politics, Economics and Law were the courses the Tokyo Academy embraced



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[illegible] Japanese [illegible].

[illegible] of Wase [illegible] "[illegible]" [illegible] "[illegible]" [illegible]

[illegible] the [illegible] political [illegible] the [illegible] of [illegible] the [illegible] to harmonize the [illegible] of the [illegible] with [illegible]

[illegible] the College of Politics and Economics, Law, and Literature.

[illegible] education was [illegible] the College of Commerce and the Higher Normal School were established, and with the twenty-fifth anniversary of the founding of the Institution came the announcement of the approaching inauguration of a College of Science and Engineering, and the promise of a Medical College and Hospital. At this juncture, His Majesty the Emperor, pleased to hear of the progress and development of this seat of learning, graciously honored it with his august support, in the gift of a [illegible] from his private chest, the initial unsolicited donation which started a fund for the new College, the example being followed by their Highnesses, Princes of the Blood, and such noted statesmen as Prince Ito, Marquis Ibatsura, Premier, Prince Iwakura, Minister of the Imperial Household, Prince Tokugawa, President of the House of Peers, Count Komura, Minister of Foreign Affairs; Count Tanaka, First Minister of the Imperial Household, [illegible], etc. A large number of distinguished personages of the Chinese Empire also made generous contributions, in appreciation of the fact that a special Normal Department for Chinese students had just been instituted, and this school has since had some two thousand pupils, and has graduated several hundred teachers who now fill important posts in their native land.

The administration of the University [illegible] of a President, a Board of Trustees, a Faculty Council and a [illegible] of Governors, the chief responsibility, of course, devolving upon the president.

The academic year begins September ten and ends July twenty-one, with a winter vacation from December twenty-five to January ten. National holidays, the anniversary of the University and Sunday are observed as holidays.

Students who have completed the middle or normal school course may enter the Academies of Waseda without examination; otherwise they must pass an entrance examination. A year and a half must be spent in the Preparatory, three in the Academies and three in the Colleges, the courses of instruction being most diversified and complete. The tuition fee for the whole course in the Preparatory is twenty-six dollars; sixteen dollars yearly in the Academies and twenty-two in the Colleges. It is usually paid at three fixed periods, but may be arranged for in monthly payments. The dormitory expenses are four dollars a month, three for board and one for rent;

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Prins, B. C. Skotlowe; and Tsuboi, Nakamura, Tsubouchi and others among Japanese authors.

Two magazines are issued, "Reports of Waseda University," a monthly, and the "Diplomatic Review," a bi-monthly.

It was not until 1889 that the literary course was added, at the suggestion of Dr. Tsubouchi, who sought to save from complete decadence the national literature, which had suffered so greatly during the three decades in which only political problems had engrossed the public mind. The Department of Literature has done much under the able leadership of Dr. Tsubouchi, novelist, dramatist and critic, to harmonize the thoughts of the East with those of the West, and has proved a great success.

With changing the basis of the Academy in 1902, its scope was broadened and its facilities greatly extended, and at the end of four years of the new regime, the number of students had increased to four thousand, in the Preparatory school, the two Academies and the College of Politics and Economics, Law, and Literature.

Waseda was the leader of other private universities and a new era in advanced education was ushered in. A little later the College of Commerce and the Higher Normal School were established, and with the twenty-fifth anniversary of the founding of the institution came the announcement of the approaching inauguration of a College of Science and Engineering, and the promise of a Medical College and Hospital. At this juncture, His Majesty the Emperor, pleased to hear of the progress and development of this seat of learning, graciously honored it with his august support, in the gift of a handsome sum from his private chest, the initial unsolicited donation which started a fund for the new College, the example being followed by Their Highnesses, Princes of the Blood, and such noted statesmen as Prince Ito, Marquis Katsura, Premier, Prince Iwakura, Minister of the Imperial Household, Prince Tokugawa, President of the House of Peers, Count Komura, Minister of Foreign Affairs; Count Tanaka, Ex-Minister of the Imperial Household, etc., etc. A large number of distinguished personages of the Chinese Empire also made generous contributions, in appreciation of the fact that a special Normal Department for Chinese students had just been instituted, and this school has since had some two thousand pupils, and has graduated several hundred teachers who now fill important posts in their native land.

The administration of the University is in the hands of a President, a Board of Trustees, a Faculty Council and a Board of Overseers, the chief responsibility, of course, devolving upon the president.

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students' remittances are made through the Postal Savings Bank Transfer System.

Examinations are given for promotion and graduation, written, oral or by thesis, as decided by the professor in charge. Diplomas are granted by the Preparatory and the Academies, and degrees conferred by the colleges; fellowships are established in each of the latter to promote higher scholarship, and a post graduate course is open to graduates or those properly qualified.

Dormitories have existed since the inception of the institution, and have expanded in accordance with the growth of the whole, having only recently undergone renewals and additions. There are some one hundred fifty rooms, each occupied by two or three students, for whose accommodation there are three dining rooms, two bath rooms and two social halls. Dormitory students must arise at six o'clock; they may breakfast between six thirty and seven thirty, dine between eleven thirty and one, and have supper between five and seven; they must be in their rooms by ten o'clock and retire by eleven. Dormitories and their students are under the direction of a superintendent, a managing accountant and three representatives chosen from among the students to act as envoys between the official management and the student body. A culinary committee of students regulate the week's menu, inspect the food, check the bills and keep order in the dining room.

Great enthusiasm is shown by Waseda students for physical training and athletic games and sports, for which are provided a large hall for ping pong and other indoor games, four tennis courts, an archery range, a hall for fencing and *jujutsu*, classes in military drill, swimming and rowing, a course for races and field day exercies, and last but not least, for in this Waseda is in the front rank, the base ball ground. The Waseda team challenged the Stanford University (Cal. U. S. A.) team in 1905, and spent two months in America, playing twenty-six games, in only seven of which they were victorious; but they learned invaluable lessons and returned to Japan to revolutionize its base ball circles, now grown considerably, and only the past season was Waseda visited by the Chicago University team and a series of interesting games played. The fact that Waseda was a heavy loser has only increased the boys' determination to master this American national game, and perhaps another opportunity will see them victorious.

An autumn Regatta takes place on the Sumida River and Field Day exercises in the spring at Waseda grounds. The Kano, most approved method of *jujutsu* is taught; in this native athletic art there are many experts.

Foremost among the student organizations is the English Speaking Society, noted for its half yearly public entertainments of classical dramas, particularly Shakespearian, in which the boys have achieved great success. The Society has monthly meetings and social gatherings and garden parties.

There are also French and German, Chino-Japanese, Indological, Economic, Political and Literary Societies; Eki and Nichiren Clubs; Young Men's Buddhist, Christian, Public Morality and Oratorical Associations; an Art Club and a Musical Society.

The Library is a most worthy feature; it has rapidly increased its number of volumes which now reach a hundred fifty thousand.

The total number of students pursuing various courses available is now eight thousand, and the number of instructors has grown to one hundred seventy-eight; while Waseda's alumni

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academic residences are made through the Dental Savings Bank Transfer System.

Examinations are given for promotion and graduation, written, oral or by thesis, as decided by the professor in charge. Diplomas are granted by the Regents, conferred by the colleges; fellowships are established in each of the latter to promote higher scholarship and a post graduate course is open to graduates or those properly qualified.

Dental forces have existed since the inception of the institution, and have organized in accordance with the plan of the whole, having only recently undergone removals and additions. There are some one hundred fifty rooms, each occupied by two or three students, the whose accommodation there are three dining rooms, two being reserved for the Dental Halls. Dentists practise at six o'clock; they may breakfast between six thirty and seven; and have supper between five and seven; they must be in their rooms by ten o'clock and retire by eleven. Dormitories and their study rooms are under the direction of a superintendent, a housekeeping arrangement and three repasts obtain from among the students to act as waiters between the official management and the resident body. An ordinary committee of students regulates the evening meal, inspect the food, and the table and keep order in the dining room.

Great enthusiasm is shown by Washington students for physical training and athletic games and sports, for which are provided a large hall for playing ball and other indoor games, four tennis courts, an archery range, a hall for fencing and gymnastic classes in military drill, swimming and rowing, a course for races and field day exercises, and last but not least, for in this Nevada is in the front rank, the base ball ground. The Washington team challenged the doctor's University (Cal. U. S. A.) team in 1895, and beat two games in three in a series, playing twenty-six games, it only seven of which they were victorious; but they learned invaluable lessons and determined to play to overcome in future ball victories, now proven considerably, and only the ones to see a Washington victory [illegible] Chicago University team and [illegible] of interest in [illegible] played. It is that Washington was a heavy loser in the only increased the boys' determination to master this American national game, and perhaps another opportunity will see them victorious.

An autumn regatta takes place on the Mississippi River and Field Day exercises in the Varsity or Athletic grounds. The Home, most important method of physical training is one in this matter athletic and there are many contests.

Formerly the students [illegible] in the English Speaking Society, [illegible] the Dental Society, [illegible] scientific [illegible] practical [illegible].

There are also [illegible] and Glee Clubs, Banjo and Mandolin Club, Dramatic [illegible] and Literary Societies; Delta [illegible] Chi; Xi Psi Phi; Alpha [illegible] and Delta Sigma Delta fraternities, Public [illegible] Society and Dental Association, the Medical and Dental Journal.

The Library is [illegible] feature; it has rapidly increased [illegible] volumes which now [illegible] fifty thousand.

The total number [illegible] during various courses [illegible] the present [illegible] and the number of [illegible] has grown to [illegible] seventeen [illegible] the Washington

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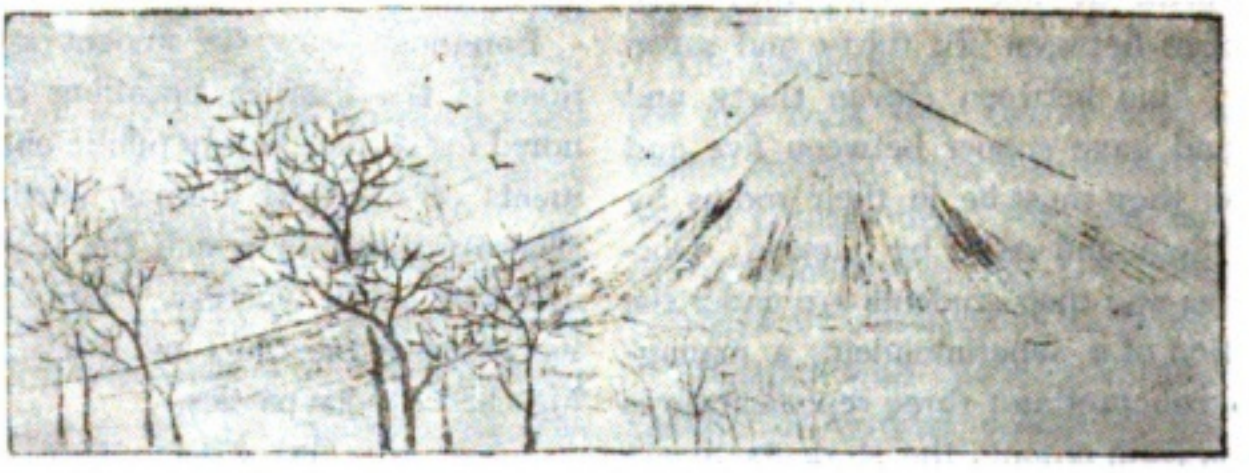
aggregates seven thousand and has played a most important part in the building up of a new and higher civilization in the Orient.

The changes consequent upon progress have been witnessed with greatest satisfaction by thousands who have not only the interest of the University, but that of their country at heart. No chance for broadening its influence and scope has been missed, but the principles upon which the institution was founded were such that time nor advancement in method and learning have wrought no change in them for this was the announcement made in the very beginning: "The efforts of the Academy will be directed towards avoiding the danger of making too much of theories and dogmas, and of producing doctrinaires or dreamers; but its endeavor will be to cultivate an accomplished ideal citizen, who should have the mastery of theory and its application, and who should possess an exalted ideal as well as common sense."

The loyalty and self-sacrifice of the professors have been commented upon on various occasions, and have most certainly done much toward making Waseda the highly esteemed institution it now is.



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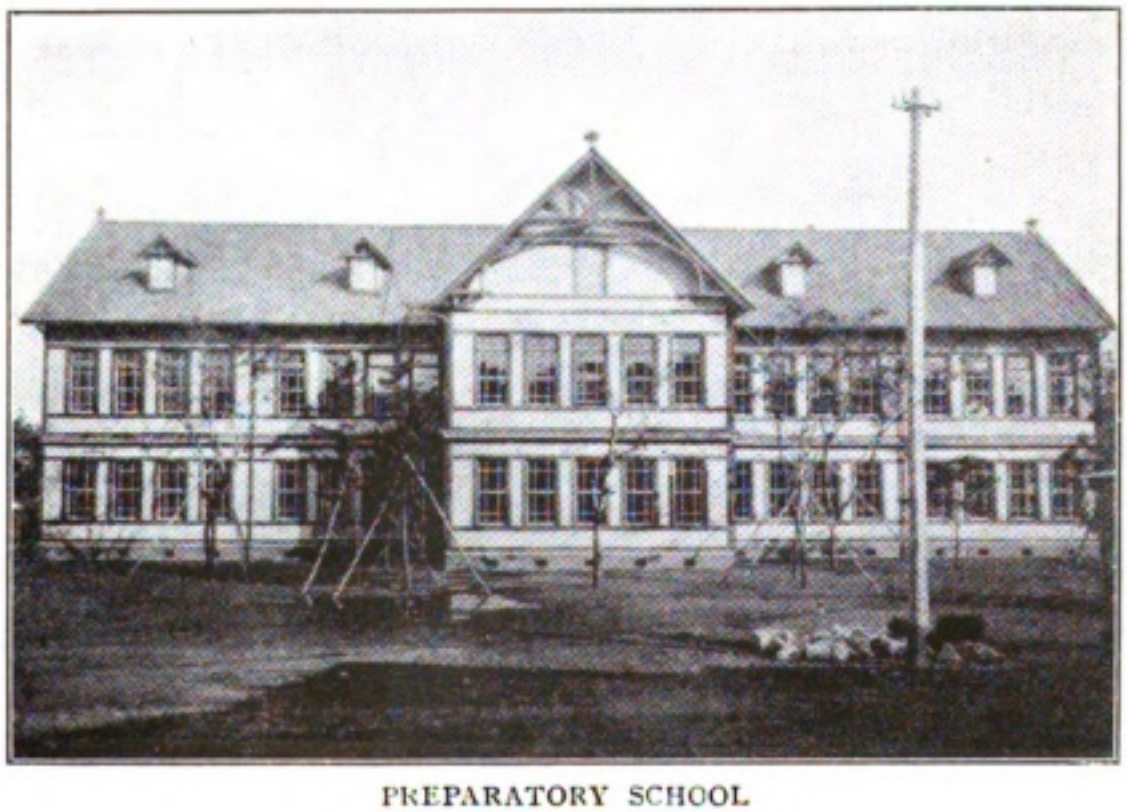

PREPARATORY SCHOOL

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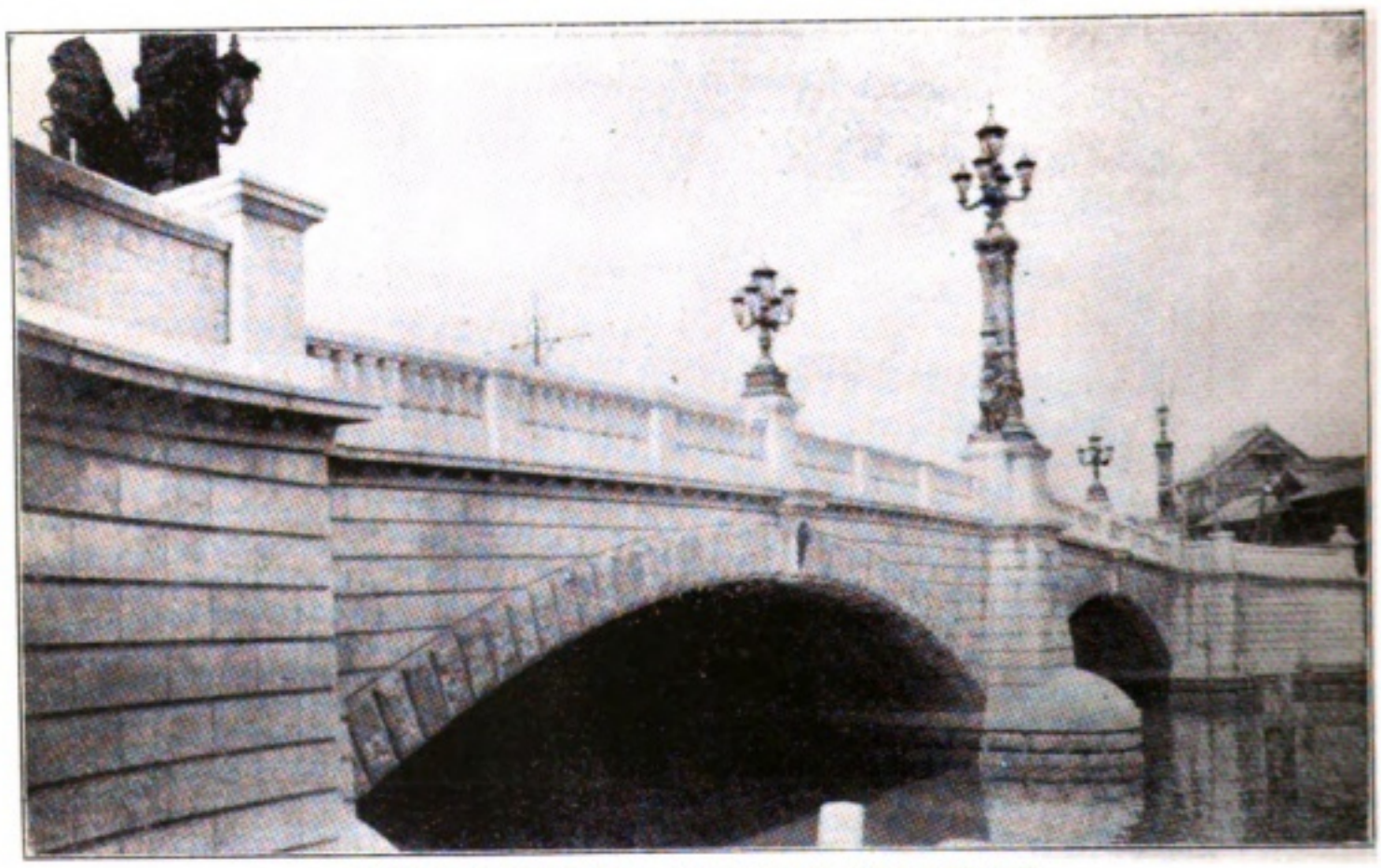
KINTAI-KYO, OR BROCADE GIRDLE BRIDGE



NEW NIHON-BASHI, OR RISING SUN BRIDGE

KARAHASHI, OR CHINESE BRIDGE

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# BRIDGES IN JAPAN

THE distinctive characteristics of most of the bridges that form such an interesting feature in many places in Japan, are Chinese or Indian, the art of bridge construction having been borrowed from the Celestials after the introduction of Buddhism into the Mikado's country, those in use prior to that time being of the *tsuri* and *mannen* types, some of which are still to be found and which we will consider presently.

The most striking peculiarities of Japan's bridges are the greatly curved, sometimes semi-circular spans, and the ornaments, particularly the *giboshi* or caps used on the posts, which are decidedly Buddhistic, the form having been taken from descriptions in canonical books in which reference was made to a treasure called *Boshi no Maya*, or Maya's (Buddha's mother) hat.

On stone bridges, which abound, and number those built as much for effect as for utility, the trimmings are of the same material; but on wooden bridges, they are of metal, usually bronze, but sometimes brass or lacquered gilt, and add greatly to the artistic appearance.

There are a number of bridges in the Empire which are famous for one reason or another, but among them are three particularly so; and, like places and scenes in Dai Nippon, such as the *San Kei* (Three Most Beautiful Places), and *Omi Hakkei* (Eight Beauties of Lake Biwa), are grouped and set aside for extra attention and special admiration. These are the three most famous bridges: the Kintai-kyo, the En-kyo, and the Fuji-bashi.

The Kintai-kyo, in Suwo Province which borders the Inland Sea, spans the Nishiki (literally, brocade) River, hence its name Kintai, meaning 'girdle of brocade.' It is not of remotest antiquity, dating from about 1781, but conditions necessitated a construction quite different from that ordinarily used in Japan, and its unusual form, together with its proportions has made it an object of interest throughout the land. It was built by the *Daimyo* of Kikkwa, Hiroyoshi, who decided to overcome the difficulties of the very swift stream which had made a bridge impossible to his predecessors, who thought only of wooden piers such as they had been accustomed to see. The five-spanned, stone-piered bridge, with its stones lead-bound in many places, and its piers reinforced with iron rods, reaches a distance of nearly five hundred feet, and bespeaks the ingenuity of those who planned it as superior to the time in which they lived.

En-kyo, or The Monkey Bridge, connects the precipitous banks of a mountain torrent, in the province of Kai, in the district of Mt. Fuji. Ninety feet above the water, it rests upon brackets formed by timbers driven into the earth, between which the distance is one hundred ten feet. Its name is said to have been given from the fact that monkeys used to cross the stream at this point in their unique way of forming a chain, and that the first bridge was of such uncertain construction as to be suitable only for monkeys, and its name has seemingly made for fame. Quite near is a railway bridge of the usual type.

Third among the distinguished trio, the Fuji-bashi or Wistaria Bridge, is situated in a wild and isolated mountainous section on the Japan Sea, and is seldom seen by tourists, native or foreign,



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but its great height above the stream over which it is suspended, and its wide floor of flat stones, make it a picturesque object. It was the bridge of Tokugawa, and is still known as the Bridge of Ten Thousand Generations, a name which it owes to the fact that the revenue from the passage of the bridge was set apart for the support of the Tokugawa family for ten thousand years. Before the abolition of the feudal system, the bridge was probably the most valuable property, in the Japanese sense of the word, that any family in the country possessed. Its revenue was derived from the tolls paid by persons of every rank, except those of the Imperial family, who were allowed to pass free. The bridge is also a favorite subject for the pictures of Japanese artists.

Of equal interest to the stranger is the bridge of Nihon-bashi, the Bridge of Japan, not because of any individual or extraordinary character, but because it is the point from which all distances are measured throughout the empire. It is also a favorite subject for the pictures of Japanese artists, and is the center of the business life of Tokyo. Here are the principal banks, the chief shops, and the most valuable property in the city. Here, too, are the public notice-boards, on which are posted the proclamations of the Government, and on which the people are free to express their opinions.

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Near by, in the picturesque precincts of Hibiya, is also a little bridge not unworthy of mention, for its poetical name

[illegible] the Bridge [illegible] the [illegible] [illegible] [illegible]

but its great height above the stream over which it is suspended, and its growth of wistaria have made it a wonder. Near the foot of Tateyama, one of Japan's highest peaks, flows the Iwakuragawa, and thirteen hundred feet above it hangs this very uncertain and narrow Fuji Bridge, which few undertake to cross.

The *mannen* and *tsuri bashi* are very rude bridges still seen in central and eastern parts of the country; *mannen bashi* meaning 'bridge of ten thousand years,' and *tsuri bashi*, 'hanging bridge'; the former is the most primitive form, being but a piece of timber tied at the ends to any available support, and the latter really hangs and sways, being fastened by means of wire which but lately took the place of bamboo ropes.

Of real interest to the stranger in the land is Yume-no Uki-hashi, the Floating Bridge of Dreams, not because of any individual or extraordinary character, for it is only a commonplace wooden structure, but from its peculiar and sacred associations, for over its narrow arch have passed the funeral corteges of many Imperial persons. As the procession passes at the midnight hour, when such ceremonies are held, from this small bridge, into the waters of the tiny stream it spans, have been cast the flowers, fruit and edibles that formed the sacrificial offerings to the dead emperors or empresses, for several hundred years.

This Floating Bridge of Dreams lies between Tofukuji and Sen-Yuji, near Kyoto, where are the tombs of eighty emperors and eight empresses, for all of whom the same sacred ceremony was performed, unchanged through six centuries and fresh in the memory of many, having taken place as recently as 1897, when the Empress Dowager was lain to rest in midnight melancholy.

Near by, in the picturesque grounds of Tofukuji, is also a little bridge not unworthy of mention, for its poetical name, purpose and position; for this Bridge of Heaven, passing, as it does, high above a ravine with its rushing rivulet, from one to the other of its precipitous sides, which are covered with maples, was built for beholding the beauty of these, when they glow in the radiant autumn fires that warm the heart of him who poetizes.

The oldest of noted bridges, the Long Bridge of Seta, was described in the *Japan Magazine* for February, and another, the Sacred Red Bridge, of Nikko, in an article about that historical place in the December number.

Second in antiquity, but doubtless foremost in historical interest, is the Uji Bridge, crossing the river of that name in the province of Yamashiro. It was completed with great difficulty, by the plans and work of a Buddhist priest, in 645 A. D., and formed an important strategic position of attacks on the old capital, from the south, as the Uji must be crossed to reach Kyoto from that direction, and this bridge was the easiest and quickest means of access, in consequence of which it became the scene of a far-famed battle (1180) in which Gen-sammi Yorimasa, at the age of seventy-five, distinguished himself for heroic and almost miraculous valor, defending the bridge against a Taira army of twenty thousand, with but a small band of warriors, from whom he withdrew as the end was nigh, to the Buddhist temple grounds near by, and committed suicide.

In the province of Echigo, over the Shinano River, is the Bandai Bridge, the longest in the Empire. It is a wooden structure built in 1886, and crosses the river just before it flows into the sea at Niigata, its length is two thousand five hundred eighty feet.

Over the Kamogawa, in Kyoto, are a number of bridges the principal ones

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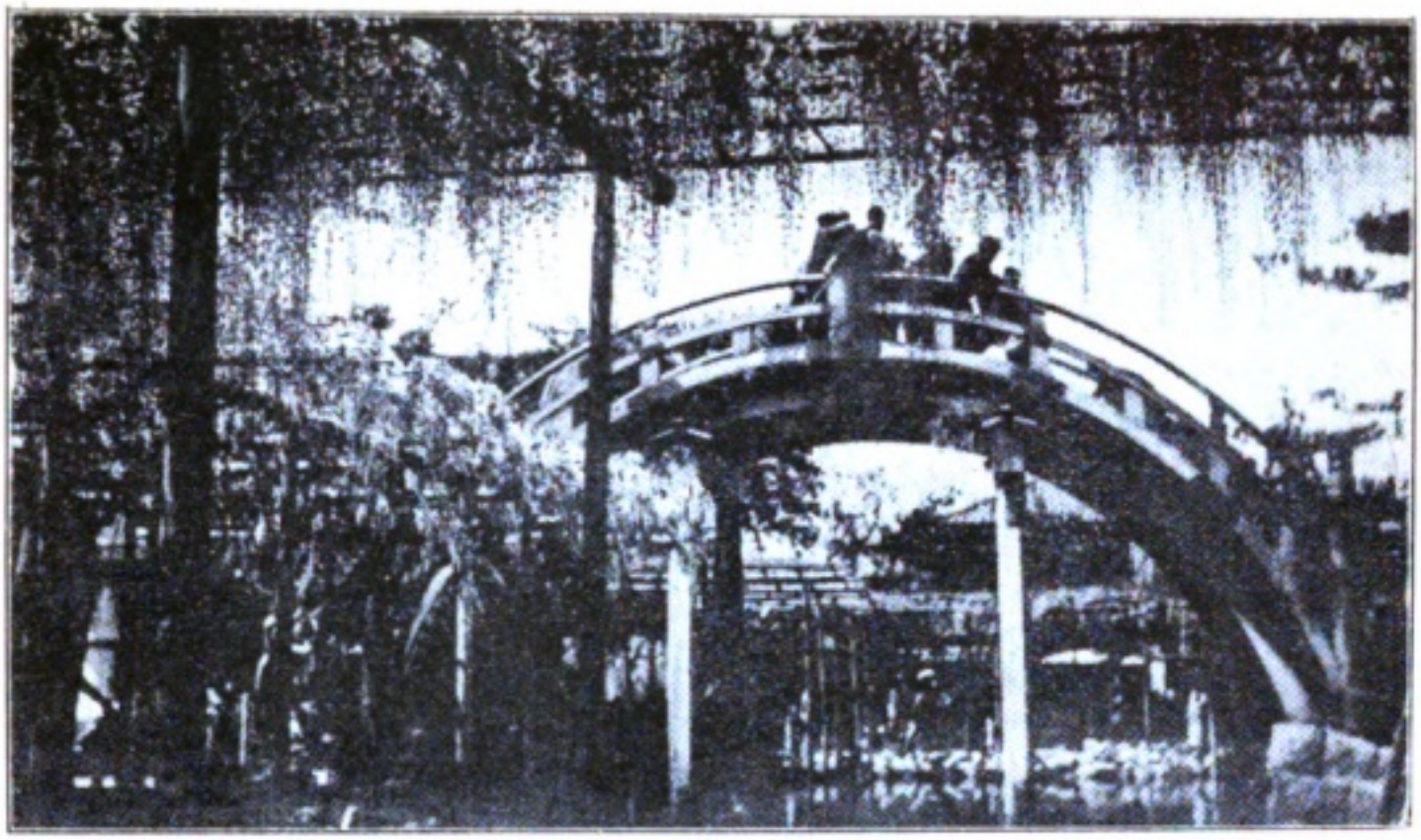
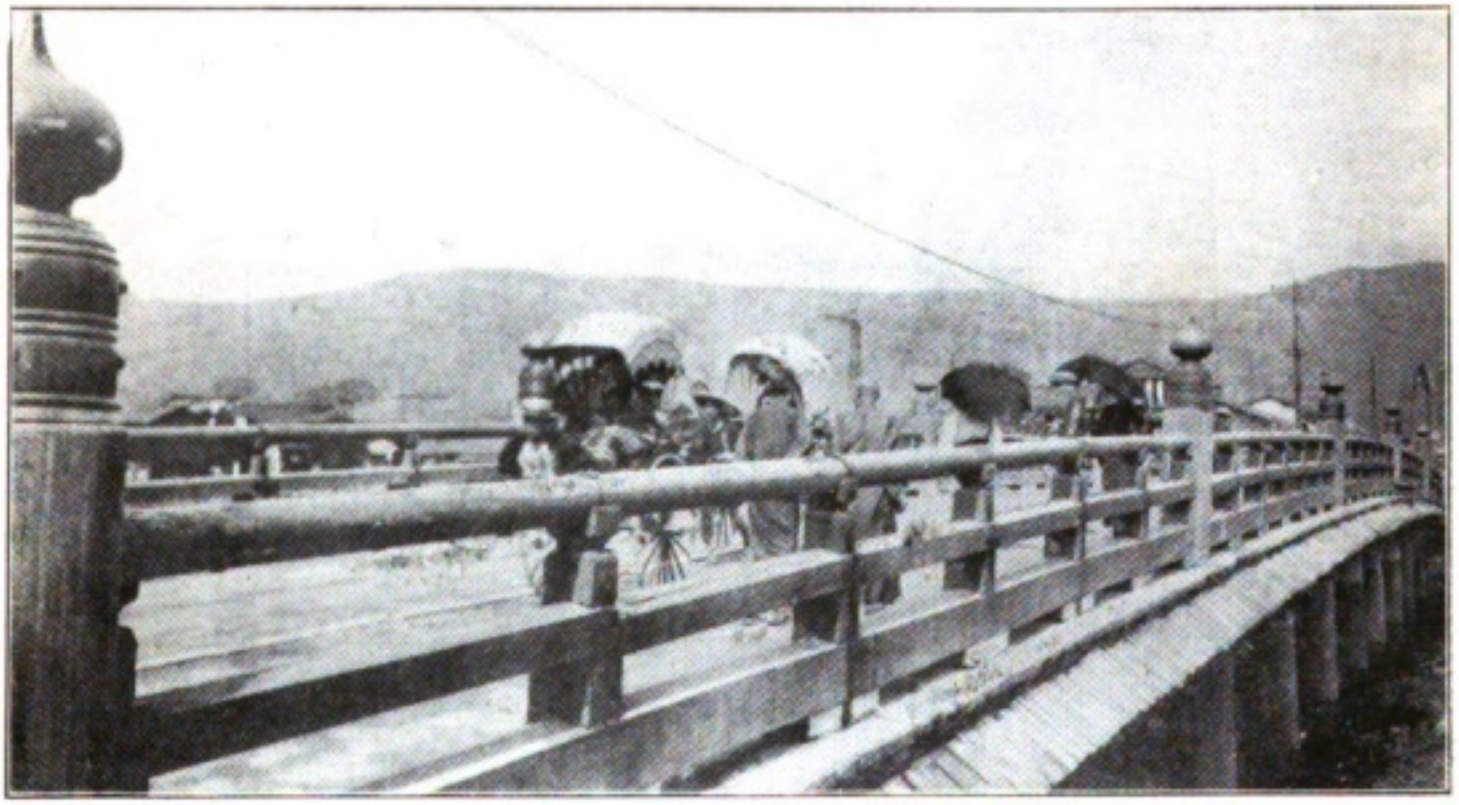
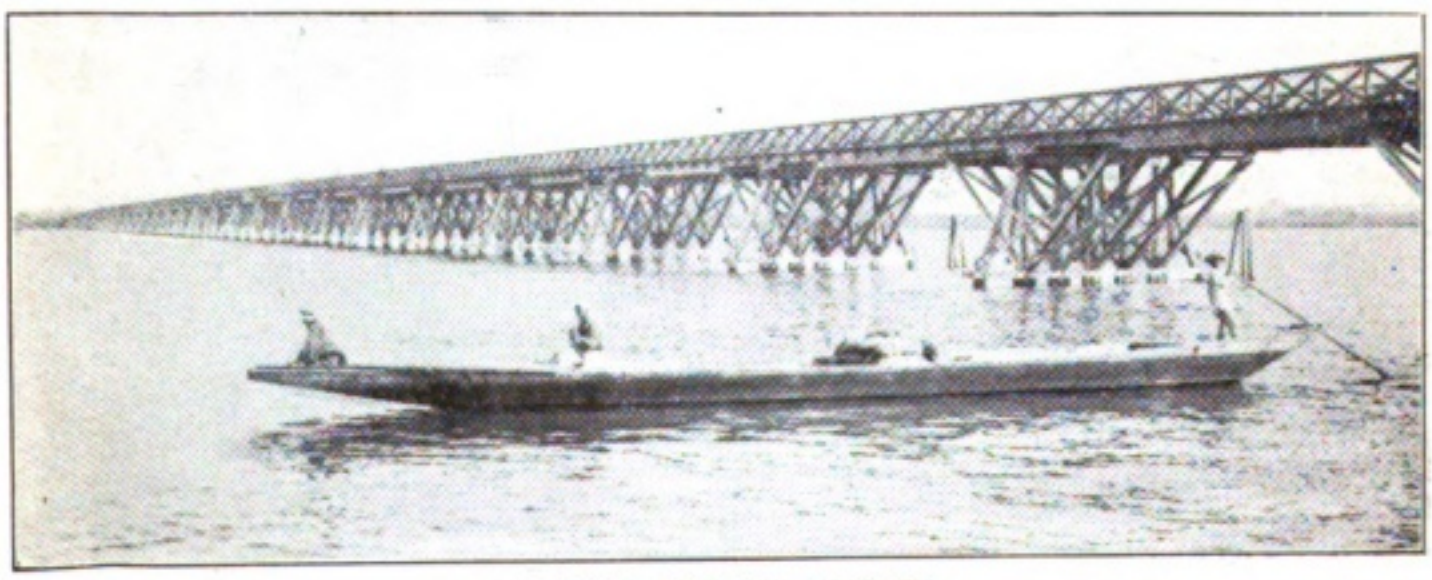


TAIKO BRIDGE, KAMEIDO



GOJO BRIDGE, KYOTO



BANDAI BRIDGE, NIIGATA

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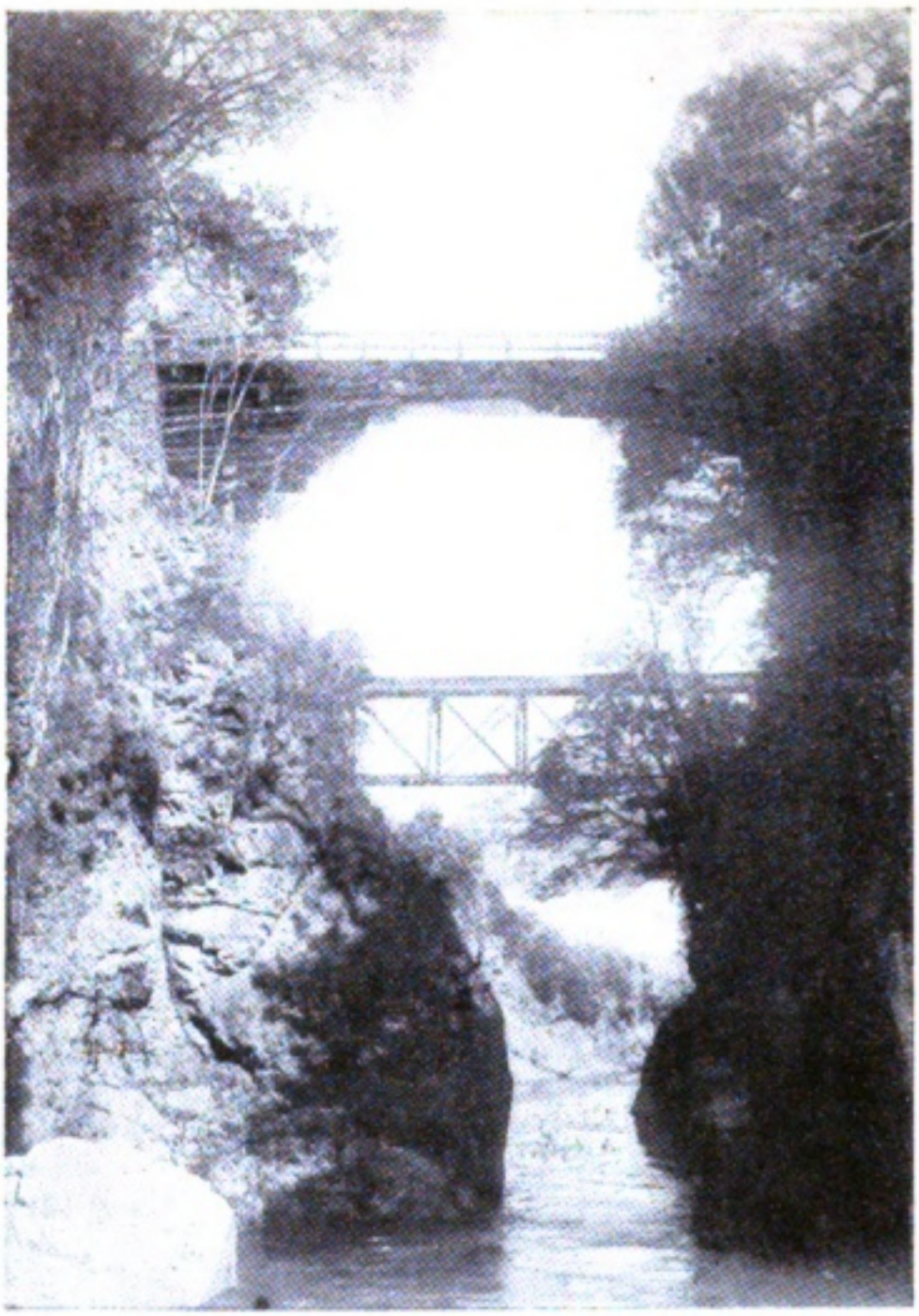
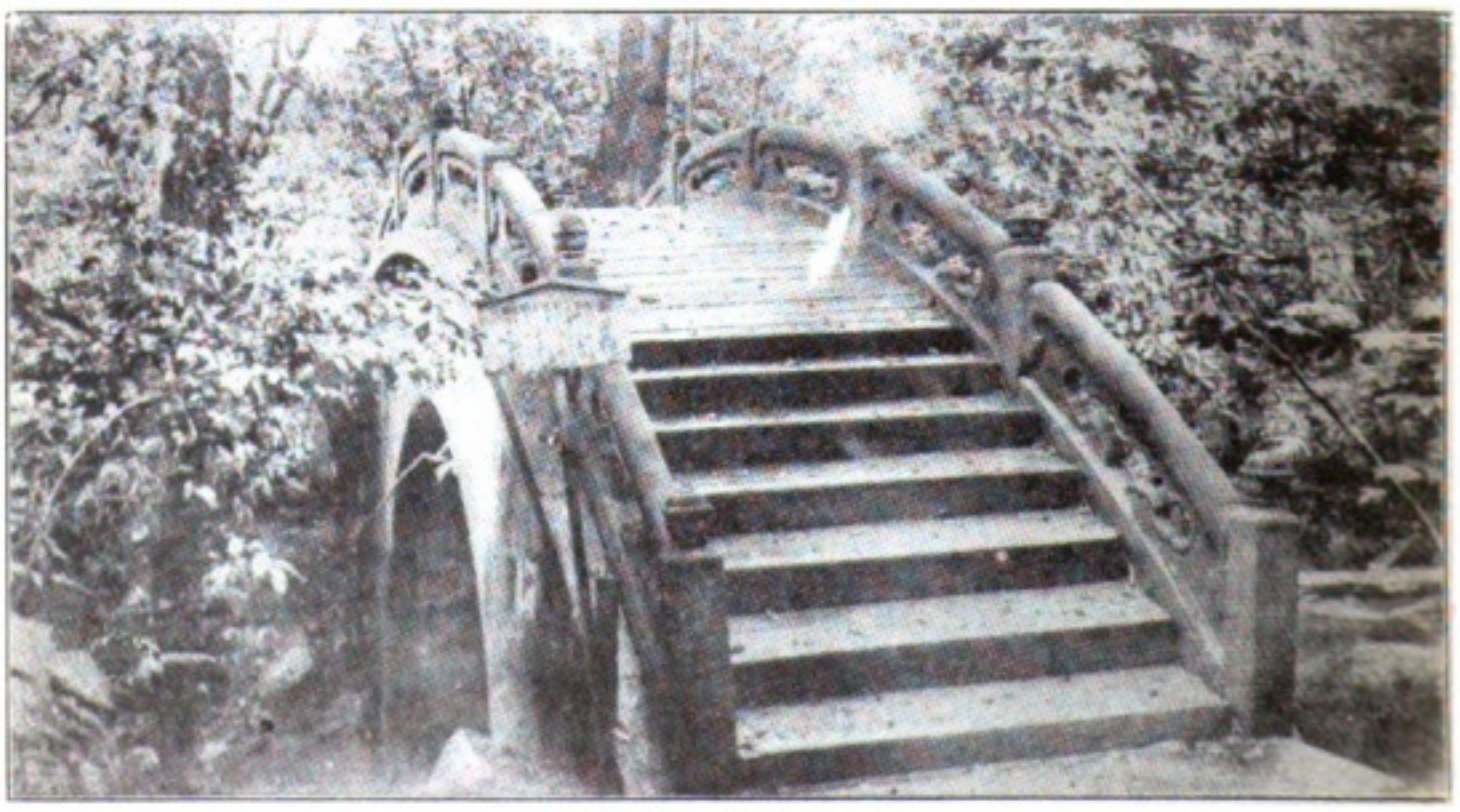


EN-KYO, OR THE MONKEY BRIDGE



A RAINBOW BRIDGE

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connecting the divisions of the main business streets, Sanjo, Shijo and Gojo, Gojo-bashi being the most famous as having been the scene of the thousand duels fought by the wonderful Benkei, who, during the conflict between the Taira and Minamoto families, stationed himself nightly upon this bridge and challenged every passerby, having sworn to possess himself of a thousand swords one by one from those who chanced to become his opponents, which he had pledged to Buddha as a prayer for the success of the Minamoto clan. Benkei's great prowess had enabled him to defeat every antagonist until he had obtained all but one of the thousand swords. In the mean time, stories of the dire deeds which took place every night on Gojo Bridge had filled the people with terror, and they believed some monster devil reigned there to claim its victims, and the place became deserted after dark. Benkei had waited several nights in vain, when finally a youth appeared, and answering the prompt call to arms, soon overcame his astonished enemy, who had at last met his match, and surrendering to his princely conqueror, he enquired his name and was pleased to learn that it was no other than Yoshitsune, (son of Yoshitomo, head of the Minamoto clan, who had been killed by the Taira faction), and Benkei immediately became a retainer of the gallant young nobleman. This tale became a fireside story, and through it the Gojo Bridge was made famous.

The entrance to Nishi Otane temple, Kyoto, is effected over a picturesque stone bridge called Megane-bashi because of its resemblance to a pair of eye glasses, its under structure being in the form of two circles; and on this one may stand and gaze upon the lotus pond beneath, filled, in spring, with the great blossoms that typify Buddhistic purity.

While there are many bridges in Tokyo, over the Sumida River and the numerous canals that water the moats and afford transportation facilities for various commodities, none of these lays any special claim for particular attention with the exception of Nihon-bashi, first built, in the beginning of the seventeenth century. It spans the largest canal and is now practically the centre of the city, though at the time it was built, the sea was in sight, the reclamation of the land not having taken place), and one of the present buildings obstructed the view of the rising sun; hence the name Nihon.

Soon after its construction it became the centre from which the distances of other places were calculated, and in a measure retains some such importance; it was in the early days the place where criminals were exposed to public view for humiliation, and also where great notice boards heralded government announcements. It has in the past year been reconstructed with two keystone arches of native granite, presenting a most substantial and permanent appearance, but without any Oriental characteristics.

In striking contrast to the above is the purely ornamental and artistic Taiko Bridge, at Kameido, not far from the city. This interesting place is the seat of a Tenmangu Shinto temple, with its wonderful plum garden of the dragon, its beautiful, soft-tinted, graceful wistaria and heart symbol pond over which the semi-circular Taiko, or drum bridge (its reflection forming the complete circle) leads to an eight-roofed gate where gods in glass cases may be worshiped.

One must leave the streets and seek the parks and gardens of the metropolis to find the multitude of fascinating arches of bamboo, bark, and rustic branches, smooth bronze-trimmed brown wood and shining red and black lacquer, that add an indefinable charm to their aspect.

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# BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF DEPT. OF EDUCATION

(TRANSLATION)

## III

TADAMASA died without accomplishing a unification of his principality, but his efforts toward the advancement of learning and philosophy were not without an influence; and situated, as it was, with its extensive bay and good harbors, Satsuma became the gate-way through which Chinese civilization entered, both from China and Korea. But owing to continued internal strife, the ruling princes of the House of Shimadzu for several decades, were under the necessity of devoting their time to the pursuit of war, and philosophy and letters were left to the protection of those less strenuously occupied.

Some time previous to the death of Tadamasa, there had been born in a branch of the Shimadzu family a son, Nisshin (1492-1568), orphaned of his father at the age of three, but who was to become, through the care and foresight of his mother for his proper training and education, one of the most famous exponents of *bushido*; in fact the author of what gained the name of 'Bushido Bible of Satuma,' the Iroha Uta, a series forty-eight stanzas expressing the noblest sentiments, and admonishing the *samurai* class to the most exalted ideals.

It has often been observed that men of genius inherit their remarkable qualities from mother or grandmother, and so it appears in this case; Nisshin's mother, Princess Tokiwa, is reputed to have been a lady of most unusual ability, force of character and insight; she possessed many virtues, was both learned and wise, and was an ardent student of Confucian ethics. After the death of her husband she carefully considered the best method of education possible to her young son, and at the age of seven he was placed under the tutelage of Raiso, head priest of the Buddhist temple Kaizoin, somewhat advanced in years and a strict diciplinarian, who held the young prince under Spartan rule, and it is said, when his charge evinced an unruly spirit he was actually bound to a post and severely chastised.

An incident which occurred early in his school life suffices to show Nisshin's daring and dauntless courage. Having got into some mischief with several of his school fellows, he was the last to reach the door, as they fled from the master who had seized a spear to frighten them, and finding no sandals remained for him, he turned resolutely and commanded his preceptor to bring him a pair of sandals. The priest was so filled with admiration, he threw down the spear, and clasped the child in his arms, exclaiming that the little prince was destined to become a great general.

From Raiso, he acquired much knowledge of Buddhist theology, although he returned home at the age of fifteen. He was thoroughly imbued with Buddhist principles, and later, under the tuition of Keian, a priest of the Zen Sect, he became deeply versed in Chinese ethics, which had been first



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introduced into Ja ꝑn in Satsuma. His fondness for learning was such that he always carried some book with him everywhere he went, and was constantly making research on one subject or another, and gave considerable time to the study of military tactics.

He was deeply religious, generous and kind, and felt great compassion for the people of his province, who had been thrown into such poverty and distress by long years of internal warfare, and he sought to encourage agriculture and improve their condition generally. Though he never became the ruling prince, he was in reality the Regenerator of Satsuma, and became the controlling spirit, teaching the people both by precept and example; and he achieved greatness on the battle field as well as in the field of learning and letters.

His Iroha Uta, or syllabary poems, embody in simple language the sayings of ancient sages, whose original versions were too difficult to be understood by the common people. It was his aim to expound the tenets of *bushido* in terms easily grasped, and in such form as to strongly impress untutored minds, and he so far succeeded, that the Iroha Uta established principles by which the daily life and conduct of the people were guided; it was a code of morals for the masses, embracing and harmonizing Shinto, the teachings of Buddha and Confucian philosophy, and was in truth the 'Bible of Bushido.'

In the first of the forty-eight stanzas, attention is drawn to the fact that being able to recite the contents of a hundred books avails nothing if the knowledge gained thereby is not put into practise, and in all the others stress is laid on reverence for ancestors, the gods and Buddha, loyalty, honor, generosity and thrift.

The life of Nisshin being in itself a living example of the principles advocated by him, his writings were held in highest esteem and quickly became the standard of the Satsuma clan. He possessed strong individuality and much personal magnetism, attracting and holding people under his influence, so that he was able to do much toward the peace and prosperity of his people.

On the field of battle, he shared the hardships of his men, and treated them with such kindness that they fought with the spirit that wins, and victories were the result. He honored the dead of his enemy as well as his own, and showed great benevolence toward the families of his fallen soldiers.

A conspicuous instance of his magnanimous spirit may be cited in connection with the revolt of Sanchisa, who, spurred by unworthy ambition, rose against Shimadzu, despite Nisshin's endeavor to dissuade him from such an attempt. Nisshin utterly routed this enemy, but most generously allowed Sanchisa, to retain his entire possessions and refrained from punishing any of his followers. So it may be seen that this great man lived according to lofty ideals, and fought from necessity, not from choice, for the sake of peace, not conquest.

Katsushisa, at that time the ruling Prince of Satsuma, was without an heir and adopted Nisshin's on, Takahisa (1527–1571), to succeed him, thus placing in supreme power a representative of Nisshin's by no means unworthy of him as a son, nor as a disciple, for Takahisa followed well in his father's footsteps, and promoted the teachings of *bushido* throughout his rule.

Training in military arts was indispensable, and interest in wrestling, swimming and mountain climbing was maintained and encouraged. The history of that period is replete with accounts of deeds

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His Bei-e Kita, or eight-story poems, embody in simple language the sayings of an ancient sage, whose original versions were too difficult to be understood by the common people. It was his aim to expound the tenets of *Bushido* in terms easily grasped, and in such form as to strongly impress untutored minds, and he so far succeeded, that the Iroha [illegible] established principles by which the daily life and conduct of the people were guided; it was a code of morals for the masses, embracing and harmonizing, unitedly, the teachings of Buddha and Confucian philosophy, and [illegible] in truth the "Bible of Bushido."

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Kanehisa, at that time [illegible] Prince of Satsuma, was [illegible] adopted Nisshin's [illegible] Tsunehisa ([illegible]), [illegible] in supreme [illegible] of Nisshin's by no [illegible] of him as a son, not as a disciple, for Tsunehisa followed well [illegible] footsteps, and [illegible] *Bushido* [illegible].

[illegible]

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of valor add bravery; and under the leadership of Takahisa, restraint and strict adherence to *bushido* were most pronounced. When he attacked Gamo, north of Kagoshima, that general, though noted for his bravery, was obliged to sue for peace, and, but for Takahisa's honor and nobility, would have lost his life even after his surrender, at the hands of his excited foes, who besought their leader to despatch him; instead of which he reproached them saying: "If malice is avenged with malice, it will continue always; but if repaid with benevolence, there is the end. To kill a foe surrendered would violate every principle of *bushido*."

During Takahisa's rule, the Portuguese introduced fire arms into Japan (1542), and their manufacture was soon in progress, and their use made general, bringing a revolution in the art of warfare, but not, as in Europe, the abolition of the feudal system.

The Shimadzu family was the first to adopt the new and more formidable weapon, and gained many battles thereby, becoming more and more powerful. Takahisa was also the first to give audience to Francis Xavier bringing Christianity to Japan (1549), and the broad minded Satsuma chief willingly granted his subjects permission to embrace the new religion if they so desired.

He was succeeded by his son Yoshihisa (1571–1585), who, assisted by his three brothers, carried the House of Shimadzu to the zenith of its martial glory. As a result of successful wars against neighboring principalities, Yoshihisa was able to extend his sphere of influence over two-thirds of the island, and *daimyo* great and small came to serve under his flag.

At this time, however, he found a formidable rival in one Takanobu, who had attained a position of power and prominence by dint of his prowess and bravery. Otomo, a Shimadzu ally, being attacked by him applied to Yoshihisa for help; and Akaboshi of the province of Hizo, also asked for his succor. Takanobu had suspected Akaboshi of treason, and mercilessly crucified his two children, a lad of seventeen and a girl of eight. Yoshihisa was eager to avenge these cruel murders and started at once to attack Takanobu, whose forces consisted of ten thousand men. With but a third as many, but with two divisions in ambush, Iyehisa, Yoshihisa's brother, met the enemy and fled, deceiving them into pursuit, when the ambush forces closed in and so surprised them, they were completely routed, and Takanobu committed suicide.

The other *daimyo* of the island of Kyushu stood in such dread of the Shimadzu clan, that they sought the protection of Toyotomi Hideyoshi who had established himself in power at Osaka.

(*To be continued*)

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# GODS AND GODDESSES IN JAPAN

II

KWANNON, the Buddhist goddess of mercy, may be said to be one of the most highly reverenced deities among the people of Tokyo. The favorite temple is in Asakusa, one of the most crowded sections, and its great number of votaries has necessitated its being enlarged several times. Its founding is attributed to the finding of a golden image of Kwannon by a fisherman, who drew it in his net while casting in the Sumida River, near the site of which the temple was erected. There are various different interpretations of this goddess; among them are Sho Kwannon, the wise; Juitchimen, eleven faced; Sen-ju Kwannon, thousand handed; Ba-to Kwannon, horse-headed, and Nyo-i-rin Kwannon, omnipotent. The one called thousand handed has in reality but forty hands, each of which holds some Buddhist symbol, such as the sun, moon, lotus flower, crystal, pagoda, wheel of law, et cetera. In the lap of this figure is held, by two hands, the bowl of mendicant priests; another pair are suppliant in prayer. Each of the figures is seated on a lotus flower.

The seven gods of happiness form a most familiar group, and are worshiped everywhere in the island; they are Ebisu, the god of industry; Daikoku, god of wealth; Bishamon, another ruler of worldly goods; Benzaiten, goddess of good luck, the only feminine divinity among the seven; Jurojin, with his stag and crane, and Fukurokuju, of the high head, both gods of wisdom and long life, with Hotei, the children's saint, to dispense contentment and good nature. Ebisu is the only one of these of purely Japanese origin, said also to be Hiruko, one of the ancestral gods. Daikoku is of Brahmin origin; he is said to possess the power of producing anything desired, at will, by means of a charmed mallet, *utsude*, which he always carries, while he sits on a bag of rice. He is sometimes confused with a native deity of very similar name, Daikoku-nushi-no-kami.

Benzaiten has always been associated with water, and her shrines are built by lakes and rivers and sea-side places; she is represented with sea serpents and dragons, and is said to rise from the water at ten in the morning, which, being the hour of the snake, accounts for its presence with her. She is also represented with a *biwa* (a native musical instrument), and is thought by some to be the goddess of music, to whom those desiring to acquire accomplishments in that art must devote themselves, and master and pupil often go to her shrine and pray for skill. Among the most famous temples dedicated to Benzaiten are those situated at Itsukushima, Miyajima; on the island of Chikubu in Lake Biwa, and on Enoshima, where, poised high upon the rocks in the midst of trees of fantastic shape, rises a shrine to which there are many travelers.

Fukurokuju and Jurojin are both from Chinese Buddhism, possessing the same attributes, and having many votaries who hope to attain old age and wisdom through their kindly help. Fukurokuju is distinguished by his abnormally high head and is also sometimes accompanied



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by a crane, while Jurojin can be recognized by his advanced years and a deer and crane that never forsake him.

All Japanese children know and love Hotei, for he was the friend and companion of children during all his life, which he lived as a priest in China in the tenth century. He always carried a bag made of coarse cotton cloth, into which he put all things that came into his possesssion, and he is still portrayed fondly guarding it or bending under its burden as he walks along.

Bishamon is of war-like propensities and was considered in olden times one who safeguarded Buddhism; he is supposed to have immense wealth, and carries a halberd with which to protect his faith and treasure, and is said to punish the wicked and reward the worthy. It was during the time of the Ashikaga *Shogun* that these seven gods of happiness were formally installed as such.

Buddhist angels, always feminine, are represented in flowing robes of many colors floating in the air, but without wings, though the long streamers of their drapery often end in feathers, and they are nearly always provided with some musical instrument; they are called Tennin.

Marishi-ten is held by some to be the Queen of Heaven who dwells in a star of the Great Bear, and holds in one of her eight hands the sun, and in another the moon; but others consider Marishi-ten a god of war and valor who flys about the universe looking after the welfare of nations and punishing demons and the wicked. This conception is represented with three faces and six arms, each hand holding some instrument of war, such as spears and swords; and he rides a wild boar. He was shown much reverence by the *samurai* class, and two temples in Tokyo are sacred to him; one in the neighborhood of Uyeno Park and another in the compound of Sengakuji, the temple famous for its connection with the renowned Forty-Seven *Ronin*.

Fudo, often mistaken for the god of fire, on account of his portrayal having a background of flames, is regarded as a god of wisdom; he is another who finds evil-doers and metes out proper punishment to them; his emblems are a sword and a rope which he uses to warn the wicked and to bind them with. On the third and fourth of February, the ceremony called *mamemaki*, is held at Tokyo temples, which consists in the scattering of peas, which is thought to disperse demons, and those who can secure a few of these peas consider themselves assured of good luck for the year, and the people flock to these places for that purpose.

A temple on the banks of Sumida River, near Asakusa, Tokyo, is dedicated to a deity supposed to control matrimony, Daisho Kwanki Shoshin Tenno, and this is popular with the fair sex, hundreds going there to pray for good husbands, their petitions being presented on tiny slips of paper and tied to the latticed doors; it is one of Tokyo's noted shrines.

Yakushi Nyorai, the healing Buddha, is greatly adored by the people, and two festival days in each month are set aside for his worship, the eighth and twelfth; he controls the condition of future existence and is constantly petitioned by those who hope to improve their miserable earthly lot.

The four heavenly kings, *Shi Tenno*, who protect the cardinal points from invasion by evil spirits, are Tamon (also called Bishamon), commanding the north; Jikoku, the east; Komoku, the south, and Zocho, the west. These gods are always installed at the inner gates of temples, and are represented tramp-

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JIZO

KWANNON, THE GODDESS OF MERCY

THE SEVEN GODS OF HAPPINESS

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FOUR INTERPRETATIONS OF KWANNON

EMMA-O, RULER OF BUDDHIST HELL

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ling demons under foot and brandishing weapons; while at the outer gates are the two Deva Kings, *Ni-o*, formidable giants who guard the entrance to the temple.

Of peculiar interest among Buddhist deities is Kishi Bojin, once the wicked woman who wished to devour all the children of Rajagriha; she became a demon and the mother of five hundred children and was made to devour one of them each day; but she was redeemed by Buddha and finally became a nun. She is now worshiped as the guardian and goddess of children, and is represented by a lovely woman holding a child in her arms and in one hand a pomegranate, upon a diet of which she was cured of her appetite for human flesh, it being said to closely resemble the same in flavor; a pomegranate crest is used as a symbol at her temples on *makn*,* lanterns and other objects. A most pathetic feature in the worship of this goddess is that dolls and dresses of dead children are presented as offerings by the mothers who come to pray for their souls, thinking thus to appeal to the goddess.

Another children's god, and one of the most hopeful and attractive figures in Buddhism and worshiped throughout Japan, is Jizo, the merciful, the friend of all who suffer, but particularly the protector of children; and mothers pray to him with all the faith and fervor of their trusting hearts, both before the birth of their children; during their lives, and after the death of any they may lose, and many touching scenes may be observed at a shrine where this benevolent and kindly deity rules. A cruel hag is the toll keeper at the Three Roads on the River Saino-kawara, where ghostly travelers are required to pay six *rin* (a quarter cent) and all those sent into the realm of spirits unprovided with this amount, are deprived of their clothes by her, and children are assigned to the endless task of heaping stones together which are scattered by demons as soon as their work seems nearly completed and so must be begun anew. From this hopeless struggle Jizo rescues little children, and about his images may be seen piles of pebbles, an evidence of prayers for departed ones, and these are thought to diminish their task by affording that much assistance. Many pretty stories are told of Jizo as the savior of little children. Like other Buddhist gods he usually sits in quiet meditation upon a lovely lotus, holding the jewel and the many-ringed staff that identify him; but he is also often represented standing in the flower, riding the clouds, sometimes with a child whom he has claimed and is carrying to paradise, clinging besides him.

The three monkeys with which even the Western world is familiar, a blind, a deaf and a dumb one, who can not see, hear, nor speak any evil, represent the deification of a day of the month known as the monkey day, hence, the symbol. They are seen everywhere, and have long been favorites among country folk, many old and worn images in rural places, attesting to this fact.

Emma-o is the ruler of Buddhist hells, and is by no means of prepossessing appearance, having an expression and aspect quite in accordance with his supposed domain. He wears a peculiar cap bearing the Chinese character 王 meaning 'king,' and holds a large, flat scepter which menaces those whose names are recorded by one of his constant attendants, readily recognized by the emblem of his office, a writing brush, while a second is ever present reciting from a scroll the misdeeds of the offenders.

* *Maku* is a decorative curtain hung at the entrance.

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GODS AND GODDESSES 745

hag demons under foot and brandishing weapons; while at the outer gates are the two Deva Kings, fierce, formidable giants who guard the entrance to the temple.

Of peculiar interest among Buddhist deities is Kishi Bojin, once the *wicked woman who wished to devour all the children of Kalapilla*: she became a demon and the mother of five hundred children and was made to devour one of them each day; but she was reclaimed by Buddha and finally became a nun. She is now worshiped as the guardian and goddess of children, and is often erected by a lovely woman holding a child in her arms and in one hand a pomegranate, upon a dish of which she was cured of her appetite for human flesh. It being said to closely resemble the name in Siam; a pomegranate often is used as a symbol at her temples on *wats*,* lanterns and other objects. A most pathetic feature in the worship of this goddess is that dolls and dresses of good children are presented as offerings by the mothers who come to pray for their souls, thinking thus to appeal to the goddess.

Another children's god, and one of the most hopeful and attractive figures in Buddhism and worshiped throughout Japan, is Jizo, the mortal, the friend of all who suffer, but particularly the people for of children; and mothers pray to him with all the faith and love of their fearing hearts, both before the birth of their children; during their lives, and after the death of any by any loss, and in any touching way as may be observed at a shrine where this benevolent and kindly deity rules. A common is the toll between the Three [illegible] the Divine Judges, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

sent into the realm of spirits unprovided with the amount required of them clothes by dear, and this is one assigned to the endless task of heaping stones together which are scattered by demons as soon as their work seems nearly completed and so must begin anew. From this legend is taught to people little children, and also of his images may be seen [illegible] of public, in evidence of prayers for departed loves, and the are thought to be efficient after such by obeying that much neglected [illegible] pretty stories are told of Jizo as the savior of little children. Little others Buddhist [illegible] is quite the [illegible] upon a lovely form, holding the jewel and the [illegible] that identity [illegible] he is [illegible] represented also [illegible] like [illegible] sometimes with a child whom he has delivered and is carrying to paradise; carrying [illegible]

[illegible] the Divine Mother, world is [illegible] a deaf and a dumb one, who can not hear, nor speak any evil, represent the deities on a day of the month favorable as the merry day, hence, the symbol. They are seen everywhere, and have long been favorites among country folk, many old and worn images in rural places, attesting to this fact.

Ammano is the sister of Buddha both, and is by [illegible] of [illegible] appearance, [illegible] as [illegible] aspect quite in accordance with the supposed demon. She wears a necklace [illegible] can bearing the Chinese [illegible] meaning "king," and has [illegible] sculptor which memory [illegible] name [illegible] [illegible] [illegible] [illegible] [illegible]

# FAMOUS
# JAPANESE GARDENS

# FAMOUS JAPANESE GARDENS

THE history or commencement of the art of landscape gardening in Japan seems to have begun about the sixth century A. D. having been introduced from China by Buddhist priests and was handed down from that time principally by them, and gradually developed until the twelfth century; but from then to the fourteenth century was somewhat changed in character by the *Cha-no-yu*, or tea ceremony that became the art of elegance during that period, tea houses and arbors being introduced in their lay out.

Much has been written about this peculiarly charming phase of Japanese endeavor and expression of their national character; our present writing will be confined to certain famous gardens and parks in well known and little known districts that are available to the stranger and tourist for inspection.

The chief elements of composition in Japanese gardens are stones, shrubery and trees—dwarf trees if the garden is small—little lakes, cascades, lanterns, wells and, when of sufficient proportions, tea houses and arbors. When a quantity of water is inaccessable or inadvisable, the *kare-sansui* method is adopted; it shows dry beds of lakes and rivulets filled with stones, and the borders rigidly preserved the same as if they held water; this method is greatly in vogue to-day, being much admired.

One of the most famous gardens is in Tokyo, the Koraku-en, within the compounds of the Tokyo Military Arsenal, in Koishikawa-ku. This special garden is pointed to with great pride and admiration by the Japanese, on account of its superior design and construction, and is considered the best in the capital city. The site upon which it stands was the former residence of one of the sons of the great and famous Iyeyasu, and the *daimyo* of Mito, Tokugawa Yonifusa by name, and an enthusiast in gardening. When granted this extensive piece of land in Koishikawa, he built a residence there and transformed the whole into a superb miniature landscape of extensive proportions; that is, it represented miles of country, with hills and dales and beautiful streams, within the compass of its generous area. During the time of Mitsukuni, a subsequent occupant, many changes and improvements were made.

The name of Koraku-en was given to this garden by a celebrated Chinese literati, Shushunsui, who was staying with the Prince. He was a subject of the Ming dynasty who fled to Japan when that rule was overthrown by the Tsin dynasty. This Chinese savant was held in high esteem for his deep and profound learning by Mitsukuni, who made him his preceptor. A stone tablet stands in this garden with an inscription upon it stating the above.

The entrance to the garden is through an interesting Chinese gate, upon which hangs a tablet with three Chinese characters—Koraku-en—inscribed by Shushunsui. Towards the left of the garden is a miniature mountain torrent named Nezame-no-taki; crossing a stone bridge there is an elevation called Hakuinrei, which means "peak of white clouds,' from which one may view the mountains of Miogi and Haruna. Descending this

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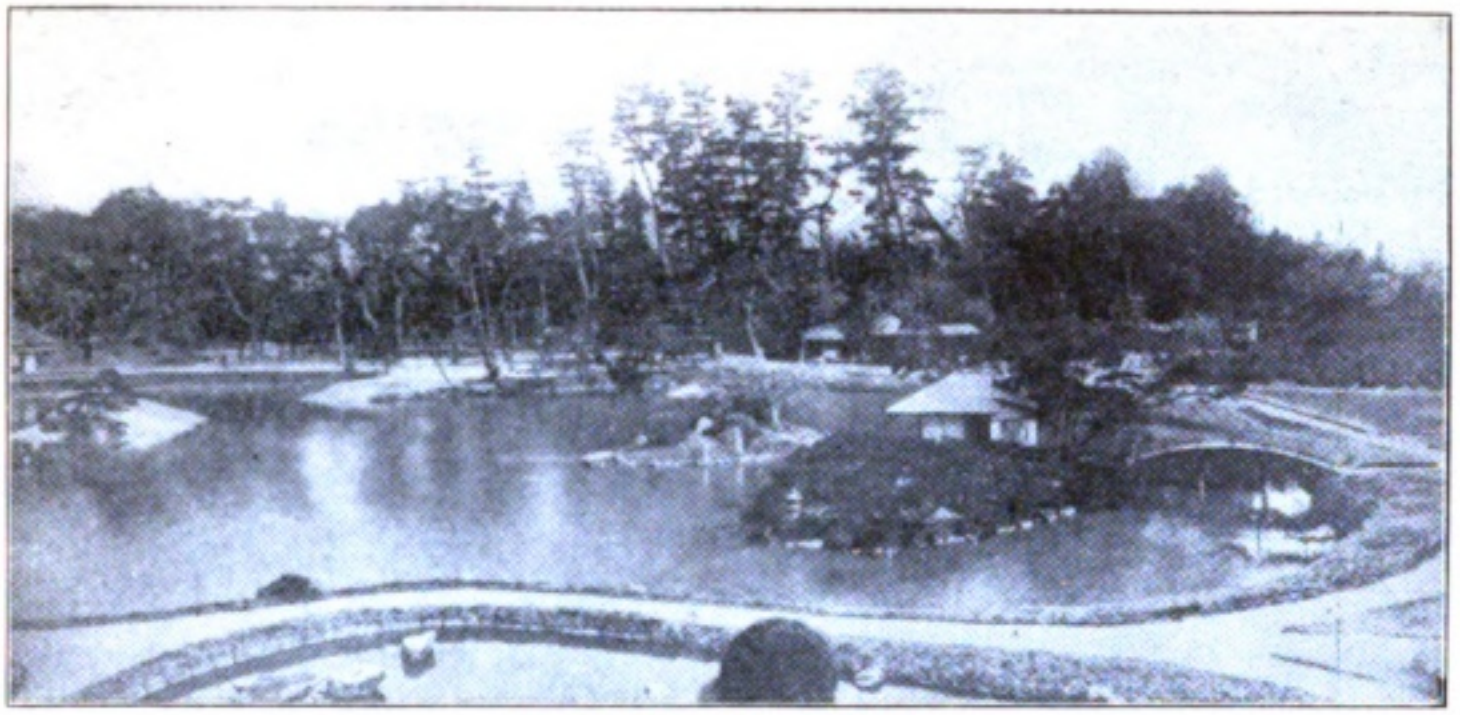
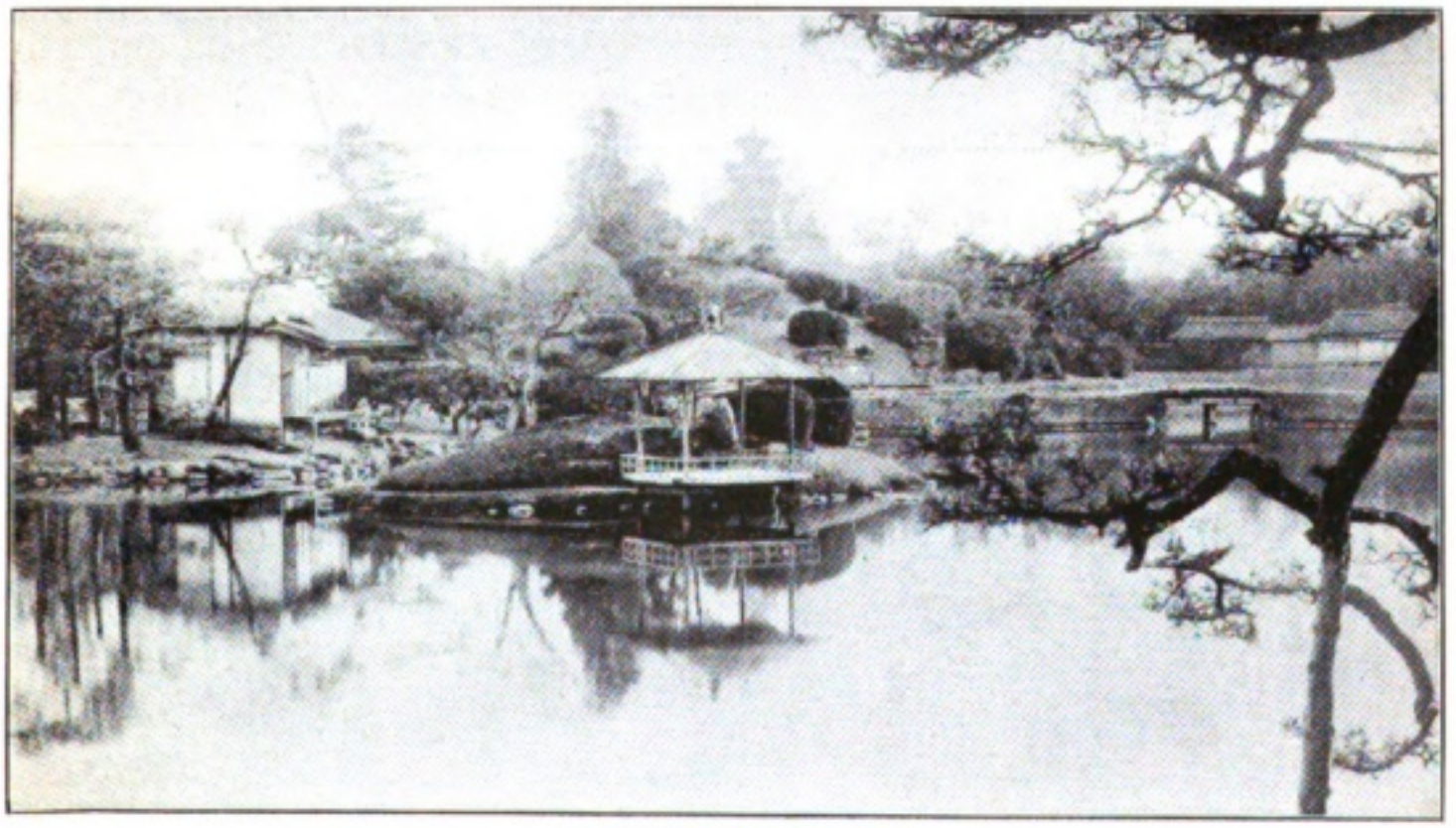


IN KORAKU-EN, OKAYAMA

BOTANICAL GARDENS, TOKYO



VIEW IN KORAKU-EN

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IN KENROKU-KOEN, KAGA

PEBBLE HILL IN KORAKU-EN

CRANES IN KORAKU-EN

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hill one passes through a grove of maples down to a large lake, in which lies an island composed of large stones, upon which rests a miniature shrine of Benten, or more properly termed Mio-no-Benzaiten ; the island itself is named Horaijima, derived from a Chinese legend whose theme centres upon a lonely island in mid-ocean. Continuing along a narrow path termed 'a paradise,' we reach level ground traversed by a small stream, over which is Togetsu bridge, named after a well known bridge in Kyoto. On the other side of the bridge, the ground rises again, and mounting this we came to a pavilion, called Daishikaku, and designed after that celebrated edifice at Arashiyama, Kyoto. A view from the veranda of this edifice through a balustrade of cinnabar shows a rushing stream, which expends its force against a rock, then passes on to more passive flowings. On another side is to be seen a romantic bridge suggesting a rainbow, called Tsuten Bridge, patterned after one of the same name in Kyoto. Further on we see the temple of Tokushindo, dedicated to the deified spirits of two Chinese sages, Hakui and Shakusai, brothers. In front of this temple there is a semi-circular stone bridge, said to have been designed by Shushunsui himself. Leaving this we next see a building pentagonal in form, named Hakkedo ; this opens out on a plateau, interspersed with wistaria vines, trailing over the usual Japanese trellis, pine groves and beds of iris ; extending beyond this are rice fields ; the whole a perfect miniature of genuine Japanese rural scenery, Ascending another hill, one is able to view the outlines of the beloved sacred Fuji mountain.

Three famous parks deserve our attention, precedence being given in the following notation. Koraku-en, of Okayama ; Kenroku, of Kanazawa and and Kairaku-en, of Mito.

Koraku-en is situated in the eastern extremity of the city of Okayama, north of the old feudal castle. It was laid out by Ikeda Tsunamasa, *daimyo* of Okayama, in the first year of Teikyo (1686). The successive members of the Ikeda family improved the grounds as the years passed by, erecting buildings, etc. until it reached its present perfection. It lies in a section outside the city limits, the clear waters of the river Asahi bordering one side of it ; the rest of the site which covers about thirty acres, is surrounded by a dense bamboo grove. Part of the waters of the above river are directed into and flow through this beautiful park, its course being accelerated in grandeur by stones artistically arranged and displayed through its travels in fantastic streams, which augment the splendid effect of the whole.

The southern side is thickly wooded, giving the appearance of a natural forest ; the north-eastern section being rather flat, is planted with pine and other groves.

Lectures on Chinese classics were given by learned literati in one of the pavilions, to the Okayama clan. On the north side is a building of large dimensions called Kwakumeikan, a wooden structure thatched with rice straw ; it is now used as a public building, where different assemblies meet. At the eastern entrance, there is a very old pine tree which is said to have been in the possession of a village headman of olden times ; at the south-west, another prominent pavilion called Yenyotei stands, which in olden days was the rendezvous for all the *daimyo*, or their envoys, of the surrounding provinces.

In 1886, His Imperial Majesty, the Emperor, when on a tour through the western provinces, made this place his

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temporary residence, occupying the last mentioned building, in front of which are arranged rare stones now covered with moss; stately snow-white cranes wander among these groups of stones, lending a picturesqueness quite charming. Close to this is another structure, which joins the main building by a thatched corridor; a pond lies in close proximity, and on the edge an enormous rock rises to the height of twenty-four feet out of which grows a pine tree. On the north side of this building is a stage for the *nō* dance, that was instituted in the year 1707. A narrow path, winding through pretty wooded dales, leads to a tea pavilion, which rests among somber pine groves. It was in this pavilion that the former Prince of Okayama performed his tea ceremonies. Close by is a shrine dedicated to the god Jizo, which was erected by the Prince; on the side is to be seen a stone post, bearing Chinese characters reading 'Nishikigaoka,' a name given to this spot.

A pond of generous dimensions to be seen from this point, is reached by a descent of stone steps, from which, passing along eastwardly by a bamboo grove, a gate called Mammon or Southern Gate, in proximity to another pavilion, presents itself, where the finest view in the whole park is to be had, the adjoining bamboo grove and the Asahi river appearing to great advantage. Two large arbors, one with white, the other with purple wistaria, make an enchanting scene in the spring. The near by pond is filled with iris, eight foot-ways traversing it in imitation of the famous Yakuhashi, or eight bridges in the province of Mikawa, famous for its iris.

Toward the north a large building, Einten, is seen, with two sets of small bridges over tiny streams; on the east side of the building is an extensive plum grove, also a temple dedicated to Ririn, with his image enshrined, where the tea ceremony was performed by the chief councilor of the Okayama clan, Tadaguni. Then a waterfall, Kako-no-take at the south of Ruiten, and in the neighborhood a valley patterned after that of Kiso, are seen, and a hill situated in the centre of the garden and called Ishuzan, commands a superb view of the suburbs of Okayama. There is an extremely large number of miniature shrines erected all through the park, taking their names from celebrated shrines scattered throughout the country.

Kenroku park, situated within the city of Kanazawa, and near the castle of that name, is next in importance, as being representative of garden landscape. It was laid out by the *Daimyo* Mayeda Narihiro, of Kaga, about the year 1818. It is quite large and situated on an eminence that commands a good view. The water that supplies its streams and lakes is drawn from the river Saigawa, which also serves another purpose, that of furnishing the above city with a better supply of water than it was otherwise possible to obtain. In the centre of the park there is a large lake called Kasumigai patterned after the well-known Lake Biwa; in the centre is an island, called Chikubushima, also a temple, Ukimido a counterpart of the one of that name; there is a bridge named Togeikyo which spans a part of the lake. A stream flowing through the park in a very circuitous and winding manner is named Kiokusin, meaning 'the curved waters,' and upon whose banks are many iris beds. At the eastern extremity of the park there is a hill called Momiji-yama, Maple Hill, on the slope of which is a pagoda, and in close proximity a Museum, a Library and a pavilion called Seiyenkaku, which was built as a rendezvous for *daimyo* during the days of their glory. The Museum contains a find collection of

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arms and implements of war as used in the olden times by the various Kanagawa clansmen. In front of the Museum there stands a stone monument erected in commemoration of Meiji, called Meiji Kinenhi ; it is twenty-four feet high and is composed of odd and queer shaped stones, chosen particularly for their form; on the face there is a Chinese inscription by the late Prince Arisugawa Hatahito. The monument is surmounted by a bronze figure of Yamatodake, in commemoration of the men killed in the Satsuma rebellion of 1877.

At the extreme eastern point, Mount Hichitukujin, there is an arrangement of seven large stones, placed side by side, to portray the seven gods of happiness. In close proximity there stands an ancient and venerable cherry tree, much adored by the natives and whose beauty, in spring, gives much pleasure to them. The views, obtained from this section, are not to be surpassed; the beautiful scene of Mount Mukaiyama and Lake Kahokugata and its mirror-like surface is beheld from this point.

In the southern quarter from Mount Ioyama, a superb view of one half of the city of Kanagawa is had; also the winding streams of the river Asano.

At the western extremity of the lake is a hill called Sazaeyama, a spiral road ascending to the top. Toward the north, the waters of the lake form a waterfall, descending into another lake of minor importance called Hasuike, on the banks of which are two pavilions both projecting into the lake, the one nearest to the fall being Yugaotei, said to have been designed by Kobori Yenshu, one of the renowned masters of the *Cha-no-yu* the other Renchitei. The Kiokuseri flows between the two and empties into a lotus pond.

At the northern end of the large lake there is a smaller one in the centre of which plays a fountain, much admired by the natives, the origin of which they have clothed in mystery and tradition.

At the southwestern extremity of the part, is a spring named Kanagawa-ike the waters of which remain very cold, even in the hottest part of summer. Tradition states that gold sand was found there, accordingly the name Kana, meaning 'gold,' was given to it, which was also the origin of the name of the city, Kanagawa. The level parts of the park are thickly planted with plum, cherry and peach trees; so that in spring they form a beautiful sight that is looked forward to and enjoyed with much enthusiam by natives and foreigners alike.

Tokiwa Park, or "the Kairaku-en" of Hitachi Province, located at Tokiwa-mura near Mito, is another of the celebrated parks of Japan, worth visiting for its studied landscape sceneries. On entering by the eastern gate, a refreshing sight is a fine grass lawn, extremely rare in Japan ; through this particular section, there are thousands of plum trees, which, in the spring-time, draw crowds from far and near.

At the western extremity there are several buildings; first the Pavilion Kobuntei, connected by a corridor with another building of large dimension named Rakugutei, at the back of which is a small tea house of four mats called Karoan, where in ancient times the profound and elegant *Cha-no-yu* was practised. In front of this stands a very antique Chinese stone lantern; near by is a pine grove much admired for its beauty and also a monument consisting of one immense flat stone, upon which are the characters Kairaku-en, and an inscription composed by Prince Tokugawa Nariaki, giving the history of the Park.

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arm—and implements of war as used in the olden times by the various clans—is a common one. In front of the Hirosawa-no-ike is a stone monument which is a memorial of Nobl, called Mori Tomoki; it is twenty-four feet high and is composed of old iron guns and cannon balls, chosen particularly for this purpose by the daimio Hosokawa Tadaoki in memory of his father Tadatoshi, who was killed in the memorable battle of Sekigahara in 1600.

At the extreme eastern point, in front of Inuboji, there is an arrangement of seven large stones, placed side by side, to portray the seven gods of happiness. In close proximity thereto stands an ancient and venerable cherry tree, marked by its massive and gnarled trunk, its great height, and its wide-spreading branches. Its blossoms are said to be the largest and most beautiful in Japan.

The views obtained from this extreme point are not to be surpassed; the beautiful scenic of Mount Tsukuba and Lake Kasumigaura and its numerous islands are all spread before the eye.

In the southeastern portion of the park, in a spring among the rocks, is the source of a stream which, even in the driest part of summer, furnishes the water for the Kinsui-tei, or "golden water pavilion," which stands directly in front of the spring. The water is conducted from the spring by means of bamboo pipes to the pavilion, where it issues from a dragon's head into a stone basin, and is then carried by means of a bamboo pipe to the Hirosawa-no-ike, where it is used for irrigating purposes.

Tsukiyama Park, or "Hill of Delight," as it is called, is situated on the southern shore of Hirosawa-no-ike, and is reached by a bridge of three arches. It is a beautiful hill, covered with trees and shrubbery, and is a favorite resort for the people of Mito, especially during the cherry-blossom season, when the hill is literally covered with the beautiful flowers. Here, also, is the Kobuntei, or "Pavilion of Ancient Literature," which was built by the daimio Nariaki, and in which he kept his valuable collection of ancient books and manuscripts. This pavilion was destroyed by fire in 1873, but was rebuilt in 1874 by the present daimio, Tokugawa Yoshikatsu, and contains a large collection of books and manuscripts, many of which are of great value. Among the latter is the original manuscript of the Dai Nihon Shi, or "History of Great Japan," which was commenced by Tokugawa Mitsukuni, the second daimio of Mito, in the year 1657, and completed by his successors in 1906, after the labor of two hundred and fifty years. Many of the books and manuscripts were destroyed by the fire of 1873, but the greater part of the collection was saved by the heroic efforts of the retainers of the daimio Tokugawa Yoshiatsu, who risked their lives in rescuing the valuable treasures from the flames.

At the western extremity of the park is a spring known as Shinsui, or "Sacred Water," which is said to have been discovered by Tokugawa Mitsukuni, the second daimio of Mito, while hunting in the neighborhood. The water is conducted by means of bamboo pipes to a stone basin, and is used for drinking purposes by the visitors to the park. Near the Shinsui is a small tea house, called Kasumi-no-sato, where in ancient times the daimio and his guests were entertained. In front of this are the ancient Chinese stone lanterns, and in the pond in front of the tea house are a number of stone islands, on which are planted pine trees, cherry trees, and other shrubs, the whole presenting a beautiful appearance.

At the western end of the park is a small pavilion, called Inuboji, which is an imitation of the Chinese temple of the Goddess of Mercy, and contains a large bronze statue of the goddess, which was presented to the daimio Tokugawa Nariaki by the Chinese Emperor Kiaking. The statue is seated on a lotus flower, and is surrounded by seven large stones, placed side by side, to represent the seven gods of happiness. In close proximity thereto stands an ancient and venerable cherry tree, marked by its massive and gnarled trunk, its great height, and its wide-spreading branches. Its blossoms are said to be the largest and most beautiful in Japan.

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# COLOR PRINTING

WOOD engraving is a very ancient art in the Orient, and doubtless came to Japan through Korea, some of the earliest records going back as far as the beginning of the seventeenth century. The first books were printed from wood blocks, and the earliest authentic date for the actual work in Japan is 1172, though the expression *suri hon*, printed book, antidates that by nearly two hundred years.

Book illustration began in China in 1331 and was practised in Korea during the next century, but its first appearance in Japan did not occur until 1608, when the Ise Monogatari was published.

The *ichimaiye*, or single piece picture, also called Yedo picture, became popular and any number of artists were devoting time to its production, which developed into a particular school known as the Ukiyoye, or Popular School, with its origin assigned to Matabei (1577-1650). After a century of work in black and white, came the first broad sheet by Moronubu (1637-1714), with the introduction of color by hand, quickly adopted by others, and red generally being profusely used, these were called *akaye* or red pictures, and later *beniye*, because of the vegetable color used, and as other changes came, and lacquer and gold dust were used, they became *urushiye*, or 'lacquer pictures.' But the first actual printing in color (1667) was not of pictures, but of patterns for *kimono*, only one color being used for each, red, green and blue being the variety. A theory advanced by a well-known English authority on the subject, and which seems a most likely one, is that the incentive to color printing (in its real sense, that in which a variety of colors are used in one subject) for popular pictures, may have been received from the old Italian color printing (practically the same in all its essentials as that done by the Japanese), as it was much used at the time the first embassy was sent to Rome by Japan, and examples of the work, most likely, were brought back by its envoys, or brought by the Catholic missionaries in the form of religious pictures, both to China and Japan.

Kiyonobu (1664-1729) was the first to produce pictures actually printed in color. He left Kyoto, his birth-place, to seek his fortune in Yedo, the eastern city, and gained great recognition for theatrical color sheets, which were much admired. Masanobu (1685-1764), also known by several other names, was the first to make lacquer pictures. About this time Kinroku, a native of Yedo and an expert wood engraver, devised the means of printing from four or five different blocks in different colors, by the use of registers, but his work seems to have been confined to calendars, and it was Harunobu, of the Ukiyoye painters, who had the same means adopted for his work, and the name *Adzuma Nishikiye*, 'brocade pictures of the eastern part' was first applied. This artist died soon afterward, and Shunsho was the next to become distinguished for his drawings for color printing. The artists who produced the pictures used for color prints, were also painters in the accepted Japanese sense of the word, but they belonged to the common people, and those only who also gained recognition by what was considered orthodox work with the brush were regarded as worthy the attention of the native critics, the color prints not being looked upon as legitimate art. But the artists found the work for color prints remunerative, and consequently there were many who gave much time to it, and by whose unusual talents it developed characteristics that at last gained for it, in other lands, the rank it merited.

In but a very few cases were the artists craftsmen as well, their tasks ending with the design and color scheme; the engraving and printing being done each by different artisans, though during the period in which the best work was produced, the artist at least had some supervision over the work; on the other hand the engravers were artisans only, and their work purely mechanical as they never varied in the least particular from the designs furnished them, and then as now, Japanese wood engravers were most expert in exact reproduction. But the engraver's name does not appear on



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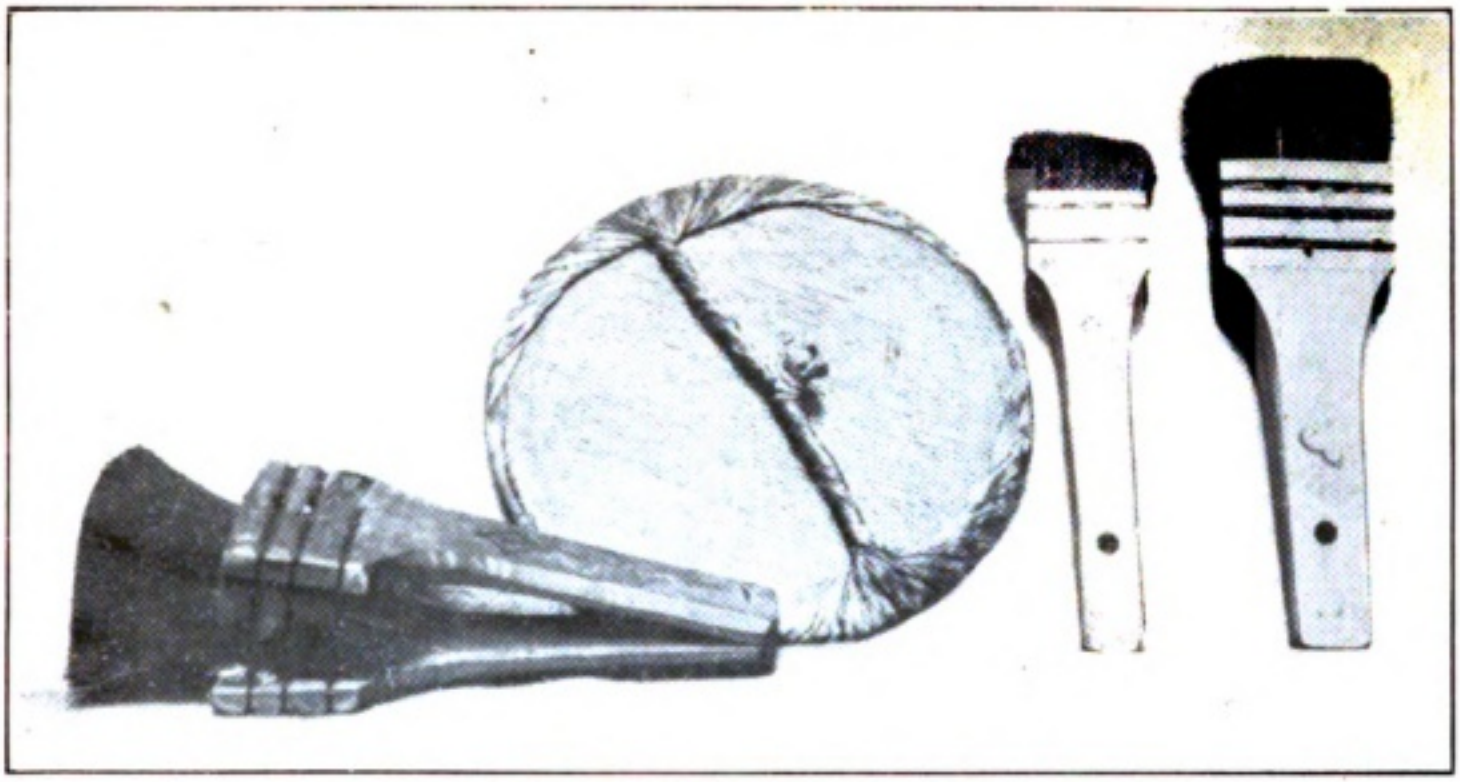
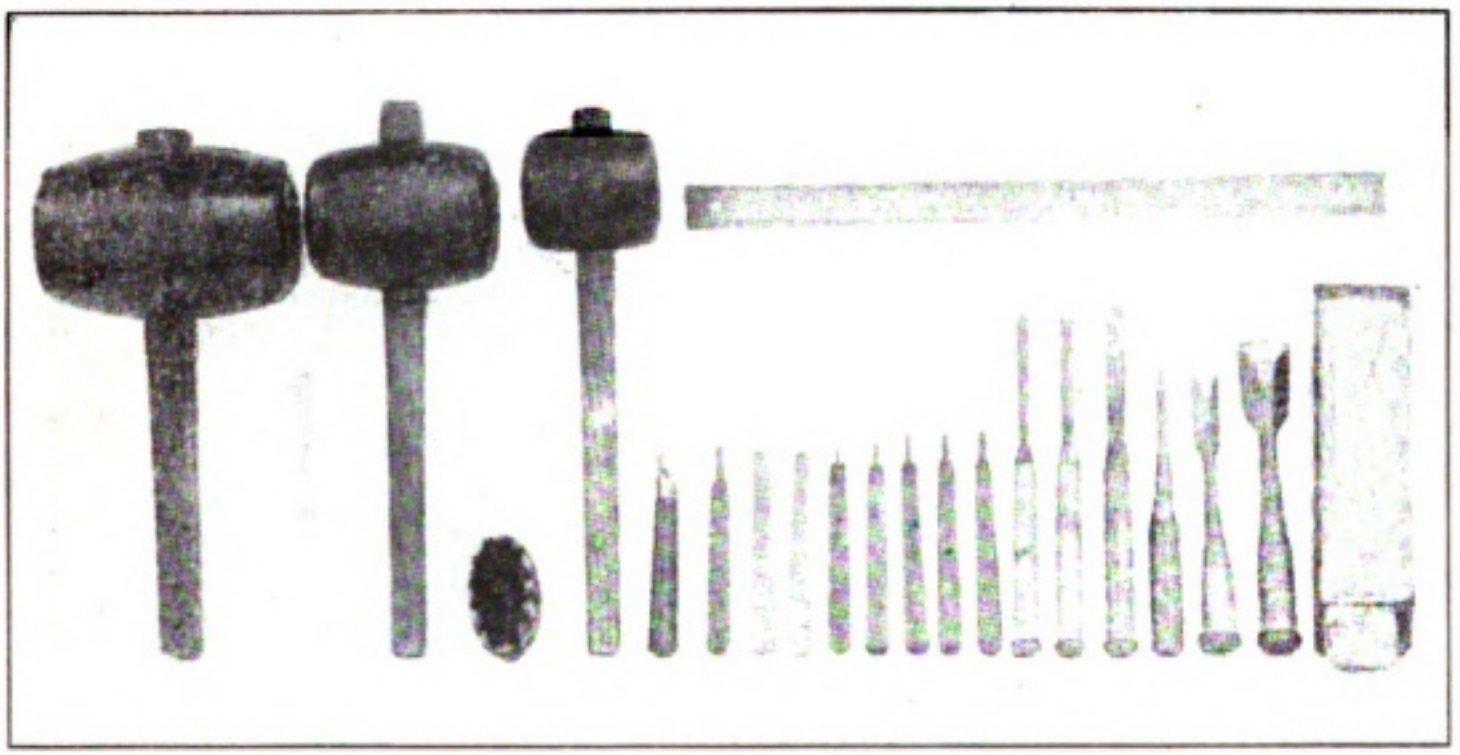
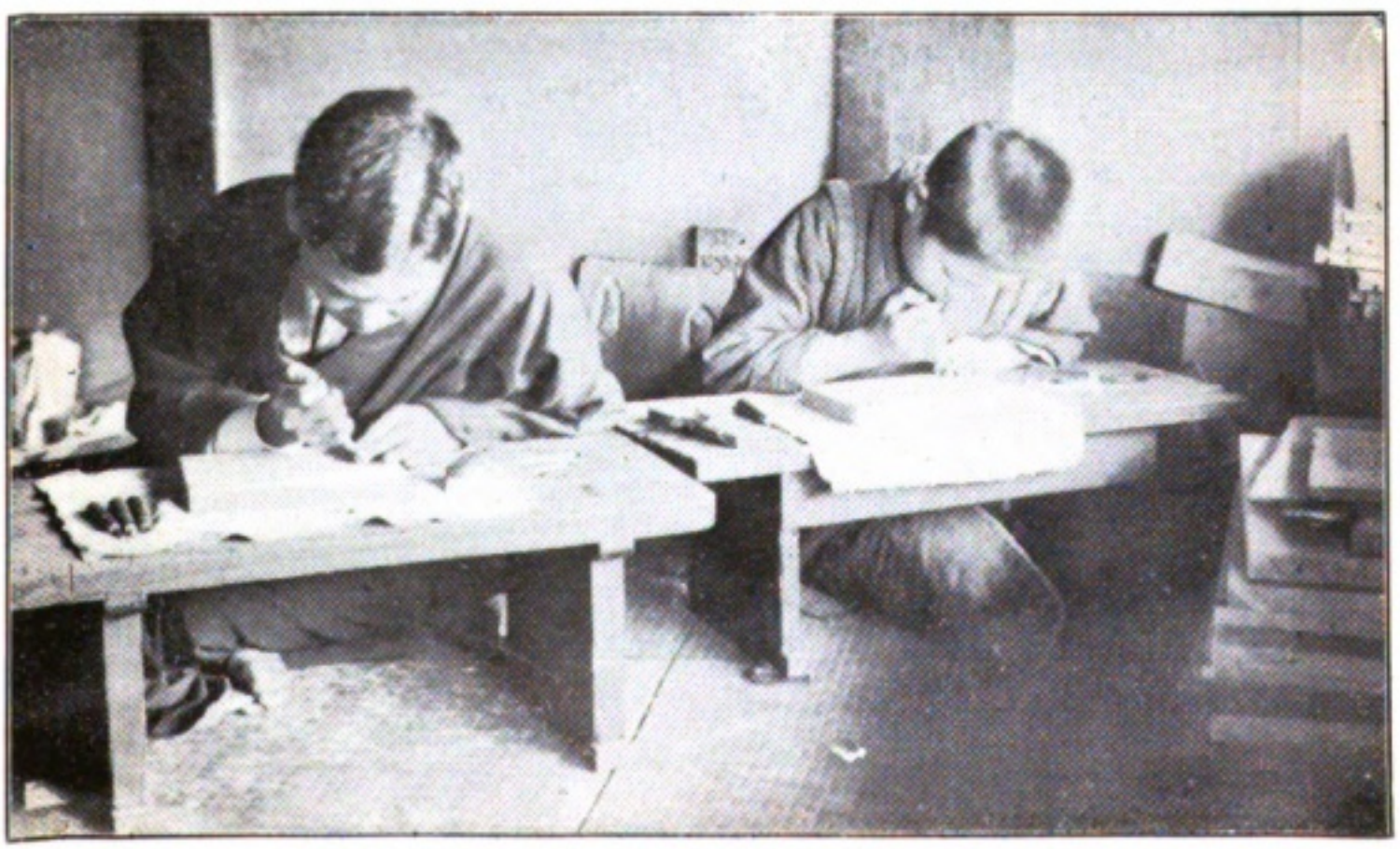


BRUSHES AND PAD (BAREN) USED IN PRINTING



THE WOOD ENGRAVER'S TOOLS



ENGRAVING WOOD BLOCKS FOR COLOR PRINTING

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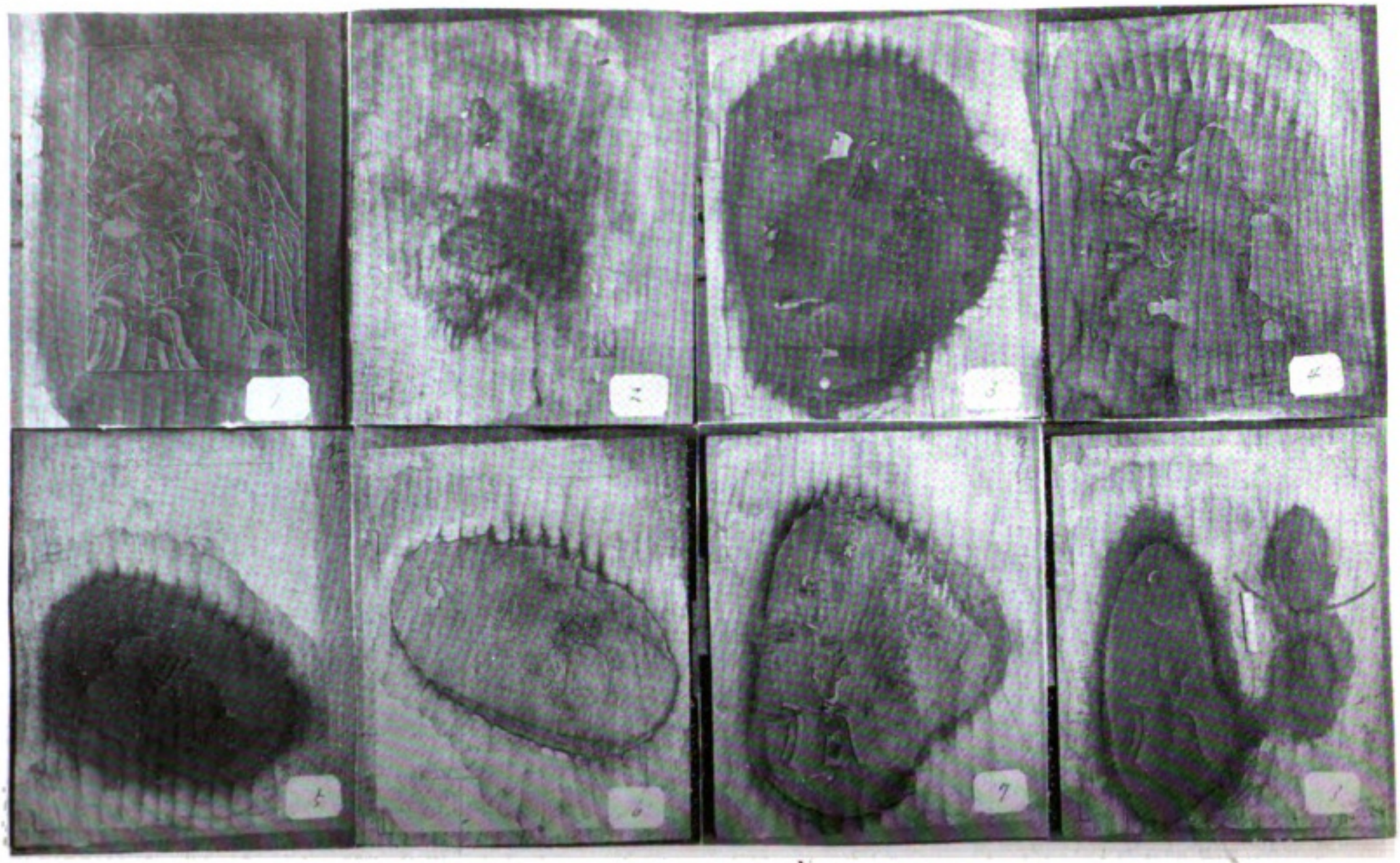

(SEE NEXT PAGE)

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SET OF SIXTEEN BLOCKS USED, IN ORDER APPEARING, TO PRODUCE ONE COLOR PRINT

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FINISHED PRINT FROM THE SIXTEEN BLOCKS
SHOWN ON PAGES 754–755

THE PRINTER AT WORK

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the product of his labor, he being merely a workman; and the printer's name appears only in such cases when the printer was also the publisher, usually a bookseller, whose seal was often used on the prints issued by him.

In making the blocks for prints (usually 10 × 14 inches), the artist's original drawing was used, being pasted on what was to become the key block, face downwards, to secure inversion, the paper being transparent for the purpose; the design was carefully outlined with a knife, after which the background and other parts were cut away as necessary, giving the full picture in outline, from which proofs were made for such parts to be cut as were to appear in different colors; a cross in one corner and at the opposite side a line were cut for registering. When the number of blocks were finished they were sent to the printers, where they were each given to as many workmen, seated on the floor in rows; and when printed in one color by the first, was passed on to the next for another, all adjusting the sheet with such accuracy as to produce perfect register.

The dry, powdered color was mixed with a thin rice paste upon the block, and spread with a brush, such as shown in illustration, so as to grade the tones; or it was wiped away according to the effect desired. A tough mulberry paper of a brown color was used, and properly dampened before being placed on the color block, upon which it was pressed or rubbed by means of a circular pad covered with a bamboo sheath, called a *baren*. Sometimes the printing also produced the design slightly embossed, accomplished, it is said, by rubbing with the elbow.

The blocks upon which the engravings are cut are of cherry wood, and the designs are cut with the grain, not endwise as with the Western engraving on boxwood blocks.

The outfit for an engraver consists of fifteen chisels and gouges of varying sizes, three mallets, a sharpening stone (water stone), rule and brush. The printer has a kit of eleven or twelve brushes, a chisel, small scraper and four or five pads, or *baren*. The following natural mineral and vegetable colors were used: *yubana* mastic white; *tatsutsi*, silver white; *sumi*, black; *beni*, saffron red; *chiai*, vermillion; *taicha*, red brown; *toka*, dark chestnut; *yama buki*, clear orange; *tamago*, clear yellow; *kusa*, pale green; *ai*, dark blue; *konjo*, Prussian blue and *kurocha*, purple. The manufacture of the natural colors rapidly decreased with the introduction of coal tar colors, and the former are now quite difficult to obtain, although one of the best color print publishers of to-day claims to use them They faded evenly and produced a harmonious result, whereas the artificial colors seldom do so, and the prints in which they have been used are easily recognizable by their violent hues.

In a few cases the artists were given constant employment by the publisher and made a member of his household, as none of those who belonged to the Ukiyoye school of painters held a social position above that of artisans, and their origin was in many cases of the lowliest, and their opportunity for art training apparently none, but they were artists in spite of it, and succeeded admirably, and among them were many real masters in drawing and color, in pictorial and landscape art.

After the first creative period, and the *nishikiye* was assured a permanent place in the publishers' profits; after the black and white and brush tinted pictures had decidedly given place to the real color print, it developed rapidly. From *ichimaiye*, or single piece picture, confined to a regulation size because of the difficulty of producing larger blocks, it grew to three pieces of the same size, forming one continuous picture, and later to five; two and six piece pictures being unusual, though sometimes made. The *hachirakaki*, or panel picture, became a substitute, among lower classes, for the more expensive *kakemono*. Besides these, *surimono* were also produced by color printing: they were used principally for New Year cards, being a printed poem, with some suitable decoration.

Kiyonaga (1742-1815), is regarded as the highest exponent of the early school of color print artists, known as the Torii school, and he advanced the art to its greatest possible technical skill, though Utamaro, Kiyomine and Shuncho acquired greater mastery in drawing and composition, carrying color printing to its zenith, where Hokusai held it during his most prolific art life, so

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abundantly filled with worthy manifestations of his power as a draughtsman and colorist for printed reproductions, and he stands the most prominent figure among color print artists.

Toyokuni, Kunisada, and Hiroshige I. were worthy contemporaries, each doing wonderful work; the latter remarkable for his exquisite landscapes. Toyokuni devoted himself to the portrayal of actors, and used strong contrasts, masses of black and a profuseness of purple. He touched the highest popular note, and created a feverish enthusiasm, which was followed by a gradual deterioration. Not that alone, but the dissensions in the country at that time, began to divert the public mind and money from everything pertaining to art, which suffered a decline from which it has not yet revived; for the great changes consequent upon the opening of the country to Western influence, in many instances removed the inspiration and incentive. A few of the color print artists bravely continued a struggle to maintain the work, but few original prints of merit belong to the latter part of the nineteenth century, and the interest aroused in the Japanese color prints by foreigners came too late to do more than continue the craft and bring forth fac simile reproductions of the original prints by the masters in the art.

It is to France and her appreciative art critics that Japan owes thanks for the new impetous given the production of her hand color prints, as well the collection and preservation by large Western museums, such as the Victoria and Albert and the Boston, of the work of the representative masters; for it was through the writings of MM. de Goncourt, Bing, Gillot, Gonse etc. and the superb collection made by M. Bing and exhibited in Paris years ago, that the great enthusiasm for Japanese color prints was created.

When the country was being relieved of the old prints by eager Western collectors, the Japanese awoke to the possibilities of promoting wood block color printing, and several firms have been making excellent reproductions of the old prints, in the same identical way in which they were originally printed, and have met with marked success, both artistically and commercially. Besides reproductions of prints they also make most exact copies of old paintings, even printing them upon the kind of gauze silk used in the original, and use gold leaf where that is necessary to precisely follow the existing work of art.

Each of these firms employs a staff of artists who go to various parts of the country to copy the old paintings; sometimes photography is used, but the brittleness of the foreign paper, makes it difficult for the wood engravers to use.

The remuneration received monthly by those engaged in the work of color printing is about as follows: artists, twenty-five to thirty dollars; foreman of print shop, *oyakata*, fifty; printers, fifteen, and other apprentices or assistants, four dollars fifty cents. Wood engravers work by the piece, but their earnings average twenty to twenty-five dollars per month.

The prints are duplicates in size and color in the case of most of the Ukiyoye reproductions, but usually reduced in that of others; they sell for from fifty cents to five dollars according to kind and difficulty of the subject. Five hundred impressions are taken from each block, after which it does not print clearly enough to be used. As the condition of the blocks is affected by the weather, it is sometimes difficult to keep them in good shape, and the time required for printing a given number varies; but generally speaking, it takes six workmen two months to finish one hundred prints, the method being just the same as used a century or more ago.

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# POETS AND POETRY

THE oldest known volume of Japanese poems, styled the Banyoshi, was compiled during the Nara period (709-784), but it is claimed other collections existed before that time, and verses are now quoted as having been composed by the first heaven-descended Emperor Jimmu 660 B. C. and Yamato Takeru, 71 A. D.

Japanese poems, which have been of but three forms through all their twelve centuries, like Japanese paintings, leave much to the imagination, being mere suggestions for the real pictures which must exist in the mind of him who reads; a fact necessitated by their brevity, even were it not characteristic, the longest being the most ancient composition called *cho ka*, consisting of only thirty-eight syllables, arranged in groups, the first and third of which have five, the others seven; the *tanka*, or thirty-one syllabled poem drops the last group of the *cho ka*, and has been the most used, the *waka* or *uta* being so written; the shortest, or modified form, *haiku*, in use among the common people, drops the third and fifth groups of the *tanka* and has but seventeen syllables. All are without rhyme.

But the greatest difficulty in appreciating the poetic expressions of the Japanese (unless one is able to read in their native language), is said to be in that they lose so greatly by translation into any European language, Eastern and Western mode and expression of thought differing so widely.

The Japanese received their inspiration and impetus for verse writing from the literature of China, but did not follow her style of versification, having a claim to strict originality in that particular. "The art itself had long existed in Japan, but from the middle of the seventh century it became a polite accomplishment. The Japanese stanza defies translation in any other language; it is a verbal melody which can not be transposed, can not be played on a foreign instrument. There is virtually no such thing as versified narration; no subject is treated continuously in varying phases. In occidental poetry the cadence of the verse is the accompaniment of the idea; in Japanese poetry, the idea is set to the cadence. * * The embodied idea is seldom more than a mere suggestion; the whisper of a thought pervading the melody. The music is everything. To seek in the productions of such an art high displays of dramatic imagination, is as idle as to render these snatches of music into the rhymed verses of Western metrical art."

The Banyosho was compiled by Otomo Yakamachi, a soldier and statesman, and embraces only examples of the *cho ka* form of poems, among which some of the most celebrated are those in praise of the Imperial family, by Kakimoto no Hitomaru whose verses appeal to his people as possessing sublimity, and dignity of expression, reflecting Japanese thought in great purity. His position in life, though an official at the Imperial Court, was so obscure that it is not known where he died, and though his name is immortal, it does not mark a tomb.

Other poets whose writings have been preserved in the Banyoshi are Otomo Tabito, Otomo Iyemochi and Ishikawa Iratsuko, all of high rank, as were most of the others, as the common people at that time were wholly uneducated; but during the Nara epoch,



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"To turn a complete deity, because the test not merely of literary education, but even of administrative competence."

During the Heian period, the *tawa* attained great popularity, and a collection of such poems was made by Imperial order, and issued in a book called Ko-kin-shu, the most famous versifiers represented in it being Arihira Narihira, Ono-no-Komachi, Tojo Henzio, Ono-no-Kuromachi, Fumiya Yasuhide and Kisen Hoshi, of whom the first two [illegible] were contemporaries, stand out prominently, having been noted for their physical beauty Arihira Narihira being counted the most attractive man of the time, and Ono-no-Komachi an unrivalled beauty. The former, who was a man of passionate nature and whose poems were full of fire, has been compared by some to Lord Byron, both in personal character and poetical product.

H. Saito, in his "Classical Japanese Poets," gives the following English translations from [illegible] of those referred to above:

Of yore
The Age of Gods knew not the "Seat-tree,
O Tatsu! that dost under apples speed!
That rich brocade of scarlet dye should be
A weir the water's passage to impede!
ARIHIRA NO-NARIHIRA.

The flower's [illegible]
Is as a vision [illegible]
While unto [illegible]
Along life's hard and toilsome way
I [illegible]
[illegible]

O Heavenly breeze!
That blows a whence the [illegible]
Do in their way a barrier [illegible]
The virgin [illegible]
I would [illegible]
[illegible]

As, when it blows,
The autumnal flowers o'er hill and dale
Are bent and mauld,
Well may the furious [illegible]
A "storm" be called!
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

The practise of verse writing of the Heian period said aside impulsive and spontaneous poetic feeling for studied phraseology, and in lieu of following inspiration, subjects were selected to be written upon, too great attention being paid to the manner of expression, the art suffering to the craft.

The Court from that time adopted the rule of gathering a collection of poems written during each reign, and those which appeared after the Kin-shu are the Gosenshu, Shuishu, Goshuishu, Kinyoshu, Shikashu and Senzaishu, all similar in style to the original pattern. The Shinkokinshu which appeared in the Kamakura period saw some change in expression but little in idea.

Most prominent among the poets of that period are Teika Fujiwara and Karin. From the former we quote:

"For those that [illegible]
I pine: [illegible] Fine Salt Cove,
Whose evening calm doth often see
The sea weeds burn within the grove,—
I'en so my heart doth burn for thee."

Another among them was the one time *samurai* in the service of Emperor Gotoba, who discarded the sword for the hood, and became a Buddhist priest of the Zen sect, Saigyo, and spent his after life in wandering from place to place throughout the land, in search of fine scenery to serve as an inspiration to his poetic genius, the expressions of which are held in high esteem for their vigor and forcefulness, an example of which we translate literally: "In a bamboo grove in the [illegible] of Nasunogahara, as a warrior was about to place an arrow to his bowstring, hail fell upon the bracelet on his arm."

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"To turn a couplet deftly became the test not merely of literary education, but even of administrative competence."

During the Heian period, the *waka* attained great popularity, and a collection of such poems was made by Imperial order, and issued in a book called Kokinshu, the most famous versifiers represented in it being Arihara Narihira, Ono-no-Komachi, Tojo Henzio, Otomo Kuronushi, Fumiya Yasuhide and Kisen Hoshi, of whom the first two, who were comtemporaries, stand out prominently, having been noted for their physical beauty Arihira Narihira being counted the most attractive man of the time, and Ono-no-Komachi an unrivaled beauty. The former, who was a man of passionate nature and whose poems were full of fire, has been compared by some to Lord Byron, both in personal character and poetical product.

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A weir the water's passage to impede!

ARIHARA-NO-NARIHIRA.

The flower's hue
Is as a vision pass'd away,
While unto purpose vain
Along life's hard and toilsome way
I mused on charms inane.

ONO-NO KOMACHI.

O Heavenly Breeze!
That blowest whence the clouds descend,
Do in their way a barrier throw!
The virgin forms, ere they ascend
I would awhile have stay below.

SHOJO HENJO.

As, when it blows,
Th' autumnal flowers o'er hill and dale
Are bent and maul'd,
Well may the furious mountain gale
A "storm" be called!

BUNYA-NO-YASUHIDA.

Mine heritage doth stand
To south and eastward of th' metropolis,
And thus I run my holy race
In Life-sick Ujiyama—for that is
What people aptly call the place.

KISEN-HOSHI.

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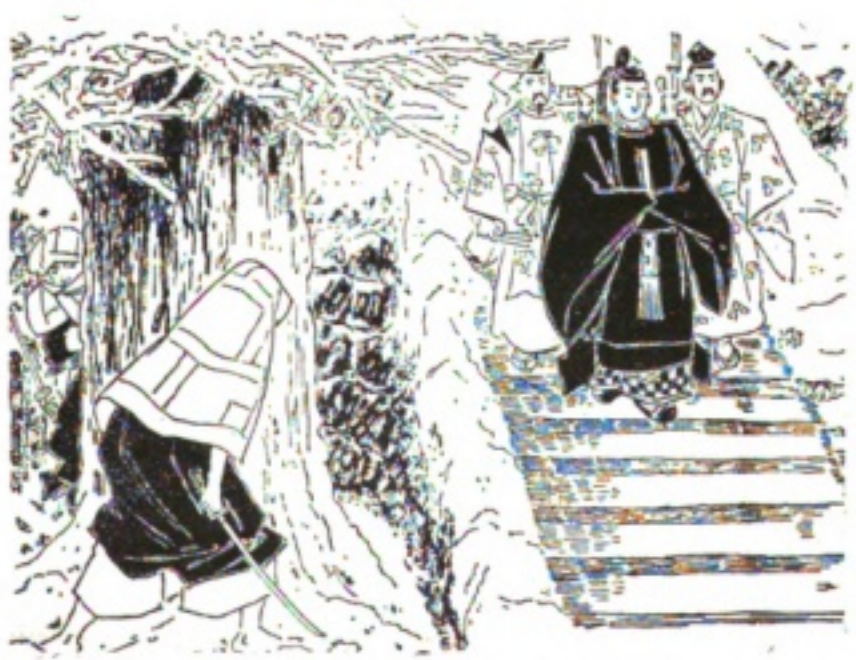
EMPEROR JIMMU

YAMATO TAKERU



SANETOMO, SON OF MINAMOTO YORITOMO
(*From a school text book*)



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DR. N. SASAKI

T. MASAOKA

H. YOSANO

MRS. H. YOSANO



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After the Kamakura period, no poet of rare fame appeared until the Tokugawa regime had reached its zenith, when Matsuo Basho wrote verse in the *haiku* form that immediately elevated it to a place of literary rank, and his compositions are regarded of such merit as to be among the masterpieces of Japanese literature. One of his gems runs thus: *Meigetsuya ikeo megurite yomosugara.* 'When the moon is full, go around the pond all night,' which is intended to convey the idea of one in raptures over an enchanting moonlight scene.

Another of *haiku* fame, regarded by the Japanese as a brilliant genius, was Tanimura Buson, a characteristic verse by him being: *Samidareya taika mayeni iye niken.* 'Spring rain pours; a great river runs in front of two houses.'

Among the most noted poets belonging to the latter part of the Tokugawa period were Kagawa Kageki and Yotsuda Tomonori; and the present head of the Poem Bureau of the Imperial Household, or Imperial poet laureate, Baron Takasaki, is a disciple of the latter, the poems composed at the Imperial Court being after the same style.

Poems by Their Imperial Majesties which express many noble sentiments, have been rendered into English by Rev. Arthur Lloyd; from among them we take the following:

*By His Majesty*

The foe that strikes thee, for thy country's sake,
Strike him with all thy might.
But while thy strik'st
Forget not still to love him.

*By Her Majesty*

The winter, with its rigors, touches not
Our bodies, clad in vestments warm and rich;
But when we think upon the shivering poor
That freeze in their thin rags, the cruel tooth
Of pitiless winter bites our inmost heart.

Baron Takasaki's son fell at Port Arthur, and receiving the news he wrote (translated by Lloyd):

"Well hast thou kept the teachings of thy sire
That ever bade thee in the perilous hour
Yield up thy life for thy dear country's sake."

Another celebrated writer of *uta* of the present day is Dr. N. Sasaki, lecturer at the Imperial University.

Since the Meiji Restoration, two new schools of poets have sprung up: one following the old form but attempting to put into it the new ideas of the present era; the other expressing the latter without any restraint as to form. As exponents of the first, H. Yosano and his wife, Akiko, may be mentioned, ascociated with whom and shining as a star of the new school was the late T. Masaoka, who wrote in the *haiku* form and achieved other literary successes.

It is a fixed usage at Court to solicit each year, compositions by the general public upon a certain subject selected by His Majesty, five or six of the best of them being chosen for a collection; but it is the opinion among literateurs that these have no literary value.

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*By His Majesty*

[illegible]
Strike him with [illegible]
[illegible] while thy strikest
[illegible]

*By His Majesty*

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

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# THE LAST RITES

PERHAPS in no country of the present age are the last rites, or rather that part which comprises the funeral cortege, so peculiarly dramatic with gorgeous symbolism as that which Japanese Buddhists display; and perhaps nothing so weird and mystic as the sacred orchestra during the *mitamashiro* ceremony in the Shinto observance of death. In Shinto families during severe illness, and more particularly when the patient's life is about to depart, priests chant by the hour weird incantations, with such zeal and vigor as to be heard for a long distance from the house, in the endeavor to drive away the evil spirits and restore the unlucky patient to health.

When life is extinct the folding screen used in the sick-room, is set around the head of the body upside down; the bed is removed and matting subsituted; a Japanese pillow or roll is placed under the head, and a quilt is placed over the body, with its lower edge at the head, as everything must be in reversed order, the superstition being that this will prevent an early recurrence of such a calamity in the family. A pure white cloth is put over the face; a sword or knife called *mamorigatana*, guardian blade, is placed next to the pillow; the sword is considered very sacred and endowed with the power of driving all evil spirits and devils away, and of preventing the deceased from being cursed by them.

It is not customary with Shintoists to cleanse the body before placing in the coffin, only in case of the deceased having been in bed for a long time, then the body is wiped with a damp cloth. In all cases as quickly as possible, the same day the death occurred, or at least the next day. The bottom of the coffin, which is made of plain uncolored wood is covered with a cushion, and the deceased, clothed in his best garments, is placed therein. All this is done by the nearest blood relatives, who must have the sleeves of their *kimono* fastened up with a cord made of new rice straw. A white cloth is then put over the face as before. The intervening spaces between the body and coffin are closely packed with tiny bags of cotton, tea or star anise, and any articles that the deceased was especially fond of, except metal things which could not be consumed should the body be cremated; in the case of ladies, their favorite toilet articles, and in the case of children, their toys. The coffin is then closed permanently.

Rectangular tables of white wood left perfectly natural, and of fixed dimensions, five feet long, one foot wide and two feet five inches high are provided, upon one of which the coffin is placed and on the other numbers of trays called *sambo*, also made of white wood, and upon which are placed dishes, cups and a flask, of unglazed earthenware, filled with rice, salt, various kinds of fish, vegetables, rice dumplings and fowl. In the meantime the priests of the local temple have been notified and when all is ready, as above, they come in full ceremonial dress, consisting of *yeboshi*, a hat, and *shitatare*, a long flowing robe, to perform the last rites. The first ceremony is that of reporting to all the deities of the universe that the departed spirit has become a *kami*, or god, as according to the Shinto belief all Japanese are descended from the gods, who are constantly guarding over the country and its welfare; consequently, as they pass away from their earthly life they simply return to the realms and abode of the gods. The priest, with assistants standing in front of the coffin, reads the *norito*, prayers of certain formality, that have been handed down from ancient times, the substance of which is a report and an appeal to the gods, in which the departed is proclaimed to have joined the ancestral gods, and the local deities, as well as those of the place of his birth, are appealed to for assistance and benevolence in introducing him to the gods of the world, at the same time notifying them that he has been cleansed of all his faults and sins during his earthly life. The priest during this ceremony takes a branch of the *sakaki*, cleyera Japonica, or sacred tree of the Shinto, to which are attached



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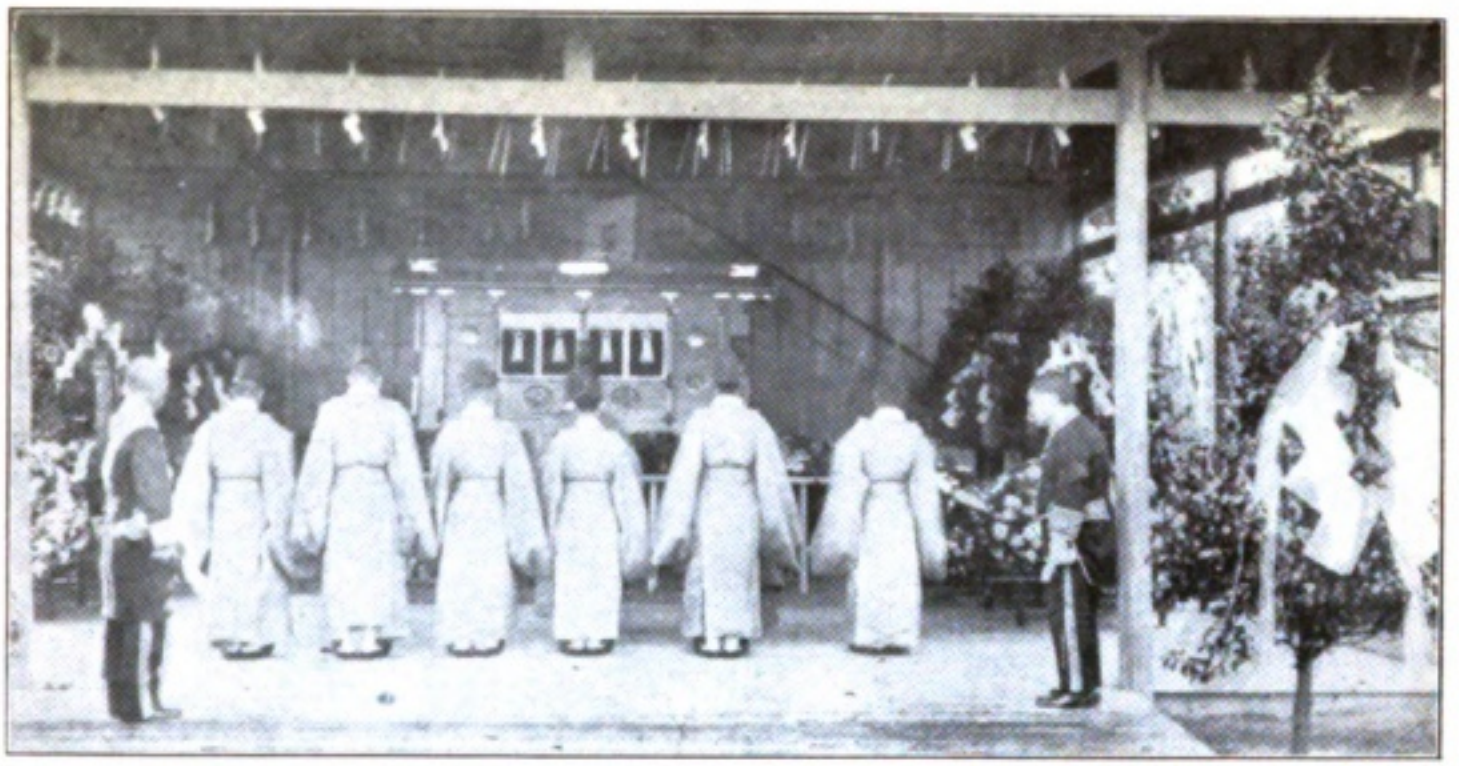

CEREMONY AT SHINTO FUNERAL

BUDDHIST FUNERAL PROCESSION: THE BIER

THE SAME, SHOWING ARTIFICIAL FLOWERS

THE SAME, SHOWING NATURAL FLOWERS AND DOVE CAGES

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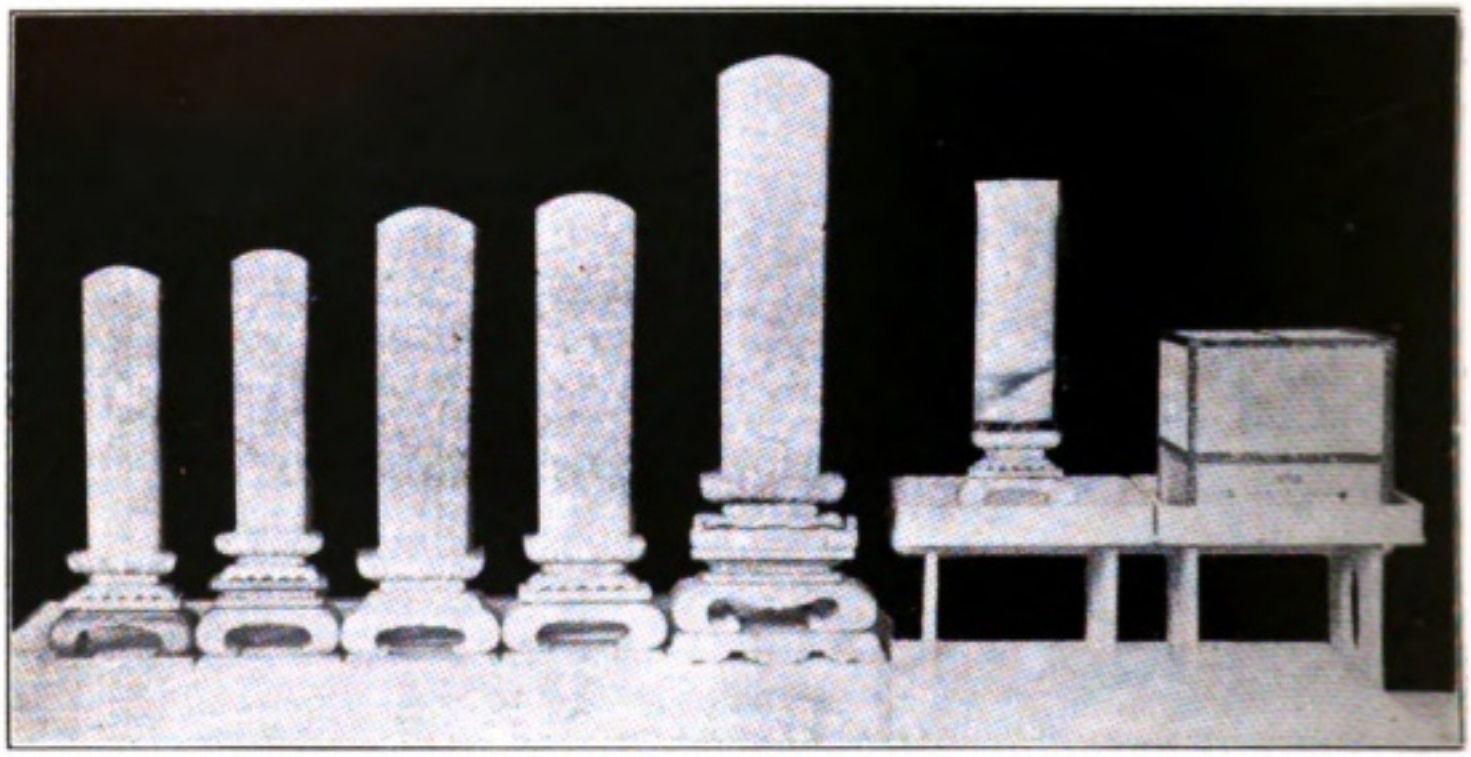
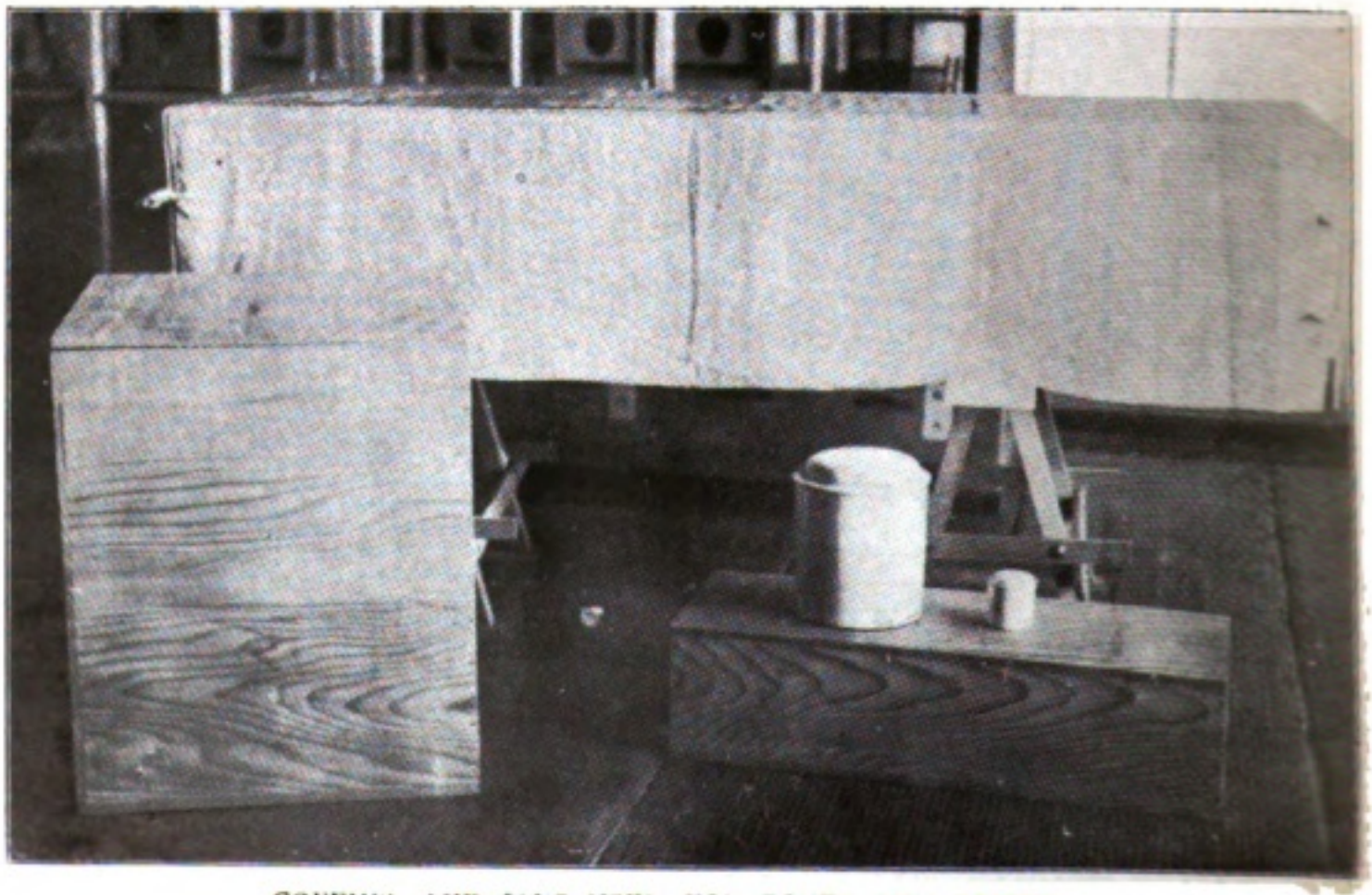


GILT FUNERAL TABLETS AND SILK GAUZE INCENSE BOX



COFFINS, AND JARS USED FOR BONES AND TEETH

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pieces of flax called *asagushi*, and waves it over the coffin, the action of which is supposed to clear away all the sins of the departed, committed during his earthly existence; also to expel all uncleanliness connected with the dead, which is extended to all the members of the family surrounding the deceased, by being in contact with him. At the close of this ceremony all the members of the family, led by the chief mourner or head of the family, make an offering of *tamagushi*, a branch of the sacred tree, *sakaki*, to which are attached numerous *gohei*—white paper cut into a peculiar form, as seen in illustration on the gable end and at the sides, hanging down, on the bier—which are placed around the coffin.

All members of the family on first learning of the death immediately repair to the residence to attend all the rites, bringing presents and offerings to the dead in the shape of money wrapped in white paper and tied with *midzukiki* in black and white, and on the surface of which is written in Chinese characters *koryo* or *koden*, which signifies a present of condolence for purchasing incense or *reigen*, divine power of answering prayer; other presents given to the dead are cakes, candles and incense. Every night the relatives and friends assemble around their dead and discuss the life of the departed, usually sitting up all night; meals are served, and the deceased is also offered food, always such things most liked by him.

The last ceremony at the house is the *mitamashiro*; this has to do with the mirror, sword or jewel, and the passing of the spirit from the body into the object selected. With the opening of this ceremony the body is again purified from all impurities by priestly powers and passages, and the reading of the *noriko*, as before; then the exhortations are made by the high priest officiating, for the spirit or soul to pass from the body. At this ceremony, strange music is performed upon a *sho* (a wind instrument producing weird, unearthly sounds), a *hichiriki* (a small pipe or sort of flageolette) and a drum, which also has a peculiar haunting sound. Following this is the final farewell; the *norito* is again read, and it is announced that the departed will leave that home forever; the *tamagushi* is offered by everyone present, and before the coffin passes out of the door, some vessel that was constantly used by the deceased, such as a bowl or some form of cup, is thrown down outside the entrance and broken, as a token that the departed will never return. The cortege then repairs to the burial ground.

Whilst the above ceremonies were in progress, another conducted by distant relatives has been going at the place of interment, called *jishidzumi*, or reporting the death to the local god of the district. In this, at the four corners of the graveyard are placed pieces of bamboo, which are connected by *shimenawa*, straw rope, with tufts of straw and *gohei*, at fixed intervals; and on a high table, similar to those previously spoken of, are placed the *sakaki*, with long strips of white cotton; in the centre of the ground is placed a large coarse mat. Shinto funeral services are not performed in the temples, but at the cemetery or graveyard in a special building erected for the purpose. This being one of the distinguishing features between the Buddhist and Shinto rites.

On arrival at the building in the cemetery or graveyard, the *norito* is again read and the offerings of *tamaguchi* made, not only by the family and relatives, but by all friends present; after this the coffin in conducted to the grave (if in the precints where possible to bury without cremation), where the body is lowered, and the chief mourner then throws a handful of earth, as must all the rest, then the coolies fill the grave, and a white wood post with the deceased's name is erected over it, to serve until the final stone is made.

The Shinto funeral procession is much plainer and less ostentatious than a Buddhist one. The first noted difference is in the bier; in both cases it is made of white wood (as everything made of wood must be kept in the natural state in both religions); but the Shinto bier is made with a concave roof and extended piece running out and upward from the ridge on the gable ends; whilst that of the Buddhist dips down from a convex segment of a circle, gradually turning out at the eaves in a concave form, the gable boards being cut with very ornamental lines, the end of the ridge of the roof being completely covered by a fine piece of carving,

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which also occurs below, and hanging from the centre of the gable. Another marked difference is the fence or railing around the whole bier (which is really a temple model); in that of the Shinto the posts stand close together, apparently free, and unobstructed by a rail, the corner posts being the longer; they are held together by two almost unobserved rails mortised through the posts; this is the form called the sacred fence, and is built around each grave-yard plot of a Shintoist. The fence around the Buddhist bier is composed chiefly of two rails supported at intervals by short posts the whole quite open, and turning upward at the corners, where, placed inside are artificial lotus flowers; tassels with three loops hang from the gable and at the sides, *gohei* hanging in place of these in the Shinto form, and no flowers. In the cortege, the bier, which is supported by long poles, is carried by coolies dressed in white robes and black caps for a Shinto ceremony, and for the Buddhist, they wear their best blue uniforms with red and white Chinese characters imprinted on them, as is usual with this class of people. The Shintoists wear white as the symbol of mourning, whilst the Buddhists display a full exhibition of color, making their cortege very brilliant and gorgeous in its make-up.

Natural flowers, or bushes of the *sakaki* tree only, are carried by the Shintoists, whilst Buddhists use a profusion of artificial lotus leaves and blossoms, the sacred flower with them, either all white, all gold, all silver, or with vivid green leaves and stalks and gay, deep pink flowers. Another marked difference between the two ceremonies is the Buddhists' having immense cages made of green bamboo, containing numbers of doves, carried by long poles on the shoulders of six or eight coolies; the cages are very gaily decorated with long colored streamers and paper flowers making the whole a very pretty sight.

In the Buddhist belief there is some difference towards the attitude and feeling for the dying; when it is known that the end is approaching, the immediate family draw near the dying and placing the mouth to their ear call them by name; so life departs whilst the nearest and dearest murmur their farewell, and immediately afterwards, the lips are moistened with drops of water, by the nearest relative. Then the same form is observed with Buddhists, in regard to screen, sword, reversing covering, and covering the face; the only difference being that the body is bathed, the superstition about reversing the order of things concerning the care of the dead making it the custom to pour the water to be used with the left instead of the right hand, turning the dipper outward, not inward.

No fish or flesh is offered by Buddhists. A white wood table is placed at the head of the bed with the same accessories spoken of for the Shintoist, except in very minor things, such as a lamp fed with rape oil, a cup of water and an earthen censor filled with incense, which is never allowed to die out. At the foot of the body is placed the tablet with the deceased's name upon it and on its reverse side the Buddhistic name, by which the departed will be known henceforth and designated in prayer. Relatives and friends take offerings and presents to the dead, much the same as already described. When the coffin is ready, the head is shaved in patches, as to shave it clean in regular order would, they fear, bring like visitations; the clothes, specially made by female relatives sewing in opposite directions with the same thread, are now put on, and around the neck, in a bag, is placed a rosary, various charms, a small coin or the printed representation of such on paper; this is to pay the ferry in crossing the river to Hades, without which the traveller would be in a sorry plight.

In the mean time the local temple has been advised and the priest immediately calls to chant prayers before the tablet; the family shrine has been covered to prevent the contaminated air from entering it. A wake is held the last night before burial, when all the good qualities of the departed are eulogized.

Coffins differ somewhat in style of form only, but not otherwise in outward finish for either rich or poor. The wealthy use an oblong box, whilst others use a square box. placing the deceased in sitting posture, the poorer classes using a barrel bound with bamboo hoops. Two earthenware jars are sometimes used; one for the bones, if the body is cremated and the smaller one

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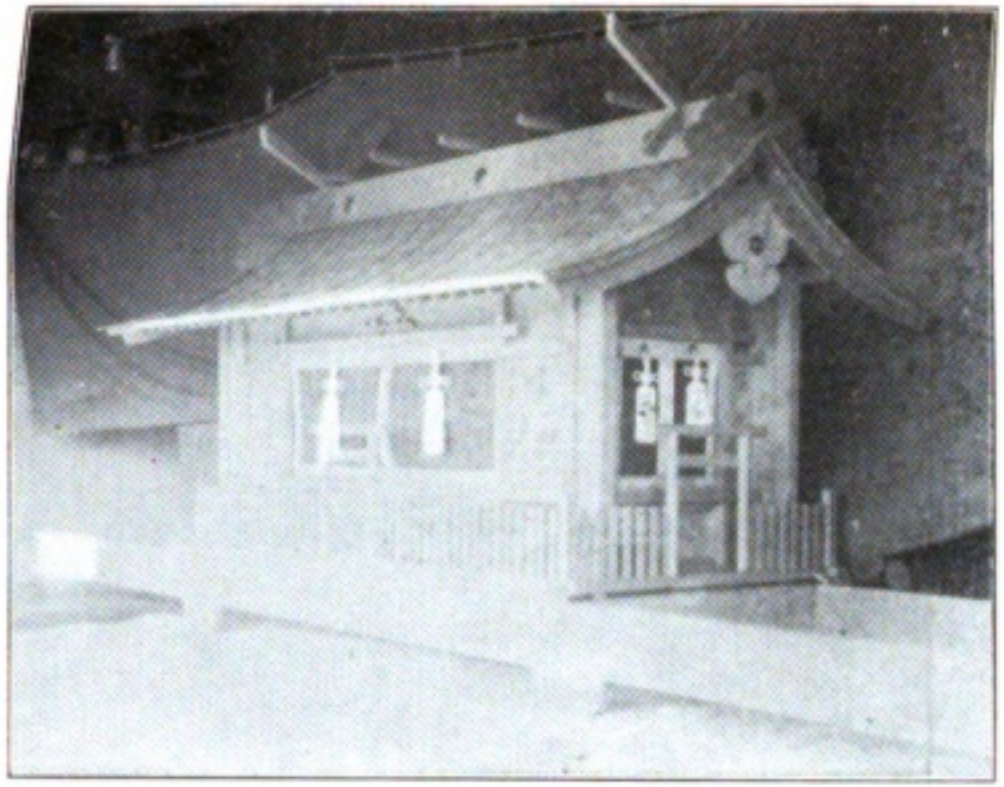
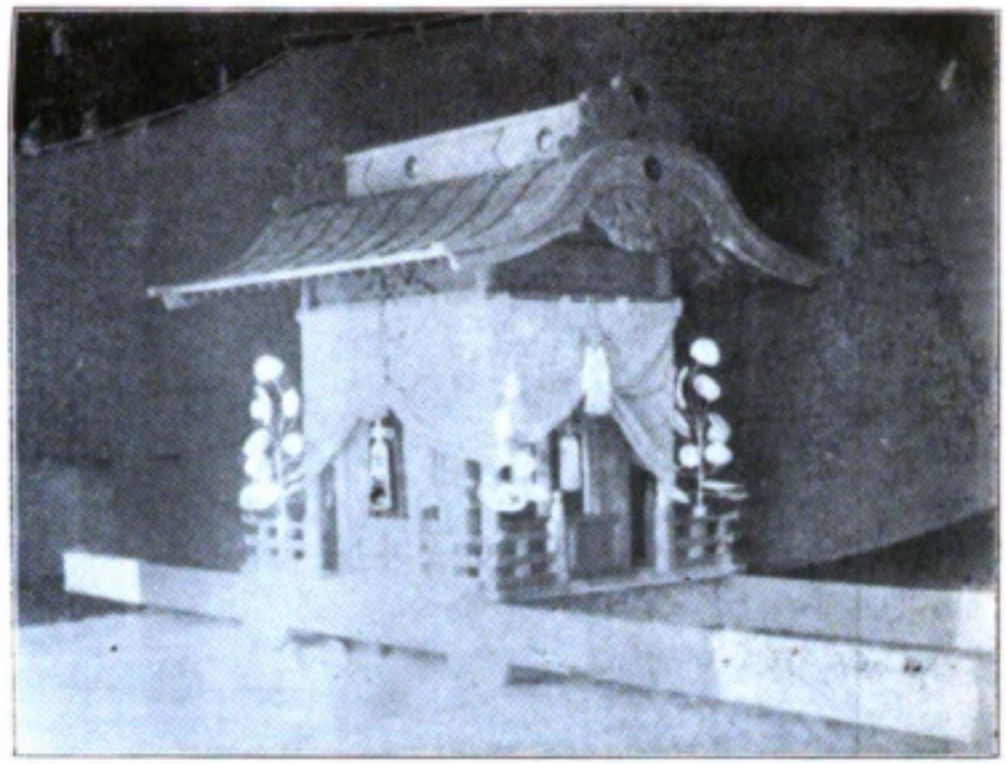
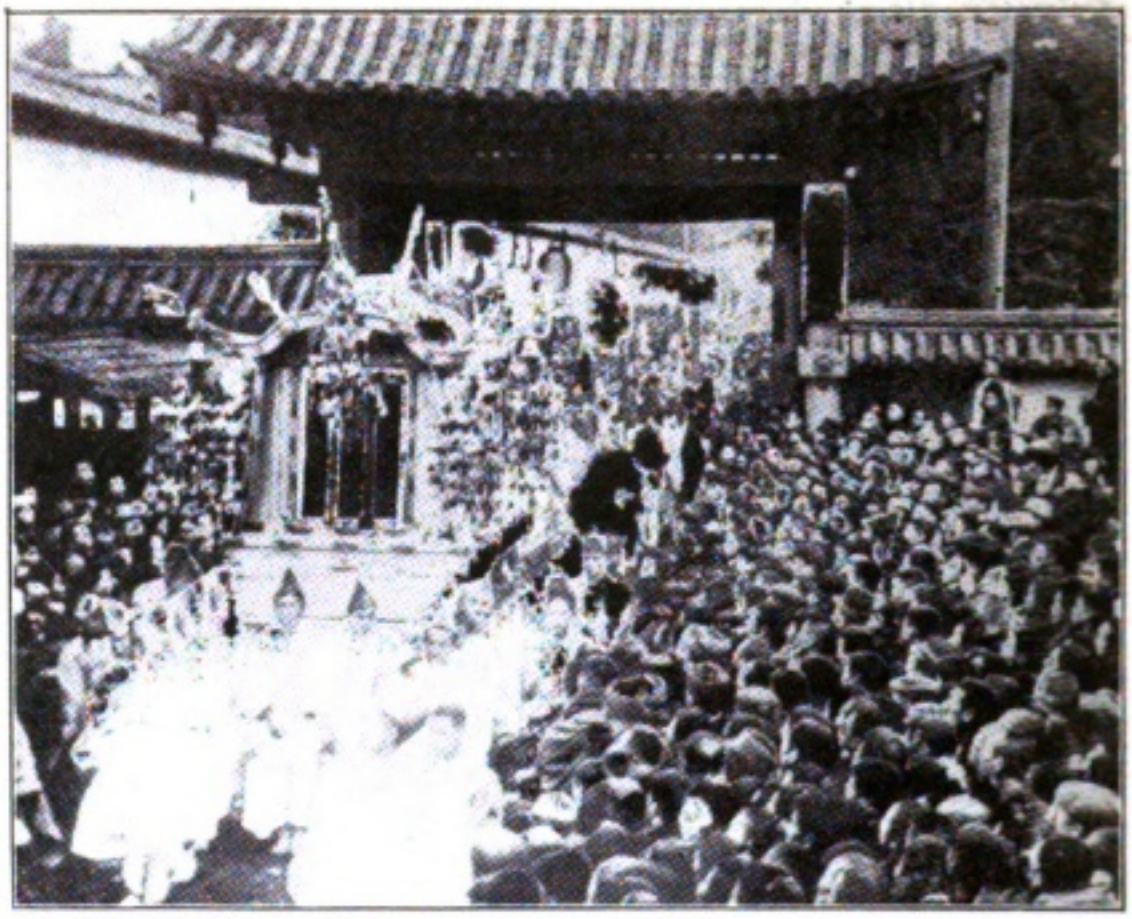


SHINTO BIERS; LOWER ONE WITH GOHEI



UPRIGHT AND LONG BUDDHIST BIERS



FUNERAL PROCESSION OF THE LATE PRINCESS OTANI

PRIESTS IN FUNERAL PROCESSION

BANNER WITH NAME, AND TABLET BEARER

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for the teeth, which are often extracted as keepsakes for the family. Two palls are used, made the same as wadded guilts; for a man the top or outer one is in blue, and white for a woman; the under one, for a man, if below the age of forty-one, white, but red if above that age; for a woman the under pall is pink if under thirty-two, but red if over.

The last rites for a Buddhist are performed at the temple; the bier being placed in front of the shrine, the mourners ranging themselves on either side, leaving the centre clear for the officiating priests. When all have entered and are settled in their places, the priest usually the superior, enters with his assistants, and the sutras are chanted to the sounds of the gong, bell, drum and cymbals, after which a prayer is offered by the officiating priest, for a guide to the departed spirit on his road to Hades, At the conclusion of this special prayer all the mourners advance and place a small quantity of incense in the censor or censors which concludes the service. the chief mourner going to the door to thank those present for their sympathy and attendance.

The body is then taken either to the crematory or to the graveyard; if to the former, the chief mourners go to the crematory the next morning and take what remains of the bones, placing them in a jar, two persons picking up each one together.

These, when sealed in the jar, are taken to the temple then to the grave, the head stone removed and the jar placed in the family tomb.

The procession does not always follow in the same consecutive order, but it is usually led by a guide after which come men walking two abreast carrying large sized artificial lotus flowers, in white, gold, silver, or in colors, then many carrying real flowers made up in pyramidal form, men with white lanterns on long poles, more men with flowers, the tablets, prayer boards, poles with long banners and streamers bearing inscriptions, a long file of priests in gorgeous robes. The high priest in scarlet and gold brocade, the lesser lights in green and gold, purple and gold, various shades of russets and greys, all with clean-shaven heads; then the bier, the pall bearers walking at the sides, more banners, upon which are written the name, title and rank of the deceased, chief and other mourners, priestesses, more flowers, long lines of gorgeous lotuses, more doves, banners, lanterns, and flowers, then the hosts of friends. In the case of very prominent people these gorgeous processions may reach from a half mile to a mile and a half in length; as in the case of one illustrated, that of the late wife of the Abbot of Hongwanji, Princess Otani.

At the great temple, where candles burn, and the smoke of incense rises, soft, mellodious-toned bells sound; and the splendour of the lacquered interior, with gold and color, gorgeously panelled ceiling, radiant alters, magnificent baldachin, wonderful images of Buddha, scores of lotus flowers in their beauty of conventional dress, backed by immense gold doors, hangings of rich brocades, each representing some departed spirit of prominence; and in the centre of all the grand array of priests, who read scriptures and chant sutras, to the sound of silvery bells and low-toned gongs. On all sides the mourners, rosaries in hand, murmur their prayers to Buddha. It is a sight to awe and dazzle.

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for the teeth, which are often contracted as keepsakes for the family. Two pails are used, made the same as wadded rolls; for a man the top or outer one is in blue, and white for a woman; the other one, for a man, is below the age of forty-one, white, but red if above that age; for a woman the order is pail is put in the bottom, but red is outer.

The bamboos for a Buddhist are performed in the temple: the altar being placed in front of the shrine, the mourners on one side, the monks on either side, facing the coffin and altar. The pall bearers attired in their best clothes, the priests usually in yellow robes, the pall is placed in front of the altar with the coffin at the foot, facing the altar. At the conclusion of this special prayer all the mourners advance and place a small quantity of incense in the censor or censers which conclude the service. The chief mourner going to the door to thank those present for their sympathy and attendance.

The body is then taken either to the cemetery or to the graveyard; if to the former, the chief mourners go to the cemetery the next morning and take what remains of the bones, placing them in a jar, two persons picking up each one together.

These, when sealed in the jar, are taken to the temple then to the grave, the head stone removed and the jar placed in the family tomb.

The procession does not always follow in the same consecutive order, but it is usually led by a guide, then a lady carrying two wedding candles, then the large sized artificial lotus flowers, in white, gold, silver, or in colors, then many carrying real flowers made up in pyramidal form, then with white lanterns on long poles, more men with flowers, the tablets, prayer beads, with long banners and streamers bearing inscriptions, a long line of priests in gorgeous robes. The high priest in scarlet and gold brocade, the lesser lights in green and gold, purple and gold, various shades of russets and grays, all with cloth down backs; then the bier, the pall bearers walking at the sides, more banners, upon which are written the name, title and rank of the deceased, official and other honors, priests, more flowers, long lines of gorgeous lotuses, more doves, lanterns, and flowers, then the hosts of friends. In the case of very prominent people these gorgeous processions may reach from a half mile to a mile and a half in length; as in the case of one illustrated, that of the late wife of the Abbot of Thongwaji, Rangoon Burma.

At the great temple, where candles burn, and the smoke of incense rises, soft, mellow-toned bells sound; and the splendor of the decorated interior, with gold and color, picturesquely panelled ceiling, radiant altars, magnificent buddahs, wonderful images of Buddha, scores of lotus flowers in their beauty of conventional circles, beds of ivy immortelle, hangings of rich brocades, each representing some departed spirit of prominence; and in the centre of all the grand array of priests, who read scriptures and chant aves, to the sound of silvery bells and low vocal prayer, on all sides the mourners, rosaries in hand, murmur their prayers to Buddha. It is a sight to see and charge

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# O-OKA STORIES

## THE TRUE MOTHER

A HUSBAND divorced his wife with no cause but that he wished to marry another woman with whom his second marriage had already been planned.

After being returned to her parental home, a little daughter was born to the divorced wife, who provided for and cared for the child without assistance from its father. The little girl was bright and winsome, and when she had reached the age of ten, was able to perform light household duties and would soon be able to place herself as a maid, and consequently be a profit to her family.

So the second wife, seeing this and being jealous, resolved to make overtures to the child's mother in an endeavor to secure the little one and her services. The proposition was not favorably entertained by the mother, who refused to consent to such an arrangement; but the second wife persisted and finally asserted that the child was really hers, and upon that assumption, brought a suit of law before O-oka, in the civil court.

O-oka summoned the two women and heard their proposition; each claimed the child, but had not any certain proof, and merely continued their dispute. Then O-oka said to them: "I can not judge a matter without some evidence. You shall put the girl between you and each taking one of her hands, shall pull her until one of you wins the victory, upon which my decision will be made."

They quickly assented to this, and began the struggle. The poor child cried aloud with pain at being almost disjointed by their vigorous jerks, when instantly one woman, startled with fright, let go her hand. The other woman, said at once, "So! The girl is mine." "No," said the Mayor, "the apparent loser is here the victor. The true mother felt sorrow to see the child suffer pain by her pulling, and immediately released her, while you, not feeling that mother-love, cared not whether the girl was hurt, but only to defeat your opponent for selfish motives."

The woman prostrated herself on the ground, and had to be carried away and bound, after which she at length confessed the truth, and the child was delivered to the former wife, the real mother.

## THE THREE RYO

A long time ago, in Nagasaki-cho, Reiganjima, there lived a poor and ignorant but honest mat maker, named Saburobei. It was the twelfth month, when expenses are greater in various ways, and Saburobei was in need of money; he went to a friend and borrowed three *ryo*, which he placed in his wallet after carefully wrapping in a piece of paper.

But when he had reached home and wanted to use the money, he found much to his surprise, that it was missing; and though he shook his sleeves and removed his belt, he found it not. Saburobei was discouraged, and thought the god of poverty, Binbogami, had seized him, and that diligence alone could save him, so he set to work day night, exerting himself to the utmost.

Chojuro, a screen merchant in Kodenmacho, was a man with much kindness of heart, and when he chanced to find three *ryo* wrapped in a bit of paper, felt much sympathy for the loser of the money, and finding the paper had



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a name on it, Saburobei, *Tatameya* (mat maker) he undertook to find the person and restore to him the money at once, notwithstanding the busy holiday season.

He went that day through Kanda, Toricho and Kyobashi; spent the next in Shitaya, Asakusa and Hongo, and the third day Kojimachi, Aoyama and Shiba, enquiring at every mat maker's for Saburobei, but without success. His family laughed at him, and reproached him, saying, "Your task is useless. If any one else had found the money, he would have rejoiced over his gain; on the contrary, the master in our household is ceasing from his work and spending his pocket money searching for the owner."

He paid no attention to this ridicule, however, and on the fourth day set out again, with his *bento* (lunch), to spend the day looking for Saburobei. In Nagasakicho, he entered the shop of a mat maker and asked if it was the house of Saburobei *San*; "I am Saburobei," answered a man about forty years of age; "what is your business?"

"Did you not lose something?" enquired Chojuro.

Hearing these words Saburobei's wife came from the kitchen to speak of the money. "So, indeed; I lost three *ryo*," said the husband.

There upon Chojuro, related how he had found the money and searched for the owner, adding, "I enjoy now the benefit of patience, and with you joy," as he handed the three *ryo* to Saburobei.

"No, no," objected the latter, "though I lost the money, you had the luck of finding it, and deserve to profit by your honesty and the labor of looking for me, so you must keep the money."

"But," said Chojuro, "my only aim was to return it, so I beg of you to take it without reserve."

"That is all the more reason why I refuse to accept it," persisted the mat maker, "I will never take the money."

"If not," said Chojuro rising, "I will just leave it here." And he threw the three *ryo* on the floor, in evident displeasure, and was about to pass out; but Saburobei seized him, saying quite angrily, "You must take this money with you," and growing more excited, threatened him bodily harm if he did not comply.

"You are a foolish and lawless man, and abuse me for a kindness which I have sought to do you. If you strike me I will kill you", cried Chojuro now fully aroused; and with this the blows began on both sides, and soon the neighbors had to interfere and separate the two angry artisans, who, breathing vengeance, refused to listen to the intercessors, and even the efforts of the headman of the ward were unavailing, so O-oka, the mayor was appealed to.

O-oka heard first Chojuro, and praised him saying, "You are an admirable man." Then to Saburobei, "Why do you not accept the money? Tell me the reason."

"I humbly beg to offer," said Saburobei, "I lost the money, and so it was not intended I should have it and therefore it is mine no longer; while Chojuro found it, and it being thus bestowed upon him from heaven, he must be deemed the owner. Moreover as he ceased from his work for four days to search for me, he has been the loser and I will never accept the money."

"I fully understand," said the mayor, "You both are most reasonable in what you have said. Go, and I will summon you another day." And the two men left the Court with the ward officers.

In a few days, when many disputants over estates and money, reclaimants for dowers, debtors in trade and common

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thieves were before the bar, O-oka summoned Saburobei and Chojuro to appear for trial, and addressed them as follows: "There are many covetous men in the world who make complaints to gain money, but in all my experience I never before met two men who would dispute, nay even resort to blows, because neither would accept money in question. Saburobei lost the money, and Chojuro, finding it, spent days in finding the owner, who refused it feeling it rightfully belonged to the finder; the dispute became a quarrel and then a fight, all because they were each too honest. I was pleased to report the case to our lord, who, appreciating the situation instructed that the three *ryo* should be kept in the state treasury, and he himself sends three *ryo* to be divided between you, which you must receive respectfully, each two *ryo*, whereby you have each lost one."

They bowed their heads, but one ventured to say, "Although we feel grateful and should receive respectfully the money, we do not understand how from three *ryo* we each receive two, and are filled with fear that we can not obey your order."

"Ah! you enquire minutely!" said the mayor. "Because I felt joyful to see two honest men, I gave you one *ryo* also. As you, Saburobei, lost three *ryo*, and receive two, you lose one; and you, Chojuro, picked up three *ryo*, which the state received, now accept two, you also lose one; and I, the third person concerned, likewise lose one, so that all lose equally, and the honor of each is satisfied."

# FROM THE JAPANESE PRESS

## COUNT OKUMA AND HIS NEW MAGAZINE

A MAGAZINE entitled "New Japan" will be published under the patronage of Count Okuma, and the first number saw light on April 3rd. The object for which the magazine is published is explained by Count Okuma. He says that the Japanese people are governed under a representative government, but in fact they have no means of appeal for their wrongs, nor have any adequate organ to express their opinions. This accounts for the appearance of the new periodical. Mr. Roosevelt expresses his opinions through the *Outlook*, but really he represents the opinions of the whole nation of America. In the same way the new magazine does not introduce Count Okuma's private opinions, but it echoes the whole sentiment of the Japanese nation. Moreover the magazine has a high mission of instructing the nation so as to keep them up to the civilization of the world.

The magazine under such an influential and widely known statesman can not but render valuable ervices to the nation as their good companion. There are many papers and periodicals, but few of them are disinterested, and worthy of reliance. Indeed the demand

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of the age has given birth to the "New Japan."

Count Okuma has not been a successful statesman. His present situation in the political circles is a very poor one, but he has succeeded in far nobler work, namely education. He is a guiding star of the nation. Blessed are we who have such a great man of the world for our companion. We wish every success to the new magazine to be started by the Count.

*The Yomiuri Shimbun.*

## SHIRASE'S EXPEDITION

It is expected that Shirase's Antarctic expedition will reach the Antarctic region within a few days, and it is interesting to know in connection with this, a bill to subsidize Shirase's Antarctic expedition will be presented to the House of Representatives by the Seiyukai members within a day or two. The following cablegram from Wellington, New Zealand, appeared in a London daily :—

"The Japanese Antarctic expedition has arrived here. As none of its members can speak English, and no one here understands Japanese, some difficulty is being experienced in making arrangements. Eventually, with the assistance of the Chinese Consul, whose writing they understand though they cannot converse with him, it has been ascertained that the expedition wants coal and stores. It is to sail for the Antarctic on Saturday. The expedition consists all told of 27 men with 12 dogs.

The *Kainan Maru* left Yokohama at the end of November. It is bound for King Edward VII.'s Bay, whence Lieut. Shirase, the leader of this extraordinary expedition, hopes to make a successful dash across the ice with four of his comrades to the South Pole."

Lieutenant Shirase's *Kainan-maru* has left New Zealand to make its dash into the Polar Region We hope we shall be able before long to receive news of its successful arrival at the furthest south. But here a question arises: i. e., how will the success of the Polar Exploration be proved or who will bring testimony to it? According to a recent Washington despatch, that well-known discoverer of the North Pole, Captain Peary, was cross-examined before the House Committee on Naval Affairs. When asked by a certain representative why he did not take a white man to the North Pole, so that there could be some credible corroboration of his statement that he discovered the pole, Capt. Peary is reported to have answered, "I devoted my life to the quest of the North Pole. I expended something of myself, my money and my life. I went through such hell and suffering as I hope no man in this room may ever experience. I did not feel that I was called upon to divide my honors with any man however able or deserving, who had put only a few years of his life into the work and who did not have the same right to the honor of discovery that I felt I had. With one exception I have always made my final spurt with one man, an Esquimaux, that one exception was when Lee crossed the Greenland ice cap with me. The reason I took Henson, a negro, with me on the last expedition was that he was more effective for the extended work necessary than any white man I ever saw." We trust that Lieut. Shirase is a man of broader mind than the American explorer quoted and hope that when Shirase and his men return home laden with honors of successful discovery of the South Pole, they will not forget to bring back some powerful proof which will testify to their Polar Discovery. *The Yorozu Choko.*

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## CHARMS AND SPELLS

The only difficulty about this cure for chilblains is that you cannot use it till next year.

The sufferer will have to wait until the first day of the bull (*ushi no hi*) in the *natsu no doyō*, a day which, in the year 1911, falls on the first of August. He must then choose himself a nice smooth pebble, of any size he pleases, and let it lie in the sun the whole of that day, until it is, as it were, baked through and through. In the evening he must take up his stone and put it in some safe place until winter comes and the chilblains begin to tickle. Then the sun-baked pebble is produced and rubbed gently over the frost bitten surface.

For the toothache there is a potent cure which can be tried at once.

When the pain is very great, get a hammer and nail and lay them with great ceremony on a table. Then you get a sheet of white paper and write on it the Chinese poem, given below

永 釘 郤 是
世 在 來 江
不 齒 喰 南
歸 頭 我 之
家 上 齒 蟲

You must write it in Chinese or the spell won't work.

The poem, in ordinary Japanese, runs as follows :—

*Kore! Kōnan nō mushi, shirizoke kittate, waga ha wo kurau. Kugi wa entō no ue ni ari. Eisei ieni kaerazu.*

"Ho there! Go back home you worms from Kōnan that eat my teeth. The nail is lying on the table. Go and never return."

(*Kōnan* from which the worms come that destroy the teeth, is in China,—the part lying South of the River Yangtze. It evidently corresponds to the Spain of our childhood's song about the rain.)

When the poem has thus been written out, you must fold it carefully, and put one end in your mouth. This must be done with care. The character for "worm" (the bottom sign in the right hand column) must come so that you can bite it with the tooth that is aching, and the tooth in question must leave its impress on the folded paper. Then you take the hammer, and nail the folded paper to one of the house-pillars with a southern aspect. But you must not treat the thing as a joke else the cure won't work.

Some people are very nervous about earthquakes. When you have reason to expect a shock, or when the shock is going on and you fear that it may be a severe one, you may repeat to yourself the following spell :—

*Yurumu to mo,*
*Yomoya nukeji no,*
*Kaname ishi.*
*Kashima no Kami wa,*
*Aran kagiri wa.*

"Let it shake as it will, so long as the god of Kashima is there to protect the foundation stone, so that it moves not."

The following spell, which protects its user from the danger of thieves, depends for its proper understanding on the knowledge of certain technical terms in Japanese housebuilding. The spell should be recited at night before lying down to sleep.

*Neru zo neda,*
*Tanomu zo taruki,*
*Hari mo kike.*
*Nani goto areba,*
*Okose ya no mune.*

"*Neda* (the name of a beam), I am going to sleep, *taruki* (another beam), I trust in you, *Hari* (a third beam), listen. O bosom of the roof, if anything should happen, please wake me."

*The Japan Mail.*

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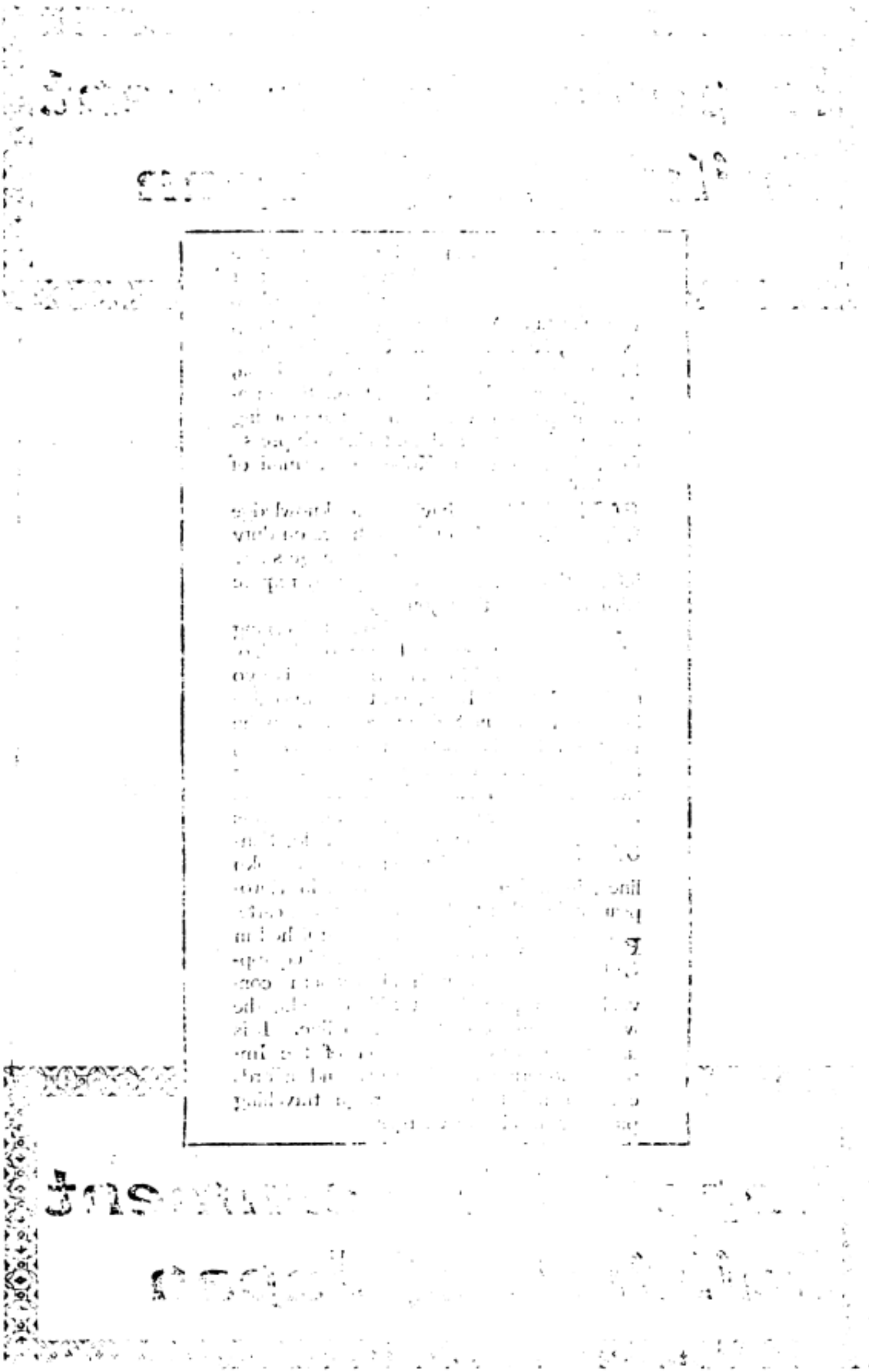

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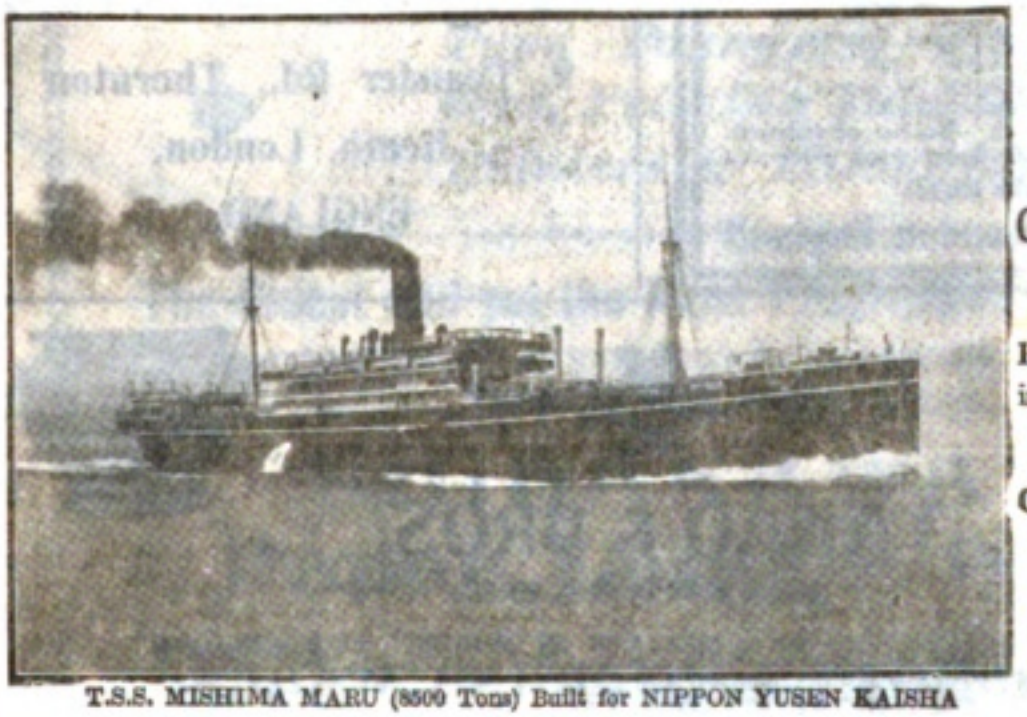

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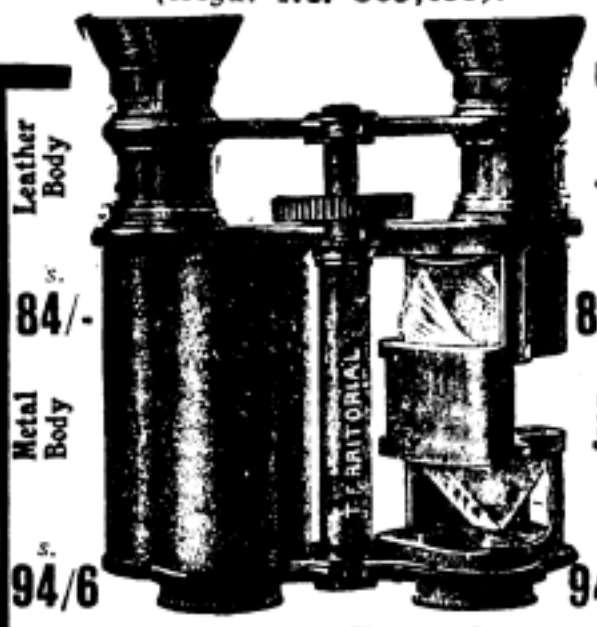


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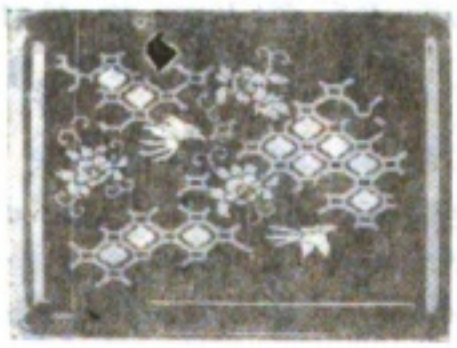

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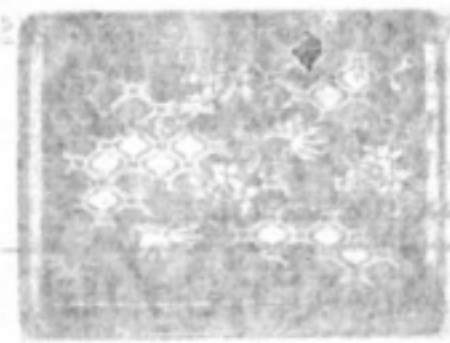

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きは、殊に著しく進歩し、年々約六七十萬圓の輸出を見つゝありて、其品質の如き舶來品に劣る事なきに至りしも、其の香氣に至りては一歩を讓らざるを得ず、こは香氣混合法のよろしからざるによると雖主として其香料を外國に仰ぎ、外國會社の札紙により品質を判定し、香氣の原質に注意せざるに基因す、凡ての天然香料は、其産地、培養法、採集法の異なるにより香の強弱に差あり、又種々の等級あり、單に名稱を指すのみにては之を區別することを得ず、同會社製品にして同札紙のものにして、屢々品質に差ある事を記憶せざるべからず、我が國に於ける香料取引は全く外國會社を信ずるのみなるが故應用者は同種のものを同量に使用したりとするも、製成したる香粧品の上に全く豫想外の香氣を得る事あり、凡そ化粧石鹸の價格の如きは應用したる香料の如何によりて定まるものにして、其質質の價には左して差あるにあらず、和製の石鹸は比較的に高價の香料を附加し、低利に販賣するに不拘尙輸入稅を加せらたる外國石鹸の方、內地人の嗜好に適し、年々尙四五十萬圓の輸入ある原因の大部は、香氣の及ばざるに基するものとす。近年は人造香料を應用したる獨逸香粧品の貿易販路次第に擴張し來り、吾が香粧品輸出先きたる淸國、印度地方に於ても亦大に勢力を得たるが爲、近年我が國よりの輸出高に增加を見ず、反て退歩の傾きなきに非らず、是香料の關係上より生じたる價格に於ける勝敗の結果とす。

往時は麝香、靈猫香等の如き香氣の一般に愛せられしも、現今は花香の愛用せらるゝが爲其使用高は年々減額し、代ふるに人造香料を以てせり、

明治四十一年に吾が國に輸入したる香油、香水化香石鹸等は、百二十萬にして香粧品に要する揮發油、麝香、香桂皮、龍腦、椰子油、豚脂「テレピン」油等の總額も亦百三十萬を下らず尙年々增量を見つゝあれば之が防止を圖むには人造的香料の製造を盛んにし、之を應用して自國製品の發達を力むるにあるのみ。



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の溶液なれども、尙上等の香水に至りては「エッセンス」を基礎とし、之に人造香料を附加す、例之ば上等の「ヴアイオレット」香水は、菫菜「エッセンス」を根源となし、之に人工「スミレ」新「スミレ」「ヨノーン」等を加へたり、こは一般需用者が在來の習慣上より「エッセンス」製と云へば人造香料よりも佳香を有するものと思ひ、「エッセンス」製のものを選ぶにより製造者にありては、兩者を混合して天然製品と稱し、販賣する方利あるによる。されど其大部分は人造香料製品にして、賣手にありては商略上之を天然香料製品と稱するが故に、事實は上等のものも亦人造香料製品たり、是れ單に香水のみならず一般香粧品に對し然りとす。

近時獨逸に於て香水に換へて愛用せらるゝ「濃厚芳香液」と稱する者あり、「ヴアイオレット」「ヘリオトロップ」、「ヒヤチント」、「マイグロクヘン」薔薇、其他種々なる香氣ありて、其一小滴にて十數日間香を保つ、是人造香料のみより成り、其幽雅なる、香として完全したるものにして、天然香氣に勝るとも劣らず全く人造香料の聲價を揚げたり、今伯林市場に於て人造香料を應用せる香粧品にして、通例店舗に販賣せるもの左の如し。

石鹼、香水、化粧水、香袋、香皮（衣服又は下着に縫ひ込み又は手袋を製す）、帽子用針、帽子飾、香錠、香筆、香鹽、香蠟、室内香料、薰劑、齒磨粉、口中香水、口中香丸、口中香錠、口中香粉、練齒磨、齒牙用石鹼、齒牙用「クリウム」、口中「コスメチック」（「ベルヒドロール」の製劑にして游離酸素の爲めに中を清淨にす）、養毛劑、頭髮水、頭髮洗滌水、頭髮洗滌「パスタ」、「シヤンポニング」水、「シヤンポニング」粉、髮油、髮用「ポマーデ」、毛髮「クリウム」「プリアンチン」、髮硬劑、髯發生藥、縮毛ロシ、毛髮粉、染毛劑、脫毛劑、漂白劑、消毒洗滌水、文身脫劑、脫銀劑（皮膚上に附着したる銀鹽の脫劑）、化粧醋、芳香溶劑、皮膚「クリウム」、白粉、紙白粉、皺のばし劑、夏日斑劑、凍瘡藥、汗とり、皮膚の罅隙治療藥、鼻養劑、「ラジールスタイン」、殺蟲劑、清爪藥、養爪藥染爪藥等なり。

## 吾が國の香粧品に對する人造香料

日本香粧品製造も、漸次多額に上り化粧石鹼の如



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し到底現時の工業に伴はず。

人造香料にありては、一般化學藥品製造と同じく單に化學的反應の結果のみなれば、花「ボマーデ」浸液を製出するが如き期間に制限なく、如何なる地をも問はず多大の勞力時日を要せず、且常に其成分同一なるが故に、一度某會社の製品を用ひば單に名稱を指すのみにして、同一なる强度のものを得られ香粧品に應用するに當りても永久割合を變ずるを要せず、且其容積も小なるが故に、輸送上に於ける利益も亦大に、如何なるものにも簡單に使用せらるゝが故、其全體の上より見たる利益や洵大にして、殊に化學工業の發達と共に、之が原料の價も漸次低下し來るにより、今後益々安價に得らるべし、從來香粧品は一種の贅澤品なりと目せられ居りしも、其身體攝生上に一日も缺くべからざる必要のものたるを認められたるの今日、之が需用を滿たすに產出に限りあり、而も高價の天然香料による事は不可能の事にして、自然人造香料に俟たさる可からず、尙一般公衆は香料に對しては、其天然產と人造なるとに不拘爽快を覺ゆる香たれば滿足するが故に、敢て之が識別に務むる要あらず、殊に人造花香の如きも全く天然品と識別し難きものを製出せらるゝなれば、其需用の如何は一つに經濟的關係に歸するものにして、今後の香料界必ずや人造香料の獨占する所なるべし、

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獨國に於ける普通の香水の如きは、全く人造香料



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收、浸出兩法を行はざるべからず、此方法の基く所は脂肪、又は脂肪油が香分を吸收するの性あるを利用し、花中の香分を一度、脂肪又は脂肪油に吸收せしめて所謂花香ボマーデ或は花香油を製出し、之に九十五乃至九十六「プロセント」の「アルコール」を加へて浸出し、香分を「アルコール」中に移行せしめ玆に生じたる香精「エッセンス」を更に低き溫度にて「アルコール」分を蒸溜し去り、初めて其香分を抽出し得らるゝものなり。

通例は「エッセンス」を重に香粧品に應用すれど、此「エッセンス」たるや「アルコール」を以て香脂を浸出するのみにても一週日を要し、且其際飛散による「アルコール」の損失を來し、又單に一回の浸出により香分悉く、「アルコール」中に移行するものにあらずして、其一部尙脂肪中に殘留す、故に、第二回第三回の浸出を行はざるべからず、而して第一回の浸出により殘留したる香分量たるや、常に同一適度に殘留するは全く不可能の事にして期日を異にするにより多少の差あるや論なし。隨つて初浸液、第二、第三浸液共に製造毎に香分の强度を異にするが故、之を香粧品上に應用するに當りては同會社製のものを用ふると雖、製造年月の異なるに隨ひ其割合を變せざるべからず、尙此「エッセンス」中には少量の脂肪及び之に伴ふ脂肪酸を溶存するが故に、更に特別低き溫度を保たしめ脂肪及脂肪酸を除去するの勞を要すべし、之が方法の不完全なりし「エッセンス」及び之を應用したる香粧品は、不快なる脂肪臭を感じ或は感せざるも多分の佳香を障害するものなり、坊間販賣する香水の如きは、「ハンカチーフ」上に脂肪班點を現はし、冬期脂肪の凝出により店舖にて販賣するを得ざるに至れるものあるは屢々見る所なり。是れ脂肪除去の不完全なりし「エッセンス」を應用したるに基因す、されば脂肪除去法も一の困難なる操作なり、又天然花油になしたるものも一定の溶解藥を加へ初めて香粧品に應用せらるゝなり、されば天然香料は製造應用上に、非常の煩雜と時日を要



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四、ルーチエ、フイース會社（グラツセ）
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六、ド、ミユーレターラー會社（ニオン）
七、テスコロンシ、フレア、エオジエ會社（リオン）
八、ジユステン、ジユボン會社（アーヂャンテーイ）
九、ジヤンカー、フイース會社（カンネス）
十、ヂウオダン會社（ゲンフ）
十一、キミツク、デ、ユウジーン、ジユ、ローン會社（サアンホン）
十二、トムバレル、フレア會社（グラツセ）

されば現今獨逸國に於て、使用せらるゝ人造香料の數甚多く、皆各製造會社特有の製造法によるが故に、同一香料に於ても名稱を異にし、一香氣にも强弱あり、又其名種類似して香氣全く異なるものあるが故に、取扱上及使用上常に其製造會社名を冠して區別す、例之ば「シムメル」製「イランダ」、「ハールマンライマー」製「ネロリー」油と云ふが如し。但し「ハイネ會社」の如く自家の製品を明かならしむるが爲會社の略號を其名稱中に附加して他の會社と區別するもあり、「ローゼハイネ」（ハイネコンパニー製薔薇油の略）の如き是れなり。

## 人造香料の發達すべき理由

元來天然香料を製出するに當りては、其原料植物常に新鮮のものならざる可からず、又採集する時期によりて香分含量異なるが故に、含有量の多き短期間のみ製造し得らるゝに過ぎず、中には乾燥し又は數日を經過するも其香分を減少せざるが故、隨意の製造場に輸送して後香分を採取するを得るもの二三なきに非らざれど、多くは香分を失ふが故に、原植物培養の地に於て製出せらるゝのみにして、又其採集も一年一回稀に二回に過ぎず、更に之より香分を抽出するには、實に多大の勞力を費さゞるべからず。天然香料製造中壓搾法蒸溜法によりて得らるゝものは、比較的簡單に製出せらるれど、薔薇、「スミレ」「アカチア」、「ヒヤチント」、「マイグロックヘン」等其他幽雅にして香粧品に最も愛用せらるゝ香を有する花卉類には、應用し得られず、是等の花香には吸



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人造香料中、「ワニリン」「クマリン」「ヘリオトロピン」等は、既に各國にて製出せらるれど、人造花香に至りては主として獨逸國の製品とす。獨逸が人造香料を輸出する主なる國は、米、英、佛にして次で墺、西、日、露、瑞等なり。其一九〇九年に於ての之を應用したる香粧品の輸出總額は、二千四百四萬三千「マーク」にして、「ワニリン」「クマリン」「ヘリオトロピン」等の僅のみにても四百二十餘萬「マーク」に達す、此額は數年間のものと比較するときは毎年三割強の增輸出をなしつゝあり、斯く長足の增量は安價なる人造香粧を應用して、各國に於ける天然香料應用品を壓倒し、漸次商業上の勝利を得つゝあるを證せり。此影響として近時佛、瑞に於ても之に從事する會社續出し、屢々良好なる其製品、獨逸の市上に迄見ゆるに至れり、されど其製出額は遠く獨逸に及ばず。

## 製造會社

人造香料を製出する主なる會社及其所在地は左の如し。

一、ハールマン、ライマー會社（ホルツミンデン）
二、ハイチ會社（ライプチヒ）
三、シムメル會社（ミルチツツ）

以上の三會社は最も多量を製出し之れに次ぐを

四、アニリン會社香料部（伯林）
五、フランツ、フリツチエー會社（ハムブルヒ）
六、エー、ザクセン會社（ライプチヒ）
七、メールレンダー、マルクマン會社（ハンブルヒ）
八、ドクトルシユミツツ會社（ドユツセルドルフ）
九、アルゲエンゲール、キユンツエル會社（ウエルダー）
十、アントン、デツペー、セオエチ會社（ハムブルヒ）

而して獨逸に於ける香粧品は主として、右會社の製品を應用すれども、其一部に於ては佛蘭西、瑞西製の人造香料をも應用す、之を供給する佛、瑞の會社は左の如し。

一、タイチフ會社（ゲンフ）
二、ドウレーア會社（巴里）
三、アンゲロ、フランセース會社（クマウアア）



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るにより其價廉ならず、隨つて之を應用したる香粧品も亦高價たるを免かれず、斯道に從事するものゝ常に遺憾としたる所なりしも、獨逸に於ては此聲聲を聞くを得ざるなり。

獨逸南部に於ては少しく天然香料製造に從事するものあれども、佛國西、以太利の如く盛ならず、其他の地方は皆此化學的香料製造場のみ、人造香料は簡單に、速かに且常に濃厚にして、同一强度のものを製出し得られ、如何なる場合にも隨意に應用し得られ、香粧品製造上單一のものにしてよく彼の複雜なる天然香料に代ふるを得るが故に、此利に注目したる獨逸國香料製造場に於ては、人造香料及び之を應用したる香粧品製造は確實にして利益あり、今後益々發達する業務なりとし、總ての天然香料の成分を研究し、其主たる原質を抽出し、之れと同樣なる化學的香料を製出し、適宜に混合して希望する香を得る方法により益々其發達を務めつゝあり、而して一般化學藥品製造會社に於ても、亦其一部に於て人造香料製造に從事するに至れり。元來人造香料は多く其製法特許にして比較的高價なりしが、近時各會社種々なる製法の下に、類似の香を競ふて安價に製出するが爲め、其應用も頓に增加し之を使用せざる香粧品の數僅少となるに至れり、是れ單に製法簡單にして安價なるによるのみならず、一には應用するに當り直接に、或は丁度となすのみに依り足れるが故に非常なる時間の節約をなすを得るによれり。

獨逸に於ては、天然香料の原植物にして多量に產するもの數種ありと雖、香粧品に最必要なる花香の如きは、其產額僅少にして、到底之を安價の香粧品に迄應用し得られざる故、花香の人造製品は最深く研究せられたれば、其種類頗多し、次で樹木草卉樹脂等の香氣より、深森に入りし際覺ゆる爽快なる香、原野に於ける枯草の香、蘚苔の香氣も研究せられ、遂に天然植物に有せざるも嗅官に愉快を感ずるもの、所謂想像的香氣をも製出するに至り、總ての香は化學的に製出せらるゝを示せり。



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# 香料の状況

## [illegible]人造

香料の市場より驅逐せらるゝに至るべくして從來人造[illegible]るに至れり。合成法が發達するに從ひ漸次に天然[illegible]へ増加し、之れが應用品と共に盛んに海外に輸出す[illegible]人造香料製造法の[illegible]ありて、其製品は年々增加し[illegible]盛にして其現象[illegible]しつゝ、香料製造法は益々進步し[illegible]に於て天然香料を凌駕せるもの續出し、殊に[illegible]香料の輸出せられ、一般天然香料の用途は次第に[illegible]人造香料の發達するに[illegible]なる人造

發を抑壓する方法困難にして、且つ大の勢力を逞す[illegible]なりしも、其[illegible]の性質如何にして且つ決して香[illegible]天然の花又は香木の香の如くなる、吾人の欲する所に至れり。

[illegible]の香を模擬して造る[illegible]ムスク[illegible]ムスクキーン[illegible]ヤーノン[illegible]イヽンシロール[illegible]及びシトロネール、ヘリオトロピン[illegible]ネロール[illegible]の[illegible]なるに[illegible]香料は單に[illegible]の香を有するに[illegible]す。天然香料

第十一號
第一卷

ジヤパン、マガジーン
第一卷
第十一號

# 獨逸に於ける人造香料の狀況

晩近化學的智識の發達するに隨ひ、種々なる人造香料の製出せられ、一般天然產香料の用途之が爲めに漸次壓迫せらるゝの傾向を來たせり。殊に獨逸に於ては其現象最甚だしく、香料製造場は殆んど皆人造香料製造場と云ふを得べく、其製出額年々著しく增加し、之れが應用品と共に盛んに海外に輸出するに至れり、今後益々發達すべきが故に遂には天然香料の市場より驅逐せらるゝに至るべし。從來人造香料は單に强力の香を有するのみにして、天然香料の幽雅なるに比すべくもあらずと思惟せられしも、今や「ハールマン、ウンド、ライマー」會社製、「マイグロックヘン」(キミカグ草油)「テー、ミユーレンターレル」會社製、「アルペンロース油」(薔薇油)、「シムメル」會社製「ヒヤチンチーン」等の人造花香は全く天然產のものと識別し難き程の佳香を製出し得るに至れり。

天然の花又は草木の香の雅なる、皆人の愛する所なれども、其植物の培養法複雜にして且夫れより香分を抽出する方法困難にして、且多大の勞力を要す



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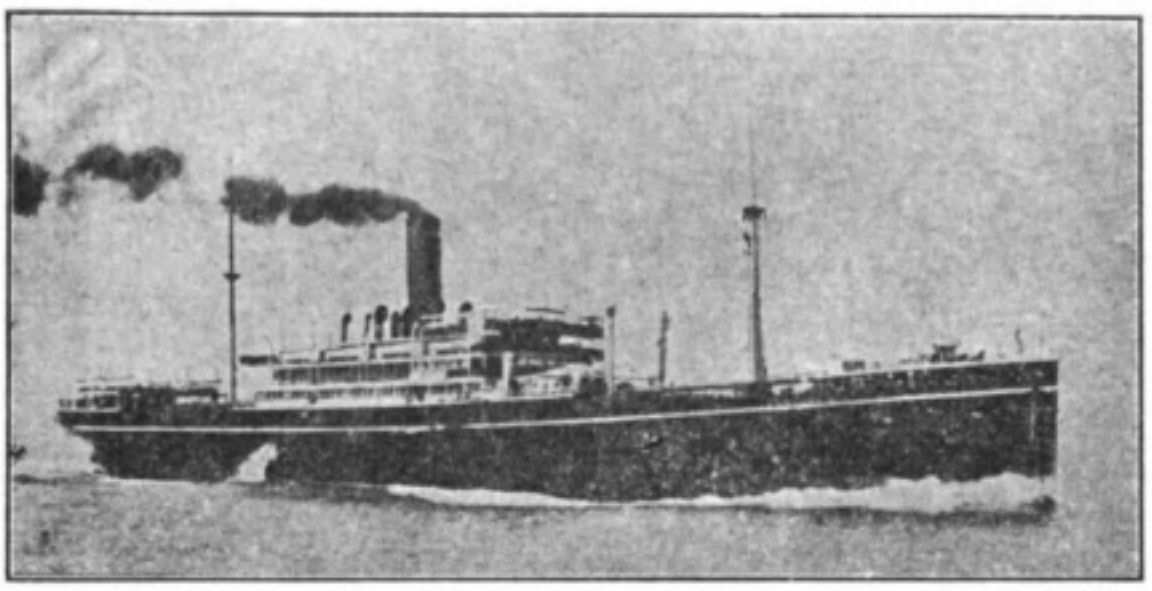

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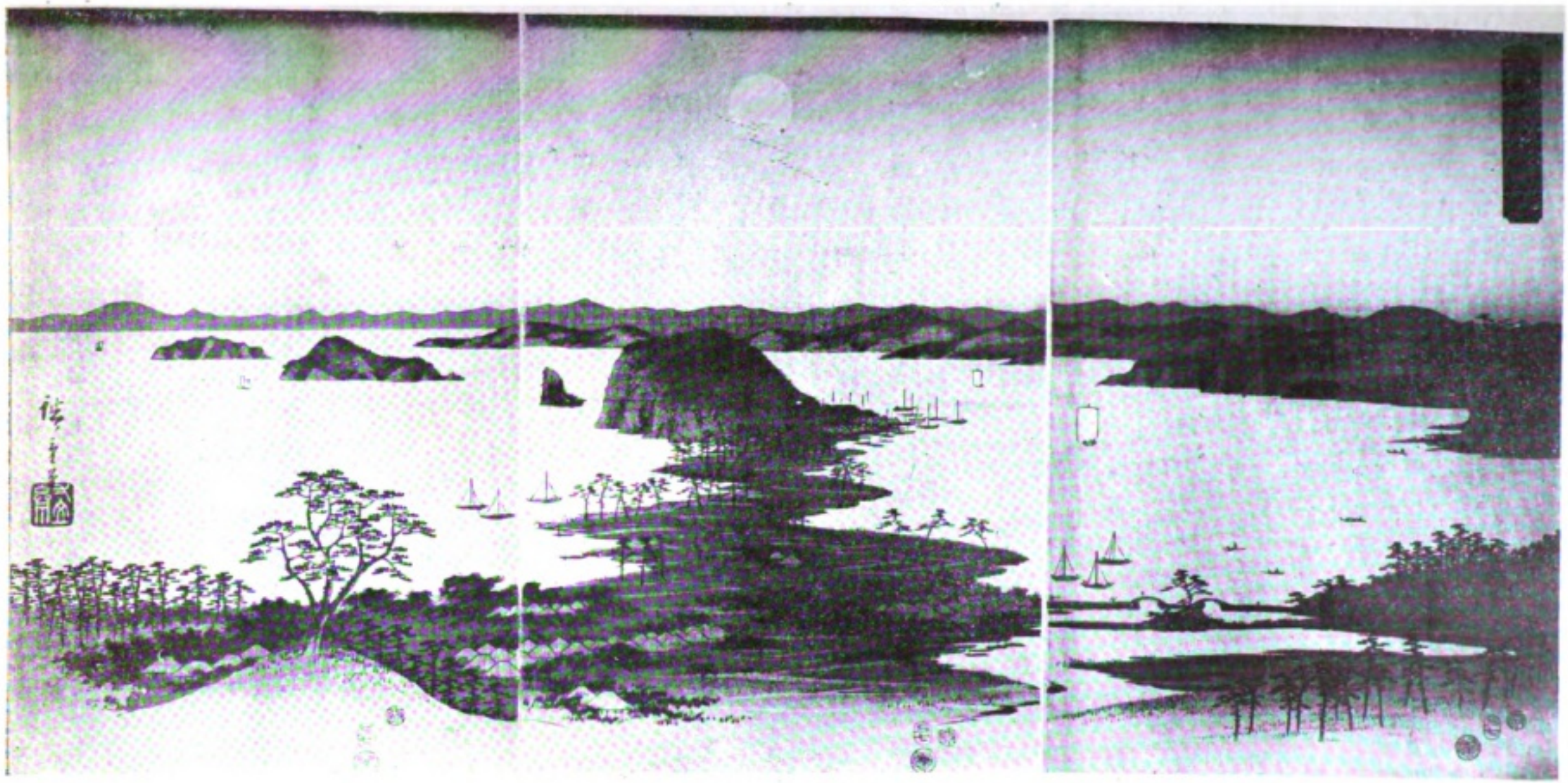

"MOONLIGHT AT KANAZAWA," BY HIROSHIGE II.

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# THE IMPERIAL DIET

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In the course of years there arose a group of politicians who advocated the grant of popular voice in the government of the country, and a memorial was presented to the throne, and a movement set up among the people toward the realization of their object. These politicians eventually organized themselves into a party, the *Jiyuto*, or Liberal Party (1878), the leader and soul of which was Itagaki Taisuke, subsequently created a count.

The Government did not then regard the people as ready for a voice in its affairs and it was not until February 11, 1889, a day celebrated throughout the land as the anniversary of the accession of Emperor Jimmu, the first heaven-descended ruler, that the constitution which granted the common people the right to participate in the government was promulgated.

Japan may well be proud that this critical period of her history was passed through amidst peace and rejoicings, offering to the world a unique example, for even in those countries of the Occident which pride themselves upon their advanced civilization, such a political revolution as the grant of the right of legislation, has been accomplished only as a result of armed conflict between the throne and the people.

On the first of July, 1890, a general election for members of parliament was held throughout the country, a great event in national history, and several days later the three hundred members elected reported to the central Government.

On the twenty-ninth of November of the same year, His Majesty the Emperor paid his respects to the spirits of the Imperial ancestors at the Koreiden, sanctuary of the Imperial Palace, and reported to them concerning the opening of the Diet which was to take place on that day, and the presidents and vice-presidents and members of both Houses were allowed by special Imperial permission, to visit the Koreiden to pay



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respect to the Imperial succession, after which His Majesty proceeded in full state to perform the ceremony of opening the first session of the Diet, in the Throne of Deer.

The Cabinet was presided over by Count (now Prince) Yamagata, the opposition benches being filled by members of the Progressive Party (Kaishinto) led by Count Okuma, and the Liberals (Jiyuto) led by Count Itagaki, and their united opposition against the measure at the time was most bitter and intense.

Among the provisions and objects of the New Constitution Granted by His Majesty to his people, the Imperial Diet, which includes the House of Peers, and the House of Deers, or Assembly of Political Friends, which includes the House of Representatives, and the Kai-Gwaisha, or Anti-parties, drawing its forces from the former Kaishinto.

The Imperial Diet of Japan has the power assigned by the Constitution of the Empire, and is composed of the House of Peers (Kizokuin) and the House of Representatives (Shugi-in). The House of Peers is composed of members of the Imperial family, the aristocracy, and life members appointed by the Emperor in accordance with the regulations for the House of Peers. The House of Representatives is made up of members elected by the people in accordance with the provisions for the Election Law.

Each member of the Imperial family; members of the Imperial family; princes; marquises; counts, viscounts and barons; those specially appointed by the Emperor for valuable services rendered the State or for distinguished learning; members, elected by men, from the highest tax payers among opulent merchants and commercial men in each prefecture.

Members of the Imperial family who are of age have a right to a seat in the House of Peers for life, as have also members of the aristocracy of the ranks of prince and marquis, who have attained the age of twenty-five years; those of the rank of a count, viscount or baron of twenty-five years of age may be elected by a majority of members of the aristocracy of their respective rank, from among persons of over seven years' standing of the first three ranks of nobility. Members appointed by the Emperor must be thirty years of age or more. Those appointed by election must be forty years of age or more. The term of membership of the House of Peers is seven years. Members appointed by the Emperor serve during life, unless deprived of membership by the Emperor.

The qualifications for election to the House of Deputies are: the payment of direct national taxes to the amount of fifteen dollars and upwards for the same amount of time. Foreigners who have been naturalized are qualified the same rights as those enjoyed by native subjects.

To become a candidate for election to the House of Deputies one must be twenty-five years of age or more, and must have resided in the district in which he may vote for at least one year, and must have paid direct national tax to the amount of seven dollars and upwards for the same period of time. Members appointed by the Emperor must be thirty years of age or more. Those appointed by election must be forty years of age or more. The term of membership of the House of Deputies is four years. Members appointed by the Emperor serve during life, unless deprived of membership by the Emperor.

The qualifications for election to the House of Deputies are: the payment of direct national taxes to the amount of fifteen dollars and upwards for the same period

respect to the Imperial ancestral spirits, after which His Majesty proceeded in full state to perform the ceremony of opening the first session of the Diet, in the House of Peers.

The Cabinet was presided over by Count (now Prince) Yamagata, the opposition benches being filled by members of the Progression Party (*Kaishinto*) led by Count Okuma, and the Liberals (*Jiyuto*) led by Count Itagaki; and their united opposition against the men in power at the time was most bitter and intense.

Among the prominent members of the *Kaishinto* were Ozaki Yukio, Inugai Ki, Shimada Saburo, Komuchi Taketomi and in the front ranks of the *Jiyuto* were Sugita Tenchi, Matsuda Masahisa and Hoshi Toru; and a host of others on both sides.

Since then both Houses have experienced many vicissitudes; the Diet was suspended on numerous occasions, and at one time a purely party government was formed, with the leaders Okuma and Itagaki.

The last session was the twenty-seventh, and the two great political parties at present are the *Seiyukai*, or Association of Political Friends, which includes the former *Jiyuto* members, and the *Kokuminto*, or Nationalists, drawing its forces from the former *Kaishinto*.

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Rank among Peers is noted as follows: Members of Imperial family; princes, marquises; counts, viscounts and barons; those specially appointed by the Emperor for valuable service rendered the State or for distinguished learning; members, elected by vote, from the highest tax payers among agriculturists, industrialists and commercial men in each prefecture.

Members of the Imperial family who are of age have a right to a seat in the House of Peers for life, as have also members of the aristocracy of the ranks of prince and marquis, who have attained the age of twenty-five years; those of the rank of a count, viscount or baron of twenty-five years of age may be elected by a majority of members of the aristocracy of the same rank, for a term of seven years, the number of such peers not to exceed one fifth the number of peers of respective rank. Members appointed by the Emperor must be thirty years old and are made life members. The members from among highest tax payers must be thirty years of age and their term of service is seven years, and their number, together with specially appointed members, must not exceed the number of members from the aristocracy.

The president and vice-president of the House of Peers are appointed by the Emperor from among the members, to serve a term of seven years. The first president of the House of Peers was the late Prince Ito, and the first vice-president, Count Higashikuze.

Members of the House of Representatives are elected from districts over which governors of prefectures have superintendence, and the mayor of the city in which an election is held acts as chief of the election.

Universal suffrage has not yet been adopted, the qualifications of an elector being as follows: he must be a male subject of the Japanese Empire, who has attained the age of twenty-five, resided in the district in which he may vote for at least one year, and must have paid direct national tax to the amount of seven dollars and a half for the same length of time. Foreigners who have been naturalized are granted the same rights as those enjoyed by native subjects.

To become a candidate for election to the House of Representatives the following qualifications are necessary: he must be a Japanese male subject at least thirty years old, paying a direct national tax exceeding seven dollars and a half.

Those ineligible either as electors or candidates are: Government officials in the Imperial Household Department, Auditing Bureau, Revenue or Police Departments; bankrupts who have not paid their liabilities; criminals under three years after the expiration of their term of imprisonment or date of pardon;

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HOUSE OF PEERS

HOUSE OF REPRESENTATIVES

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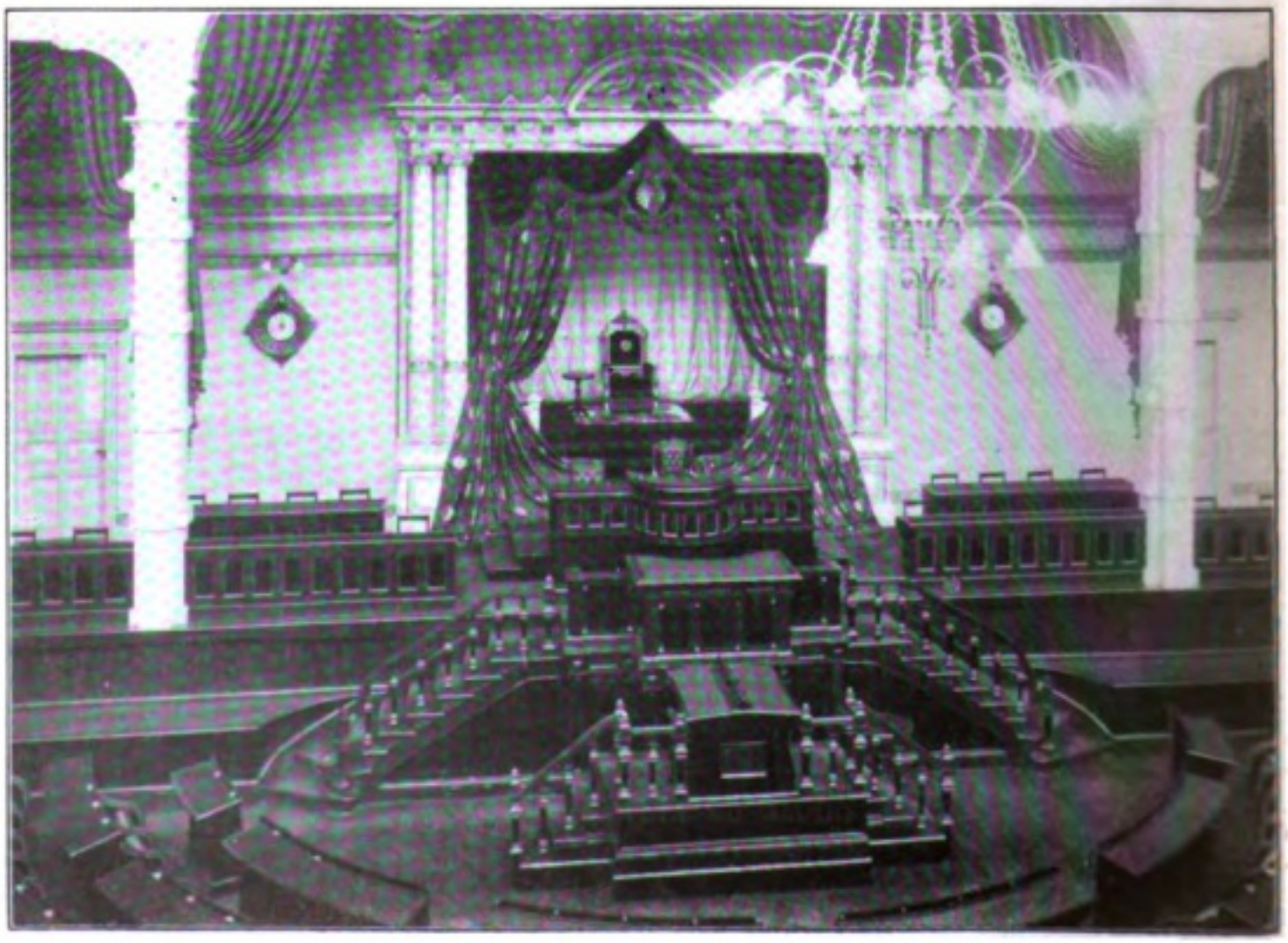
PRINCE TOKUGAWA

PRESIDENT HOUSE OF PEERS

HON. SUMITAKA HASEBA

PRESIDENT HOUSE OF REPRESENTATIVES



THRONE, INTERIOR HOUSE OF P. ERS

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and any who have been deprived of or suspended from their public rights.

A register of electors is taken in each electoral district annually on the first of April, by the headman of each village and town, and filed not later than the fifteenth of the same month. Ordinarily elections take place the first of July, those candidates receiving the greatest number of votes becoming members; in case of a tie, the senior candidate is given the preference, and should any two with an equal number of votes happen to be the same age, the decision is made by casting lots. The successful candidate's name is reported to the Minister of Interior by the governor of the prefecture.

The term of service in the House of Representatives is four years, and a member is eligible to re-election at the expiration of his term. The president and vice-president of the House of Representatives are chosen by the Emperor from among three candidates elected by the House; but it has become a precedent that the one receiving the greatest number of votes is chosen. At the first session of the Diet, the House of Representatives had for its president Nakashima Nobuyuki, and for vice-president, Tsuda Shindo.

The following extracts from the Constitution of Japan relating to the subject under consideration give direct information:

The Emperor is sacred and inviolable.

The Emperor exercises the legistative power with the consent of the Imperial Diet. The Emperor gives sanction to laws and orders them to be promulgated and executed. The Emperor convokes the Imperial Diet, opens, closes and prorogues it, and dissolves the House of Representatives. The Emperor, in consequence of an urgent necessity to maintain public safety or to avert public calamities issues, when the Imperial Diet is not sitting, Imperial Ordinances in the place of law. Such Imperial Ordinances are to be laid before the Imperial Diet at its next session and when the Diet does not approve the said ordinances, the Government shall declare them to be invalid for the future.

The Emperor determines the organization of the different branches of the administration, and the salaries of the civil and military officers, and appoints and dismisses the same.

The Emperor declares war, makes peace and concludes treaties. The Emperor orders amnesty, pardon, commutation of punishments, and rehabilitation.

The Imperial Diet shall consist of two Houses — a House of Peers and a House of Representatives. The House of Peers shall, in accordance with the ordinance concerning the House of Peers, be composed of the members of the Imperial Family, of the orders of nobility, and of those persons who have been nominated thereto by the Emperor.

The House of Representatives shall be composed of members elected by the people, according to the provisions of the law of election. No one can at one and the same time be a member of both Houses. Every law requires the consent of the Imperial Diet.

Both Houses shall vote upon projects of law submitted to them by the Government, and may respectively initiate projects of law. A Bill which has been rejected by either the one or the other of the two Houses shall not be again brought in during the same session.

Both Houses can make representations to the Government as to laws, or upon any other subject. When, however, such representations are not accepted, they cannot be made a second time during the same session.

The Imperial Diet shall be convoked every year. A session of the Imperial Diet shall last during three months. In case of necessity, the duration of a session may be prolonged by Imperial order. When extraordinary necessity arises, an extraordinary session may be convoked, in addition to the ordinary one. The duration of an extraordinary session shall be determined by Imperial order. The opening, closing, prolongation of session, and prorogation of the Imperial Diet shall be effected simultaneously for both Houses. In case the House of Representatives has been ordered to dissolve, the House of Peers shall at the same time be prorogued.

When the House of Representatives has been ordered to dissolve, members shall be caused by Imperial order to be newly elected, and the new House shall be convoked within five months from the day of dissolution.

No debate can be opened, and no vote can be taken in either House of the Imperial Diet, unless not less than one

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and any who have been deprived of or suspended from their public rights.

A register of electors is taken in each town or district annually on the first of March, by the headman of each village and town, and filed not later than the 31st day of the same month. Ordinarily elections take place the first of July, to fill vacancies occurring in the greatest number of votes becoming members; in case of a tie, the senior candidate is given the preference, and should any two or more have an equal number of votes lapsed to be the senior one, the decision is made by casting lots. The successful candidate's name is reported to the Minister of Interior by the governor of the prefecture.

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The Emperor determines the organization [illegible] and the salaries of all civil and military officials and appoints and dismisses the same.

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When the House of Representatives has been ordered to be dissolved, members shall be [illegible] by the Emperor, and the [illegible] shall be [illegible] from the [illegible].

The election may be [illegible] can be taken in either House of the Imperial Diet, unless [illegible]

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third of the whole number of members thereof be present. Votes shall be taken in both Houses by absolute majority. In the case of a tie vote, the president shall have the casting vote.

The deliberation of both Houses shall be held in public. The deliberation may, however, upon demand of the Government or by resolution of the House, be held in secret sitting. Both Houses of the Imperial Diet may respectively present addresses to the Emperor. Both Houses may receive petitions presented by subjects. Both Houses may enact, besides what is provided for in the present constitution and in the Law of the Houses, rules necessary for the management of their internal affairs.

No member of either House shall be held responsible, outside the respective House, for any opinion uttered or for any vote given in the House. When, however, a member himself has given publicity to his opinions by public speech, by documents in print or in writing, or by any other similar means, he shall in the matter be amenable to the general law. The members of both Houses shall during session, be free from arrest, unless with the consent of the House, except in cases of *flagrante delicto* or of offences connected with a state of internal commotion or with a foreign trouble.

The Minister of State and the delegates of the Government may at any time take seats and speak in either House.

An Imperial proclamation for the convocation of the Imperial Diet fixing the date of its assembling, shall be issued at least forty days beforehand. The members shall assemble in their respective Houses upon the day specified in the Imperial proclamation of convocation. Upon the organization of both Houses, the day for the opening of the Imperial Diet shall be fixed by Imperial order, and the ceremony of opening shall be celebrated by the assembling of the members of both Houses in the House of Peers. The closing of the Diet shall be effected in a joint meeting of both Houses, in accordance with Imperial order.

The present Imperial Parliament buildings are but temporary structures to serve until more adequate and imposing ones now under contemplation by the Government shall be built. They are situated in Uchisaiwaicho, Kojimachi, Tokyo, and are imported in Western style. The only difference in the arrangement of the two Houses is the Imperial Throne in the House of Peers.

Prince Tokugawa was recently reappointed president of the House of Peers, among the most active members of which may be mentioned Barons Kaneko, Goto, Iwamoto and Hiraichi, and Viscounts Sano and Soyo. Mr. Hasebe is president of the House of Representatives, whose most prominent members are Inugai Ki, Ohki Masana, Kono Hironaka, the *Shikwaiwa*, Sano Sanmada, Sahuro, who is noted for his eloquence; and Matsuda Masahisa, Sasaki Teiichi, Hara Kei, and Hatoyama Kazuo, of the *Seiyukai*.

Members of the House of Representatives are distinguished by numbers indicated upon their desks, and they obtain permission to speak by calling out this number, sometimes accentuating it by rapping upon the desk, so that a lively din is often kept up. Speeches are made from a rostrum and politeness and good order usually prevail, though animated scenes frequently occur and at times dignity has been laid aside, and language and behavior have been unbecoming. The debates have been recorded from the beginning of the Diet by means of a stenographic system adapted to the Japanese syllabary.

Admission to sessions may be had both by natives and foreigners, through the courtesy of the presidents or members, and a balcony provides ample accommodation for visitors.

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# HIROSHIGE

By RENE T. DE QUELIN

HIROSHIGE was one of the greatest artists of the color print school, known as the *Ukiyoye Ryu*, which drew its disciples entirely from the artisan class, and who worked strictly in the old Japanese methods, using the old native colors before the introduction of crude, violent aniline dyes.

He was born in 1706, during the reign of the Mikado Kokadzu. Nothing absolutely reliable is known of his parentage further than that he sprung from the artisan class. At the age of ten he displayed unusual ability as an artist; he devoted his time to the copying of masters in color prints, and aspired, at the age of fifteen, to enter the studio of the then great artist, Toyokuni I. who, unfortunately for the lad, could not take him, as he was already overcrowded with pupils.

Through the kindly interest of the proprietor of a book and print shop who interceded for him, he gained admission to the studio of Toyohiro. Hiroshige made the most of his opportunity, and soon won the admiration of his master with whom he worked with perfect understanding and harmony until that artist's death, and at that crucial time began life on his own account, at once adopting the theatrical style, which was then at the height of its popularity, but after much work, may failures and consequent disappointments abandoned it, and removed to Kyoto, where he took up the art of landscape painting.

There he worked out and made a beautiful set of views of the Mikado's old capital, which attracted so much attention and became so popular as to make him at once famous.

Feeling at last assured of his forte and line of work, and with a very definite idea formulated as to his future activity, he decided to return to his native city, Yedo, where he began assidously to fulfill his plan.

As his nature was such that he enjoyed the humorous side of things, he often indulged in caricature, but never at any time gave himself to portraying actors and women, as did his contemporaries. He ranked with the stars of his time, such as Utamaro, Toyokuni, Harunobu and Hokusai, he gained the highest reputation for his wonderful, poetic renderings of late sunset and twilight, that time when all the world seems hushed into a mystic silence.

There was, perhaps, no color print artist who showed the fine mastery he did for landscape composition, the beautiful harmony, the superb relation and affinity each part has for the other; the result of very keen perception and perfect judgment as to the unity of the whole, and an unusual talent for construction as expressed in picture building.

In drawing and form we find an extraordinary grasp of all that appeals to the human heart in nature, depicted in its grandest simplicity, by the elimination of all possible unnecessary detail. No man of his time seemed so well to understand the value of omitting superfluous detail.

Though it is generally more difficult to detect bad drawing in trees and their thousand and one shapes, which may also be said of mountains, lakes and shores, still, we instantly recognize the



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# HIROSHIGE

## By JEAN DE COMPIEGNE

HIROSHIGE was one of the greatest artists of the color print school, known as the *Ukiyo-e*, which during its discipline entirely from the artisan class, and who worked strictly in the old European methods, using the old native colors before the introduction of cheaper, violent aniline dyes.

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Though the kindly interest of the proprietor of a book and print shop was secured for him, he gained admission to the studio of Toyohiro. Hiroshige made the most of his opportunity, and soon won the admiration of his master, who began to be worked with perfect understanding and harmony until that artist's death, and at that crucial time began life on his *own account*, at once adopting the theatrical style, which was then at the height of its popularity, but after much work, many failures and considerable disappointments abandoned it, and removed to Kyoto, where he took up the art of landscape painting.

Here he worked out and made a beautiful set of views of the old capital, which attracted much attention and became so popular as to make him at once famous.

Feeling he had mastered all the form and line of nature, and with a very definite idea formulated as to his future activity, he decided to return to his native city, Yedo, where he began assiduously to build his reputation.

As his name was already well known as the humorous side of things, he often indulged in caricature, but never at any time gave himself to portraying nudes and women, as did his contemporaries. He ranked with the stars of his time, such as Utamaro, Toyokuni, Hokusai and Hokkei, he gained the highest reputation for his wonderful, poetic renderings of late sunset and twilight, that time when all the world seems bathed in a mystic silence.

There was, perhaps, no color print artist who showed the fine mastery he did for landscape composition, the beautiful harmony, the subtle relation and affinity of parts for the effect, the result of very keen perception and perfect judgment as to the unity of the whole, and an unusual talent for economizing as expressed in picturesque outline.

In drawing and form we find an extraordinary grasp of all that appeals to the human heart in nature, displayed in its grandest simplicity, for it is elimination of all needless accessory. In all his work to produce a full value of anything expressed.

Though it is generally more difficult to observe bad drawing in trees and birds than in the human figure, which may also be said of the nude, here and there, still, we are forcibly reminded the



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like most of the Japanese and like of humanity he was not born until he had passed through many lives.

In his fifty-six years he was very much with his fellow men, individual experiences and emotions. Thus, in all his works, he made subtle notes of human life, never painting without this human element, never painting purely mechanical.

In the use of the brush, and in the manner of the use of color, he followed in general the methods of the Kano school, but the portrayal of human life was his chief concern, and in it he was free to express himself according to his own individual ideas, possessed of his own collection of a great love of nature, and did it without having any models from which to draw.

The artist is much interested in comparing the differences between natural and artificial colors, in being generally thought that the former were duller; but it is in fact different, for more permanent, their difference in this respect being that the old natural colors fade with events, while the artificial ones do not. But the greatness of the latter is their ability to selection, as there is a demand of exquisitely soft to express and by chemical colors, as well as the violent ones, and it only want is an ability and a will to choose those equally as permanent and harmonious as the natural dyes.

Although a group of color is more valuable, his recognition as a perfect understanding of a picture, and by the melody, and the complete existence with which he carried it through, proclaimed him a master colorist; the power of his mind and tonal qualities are unsurpassed.

His vision and penetration for the expression of social perspective in the different grades of atmosphere in nature with the distinction of genius and ability, showed his knowledge and ability in this difficult problem.

"I am fond of painting his inner self, and if we study the color points by the early, we find a poetic record, we see [illegible] I never was [illegible] without [illegible] picture being [illegible] and [illegible], something more than [illegible] in the color pertinent or twilight, the soft glow of the moon, the quiet beauty of the mists, the sweet silence of approaching night, the twinkling of the stars, the evening breeze.

The rainfall is pictorial as well as they [illegible] instrumental some distinct [illegible]. In a storm within about [illegible] he [illegible] he said, "I leave my heart in Yoshiwara, for I go to the West, to a country of other landscapes."

He died 1858 and lies buried in the [illegible] of Jogan temple, Asakusa, Tokyo. He was practically the last of the great color print artists, for the change had already taken place in the government of the country that seriously affected the progress of art, may even caused it to fall into decadence.

The portrayals of scenes along the Tokaido, the new Meisei and pictures of old Yedo and its environs embrace many masterpieces, descriptive, as well as illustrations, of some of which will remind one to a better understanding of his work. "Asakusa in the Morning Fog" is a very forceful picture, in which skilful chiaroscuro, knowledge and value of perspective, and discrimination between principal and subordinate parts and their values to each other all played their part.

A [illegible] subject to the control [illegible], we are seemingly incredible [illegible] Japanese of action for a cold, raw, rainy morning such as is experienced in Japan, appeal to our credulity; yet it is quite true to life, even to-day, and just such scenes may be witnessed anywhere in the rural districts, the same costumes, the

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false note when the vigor and life of this specialty have not been well portrayed.

In his figure work he was very careful with his drawing, individual expression and composition, and there was much subtle refined humor, no picture being without this interest, usually profusely rendered.

In color and harmony he excelled and was one of the last who worked in natural native pigments after the importation of European chemical colors that were so gaudy, the master fully appreciating the vast difference and revering the old for their true beauty, and owing to the increasing difficulty of obtaining them, preserved his own collection for a grand *tour de force*, but died without having accomplished that aim.

There is much misunderstanding as to the differences between natural and artificial colors, it being generally thought that the former never fade; but this is incorrect, for none are permanent, their difference in this respect being that the old natural colors fade with evenness, whilst the artificial ones do not. But the gaudiness of the latter is owing only to selection, as there are thousands of exquisitely soft tones produced by chemical colors, as well as the violent hues, and it only wants knowledge of them to choose those equally as permanent and harmonious as the natural dyes.

Hiroshige's grasp of color was marvelous, his recognition and perfect understanding of a pitch or key for the melody, and the exquisite rhythm with which he carried it through, proclaimed him a master colorist; the power of his masses and tonal qualities are unsurpassed.

His vision and penetration for the expression of aerial perspective in the different grades of atmosphere in unison with the diminution of groups and objects, showed his knowledge and ability in this difficult problem.

A man's work mirrors his inner self, and if we study the color prints by Hiroshige we find a poetic record; we see his soul, hear the low murmur of the voice within rising and falling, sometimes swelling into music that rejoices in the tender sentiment of twilight, the soft glow of the moon, the gentle beauty of the mists, the sweet silence of approaching night, the twinkling of the stars, the evening breeze.

He wielded the poet's brush as well as the painter's, and attained some distinction thereby. In a stanza written shortly before his death he said, "I leave my brush in Yedo, for I go to the West, to a country of other landscapes."

He died 1858 and lies buried in the grounds of Togaku temple, Asakusa, Tokyo. He was practically the last of the great color print artists, for the change had already taken place in the government of the country that seriously affected the progress of art, nay even caused it to fall into decadence.

His portrayals of scenes along the Tokaido, the *Omi Hakkei*, and pictures of old Yedo and its environs embrace many masterpieces, descriptions, as well as illustrations, of some of which will assist one to a better understanding of his work. "Mishima in the Morning Fog" is a very forceful picture, in which skilful draughtsmanship, knowledge and value of perspective, and discrimination between principal and subordinate parts and their values to each other all played their part.

All is made subject to the central group, whose seemingly inconsistent differences of attire for a cold, raw, misty morning such as is experienced in Japan, appeal to our credulity; yet it is quite true to life, even to-day, and just such scenes may be witnessed anywhere in the rural districts, the same costumes, the

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"RAIN AT SHONO," BY HIROSHIGE I.

"SNOW AT KAMBARA," BY HIROSHIGE I.

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"MISHIMA IN THE MORNING FOG," BY HIROSHIGE I.

"KISO MOUNTAINS IN WINTER," BY HIROSHIGE I.

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same manners and methods.

The happy indifference of the coolies, scantily clad, bearing the *kago* on a pole, keeping step with a peculiar swing, and measuring the gait with sticks in hand, is a familiar sight. They pay little attention to the weather.

He with bundles carried on each end of a pole, is sheltered beneath his *kasa*, or umbrella hat; the occupant of the *kago* is tucked snugly in and so is indifferent to the morning fog; and the individual perched between packs on the pony, though not so fortunate, is well cloaked and hidden. There is much subtle humor in the group.

The great charm and strength of the picture is in its wonderful breadth, with pure, flat, even tones, and no attempt at shading to give the modelling of objects; that is secured by a few well chosen and direct lines; in color it is simplicity itself.

"Rain at Shono" well expresses a rain storm and types of travellers who are so exposed to a merciless down-pour in Japan. The same humorous inconsistency of apparel is shown. The coolie carrying the rear end of the *kago*, is bare of clothing except for a waist cloth, *kasa* hat and *waraji* (rice straw sandals), his fellow retaining his tunic; while the wayfarer in front is provided with a native rain coat made of straw, and a *kasa* as well, but seems much perturbed at the sudden attack of the elements. Of the two going in the opposite direction, one is better prepared, having a *karakasa*, or oiled paper umbrella; and the other, though protected by a straw coat and *kasa* is running for shelter. The movement of the bamboos, which bend so willingly to the wind, and the indicated rain, render the action of the elements in a very realistic way, which throws the spectator into a full and vigorous feeling of the storm.

Hiroshige is well known for his fine renderings of snow scenes. "Kiso Mountains in Winter" is a bit of mountainous landscape truly characteristic of Japan; the pointed, peaky prominences are not the least exaggerated, and the river and its stones and miniature islands bearing quaint little trees, apparently growing out of rock, are also peculiarly Japanese. The rendition of snow is most effective, and cleverly obtained by a few delicate washes.

Another snow scene of excellent execution, is a view of the village of Kambara, on the Tokaido. The place seems asleep under its white coverlet; only three figures and their lonely footprints give signs of any life. The whole picture stands out boldly from a dark background forming the horizon, and dotted with falling snowflakes.

Whilst this master was exceptionally fond of winter's white mantle and of tender, dreamy moonlight, it must not be supposed that he was not equally strong in the dark effects of cloudy night, for in his "White-bait Fishing in Tsukuda" we find great strength and power in portraying night, as also in "Karuizawa After Sunset," a colorful picture of splendid simplicity, and "Azuma-no-mori in the Rain," an effective piece whose darkness is relieved by a light *torii* and white banners hung along the approach to a Shinto temple nestling in a clump of trees. A preponderance of brownish black is offset by two lakes in blue, and the merest suggestion of yellow in the flags, straw rain coats and *kasa* of two travellers, which shows the artist's remarkable understanding and powers of relief by contrasts.

But Hiroshige was at his best in a more poetic vein, in a moonlit atmosphere; and one of the most charming of such portrayals by him is called "Drawing Salt-water by Moonlight," it is exquisitely rendered, and shows his con-

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some manners and methods.

The happy indifference of the coolies, seemingly cool, bearing the kago on a pole, keeping step with a peculiar swing, and measuring the gait with sticks in hand, is a familiar sight. They pay little attention to the weather.

The well bundled convict on each end of a pole, is sheltered beneath his kasa, or rain cloth; the occupant of the kago is tucked snugly in and so is indifferent to the morning fog, and the well-bred priest of Inarisan puts on the gay, showy, and ridiculous. There is room and to spare in the group.

The great charm and strength of the picture is in its wonderful breadth, with perfect flat, even tones, and no attempt at modeling to give the modelling of objects: that is secured by a few well chosen and direct lines; in color it is simplicity itself.

"Ikkin at Nihon" well expresses a few scenes and types of travelers who are so exposed to a merciless down pour in Japan. The same humorous inconsistency of apparel is shown. The coolie carrying the rear end of the kago, is bare of clothing except for a waist cloth, straw hat and straw sandals (rice straw sandals), while the fellow sustaining his tunic; while the passenger in front is provided with a native rain coat made of straw, and a kasa as well, but seems much perturbed at the sudden attack of the elements. Of the two going in the opposite direction, one is protected by having a kamakura, or oiled paper umbrella; and the other, though protected by a straw coat and kasa is a sufferer for sweden. The movement of the bamboos, which bend excessively to the wind, and the inclined form, mark the action of the elements in very realistic way, which throws the whole picture into a full and vigorous feeling of the storm.

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painting.

Hiroshige I. had two adopted sons who were pupils that followed him very closely, and became known as Hiroshige II. and III., and though they had neither the power nor ability of the master, they evidently executed much work from his sketches and produced a number of landscapes whose true authorship it is difficult for one not familiar with the characters of the several signatures to decide, as the signatures are quite similar. Hiroshige II. became involved in some difficulty after the death of his master and had to remove from Tokyo (later to existing art altogether so far as known), whereupon Hiroshige III. signed his work Hiroshige II. during which time he executed considerable meritorious work, more of which is attributed to the hand of original Hiroshige by his devoted master, the "Illustrated Views of Japan" and "Thirty-six Views of Fuji" being so designed.

An example of his work is shown in "Hiroshige et Kunisada" (frontispiece). He usually worked on upright panels, whilst the master invariably worked upon horizontal ones. It will easily be seen, that there is less breadth in these, owing to an attempt at modelling, and for less suggestive movement. At the same time it is well composed and drawn, interesting, and with a charm its own. Whilst this artist emulated the master in close delicacy, Hiroshige I. excels incomparably the master.

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sumate mastery in broad, simple masses, offset by a surprising reserve of high lights in the few lines indicating the ripples of the water on the beach, and the full moon. The picture is composed of cloudless sky, ocean, sandy beach, suggestion of an island, one pine tree and the top of another, and two men carrying water. For the study of broad, graded masses and the elimination of detail, it is a gem, and one to be recommended to every art student.

Another excellent study in simplicity is his "Tone-Gawa," a river view; a straight line indicates the horizon; in the foreground is a mass of tall grass, behind which rises the square sail of a boat which is hidden; just beyond is a second mass of tall grass, with a few very small pine trees in the distance, scattering along the horizon line; in a small boat stands a man drawing in his net. Not a cloud in the sky nor a ripple on the water; just plain graded tones of blue, green, black and yellow, the grain of the wood block furnishing vibration, the gradation being left to the judgment of the printer.

Therein lies the secret of Hiroshige's work, enough drawing to properly indicate the subject, done with a sure eye and vigorous hand, the outcome of years of study and practice, with all possible elimination of detail; no modelling, but perfect, graded, flat tones of color for the rendering of perspective. Such was the work of Hiroshige I. who perfected the art of landscape in color printing.

Hiroshige I. had two adopted sons who were pupils that followed him very closely, and became known as Hiroshige II. and III., and though they had neither the power nor ability of the master, they evidently executed much work from his sketches and produced a number of landscapes whose true authorship it is difficult for one not familiar with the characters of the several signatures to decide, as the signatures are quite similar. Hiroshige II. became involed in some difficulty after the death of his master and had to remove from Tokyo (later forsaking art altogether so far as known), whereupon Hiroshige III. signed his work Hiroshige II. during which time he executed considerable meritorious work, much of which is attributed to be from original sketches by his departed master, the "Hundred Views of Yedo" and "Thirty-six Views of Fuji" being so assigned.

An example of his work is shown in "Moonlight at Kanazawa" (frontispiece). He usually worked on upright panels, whilst the master invariably worked upon horizontal ones. It will easily be noticed that there is less breadth and force, owing to an attempt at modelling, and far less suggestive movement. At the same time it is well composed and drawn, interesting, and with a charm its own. Whilst this artist emulated the master most creditably, Hiroshige I. stands incomparably the master.

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# BUSHIDO OF SATSUMA

By K. S. KOMORI

EX-COMMISSIONER OF THE DEPARTMENT OF EDUCATION

(TRANSLATION)

## IV

TOYOTOMI HIDEYOSHI, or *Taikosama* as he is commonly known, was one of the greatest warriors and statesmen that Japan has ever produced. Born of humblest parents, he rose to power by dint of his military genius. It was in 1587 that he brought his supreme power to bear upon Satsuma, which had not acknowledged allegiance to him or yielded to his authority.

Hideyoshi's enormous forces, numbering two hundred fifty thousand men, had subjugated the western provinces of Japan, and now pressed upon the boundaries of Satsuma, which it threatened with annihilation. The forces of Prince Shimadzu encountered the foe under Hideyoshi's younger brother, Hidenaga, whose overwhelming army made the odds ten to one against the brave Satsuma men, who fought with desperate valor and at one time forced the enemy to retreat; but numbers told in the long run.

In the meantime Hideyoshi himself swept with lightning rapidity, from the borders of Higo to the west of Satsuma and encamped with his forces near the castle town of Sendai. The general in command of the castle, Katsura Tadaaki, defended it bravely; but Prince Yoshihisa recognized the extremity of the situation, and desiring to save his clan from utter destruction, he shaved his head and became a monk, repaired to the camp of Hideyoshi and sued for peace, the last of three recognized courses open to warring chieftains; the other two being, first, to fight to the end; second, to commit suicide. In the event of Hideyoshi's not acceding to his request, Yoshihisa had determined to raze his castle and sacrifice his men in a firm, if hopeless struggle.

Hideyoshi was, however, quite magnanimous in his attitude; he not only granted peace to the Satsuma leader, but presented him with a pair of swords which he wore at the time, and feasted, him with eatables and *sake*.

At the same time Yoshihisa's three brothers, Yoshihiro, Toshihisa and Iyehisa, were active in their respective domains devising ways and means to attack Hideyoshi. When they were informed of the peace concluded between their brother and Hideyoshi, two of them obeyed the orders to disarm, but Toshihisa was still refractory and refused to submit. He had previously warned Yoshihisa of the disadvantage of fighting against Hideyoshi, but when he learned of Yoshihisa's submission to the generalissimo, he was sore at heart and his former reasonings went unheeded, and being a brilliant military genius he decided an attack, and sent a letter to his brother to continue the fight, which he declined to do; but Toshihisa sent some of his staunchest adherents to station themselves in ambush in the mountain recesses along the path of Hideyoshi's return.

This, however, had been anticipated, and instead of being in the palanquin carried for him, Hideyoshi marched with



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# BUSHIDO OF SATSUMA

BY K. S. YOMORI

[illegible]

## VI

### [illegible]

TOYOTOMI HIDEYOSHI, or Yaxxxxxxxx as he is commonly known, was one of the greatest warriors and statesmen that Japan has ever produced. Born of humblest parents, he rose to power by dint of his military genius. It was in 1587 that he brought his supreme power to bear upon Satsuma, which had not acknowledged allegiance to him or yielded to his authority. Hideyoshi's enormous forces, numbering two hundred fifty thousand men, had subjugated the western provinces of Japan, and now pressed upon the boundaries of Satsuma, which it threatened with annihilation. The forces of Prince Shimadzu encountered the foe under Hideyoshi's younger brother, Hidenaga, whose overwhelming army made the odds ten to one against the brave Satsuma men, who fought with desperate valor and at one time forced the enemy to retreat; but numbers told in the long run.

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This, however, had been anticipated, and instead of being in the vanguard carried by him, Hideyoshi marched with

his rank and title, and so the success intended to displeasure him, only aroused him to greater energy and resolution in an endeavour either to succeed in his political ambition, or perish upon the attempt.

But when the invasion of Korea was set on foot by Hideyoshi, Yoshitsune was unable to believe, being confined to his bed, seriously ill. It was reported to Hideyoshi that this was but a ruse and that Yoshitsune had sinister motives in remaining behind, upon which the Taiko sent a threatening command for his immediate re-assumption, in default of which he would invade and wipe out the principality.

Yoshitsune was not prepared to sacrifice the claims he cherished from his ancestors, and though he regretted the sad fate of his brother, the inevitable had arrived.

Yoshitsune's actions desired him to live and serve himself, but he refused to listen to their entreaties, and together with several of his staunchest followers, bravely met his death, just previous to which he composed a poem which runs:

> Hark yon! where dwell Sekia's spirit,
> Tell him that it has flown among the
> snowy clouds.

His two brothers wished the scene of his death deeply lamenting his unhappy and untimely end, and composed verses in his memory and prayed to his departed spirit. A small shrine was erected by the people of the vicinity, and on the days of sacred festivals it is crowded with visitors from all parts of the province. It is situated near the city of Kagoshima, in a place noted for its beautiful scenery, the name of the temple being Sengakuji.

Contemporary with Yoshitsune was Tadamoto, regarded as a model samurai,


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his life being a true and perfect expression of the ethics of Bushido. His fealty regarding Hideyoshi's invasion of Satsuma, were in unison with Yoshitsune's, and he also made preparations for an attack, filled with remorse that Satsuma should yield, with more to save the time honor of his ancestry, and be even hoped for success in face of such a formidable enemy; but was determined to fight to the last.

He was in the service of Iyehisa, who had appointed to the post already occupied by Prince Shimadzu, and his master sent one of his retainers to urge him to be more conciliatory, explaining that Yoshihisa had sent his daughter as a hostage. Although unwilling, Tadamoto desisted from his plans against Hideyoshi, and later was on his way to be received in audience by him.

Tadamoto was a man of strong personality and physical attractions, very manly in appearance, the possessor of a long, heavy beard. Hideyoshi became much interested in his world-be adversary, and presented him with a very long sword and regaled him with wine and refreshment, and the famous Hosokawa Yusai, also known for his powerful stature, was so filled with admiration for Tadamoto's splendid physique and the manner in which he guarded huge cups of sake, that he composed verses thereon, to which Tadamoto, of course, replied in kind.

When asked by Hideyoshi whether he would still dare to resist him, his immediate answer was that if the Prince of Satsuma should at any time decide to oppose Hideyoshi, he would at once attack.

This even pleased Hideyoshi, and he congratulated the Prince on commanding such a gallant warrior, in whom were

his rank and file, and so the arrows intended to dispatch him, only aroused his anger at the treachery and resulted in an immediate order to Yoshihisa to execute his guilty brother, but he was prevailed upon to grant him life.

But when the invasion of Korea was set on foot by Hideyoshi, Toshihisa was unable to follow, being confined to his bed, seriously ill. It was reported to Hideyoshi that this was but a ruse and that Toshihisa had sinister motives in remaining behind, upon which the *Taiko* sent a threatening command for his immediate execution, in default of which he would invade and wipe out the principality.

Yoshihisa was not prepared to sacrifice the domains bequeathed from his ancestors, and though he regretted the sad fate of his brother, the inevitable had arrived.

Toshihisa's retainers desired him to flee and save himself, but he refused to listen to their entreaties, and together with several of his staunchest followers, bravely met his death, just previous to which he composed a poem which runs:

> If any ask where dwell Seisa's* spirit,
> Tell him that it has flown among the snowy clouds.

His two brothers visited the scene of his death deeply lamenting his unhappy and untimely end, and composed verses in his memory and prayed to his departed spirit. A small shrine was erected by the people of the vicinity, and on the days of sacred festivals it is crowded with visitors from all parts of the province. It is situated near the city of Kagoshima, in a place noted for its beautiful scenery, the name of the temple being Sengakuji.

Contemporary with Toshihisa was Tadamoto, regarded as a model *samurai*, his life being a true and perfect expression of the ethics of *bushido*. His feelings regarding Hideyoshi's invasion of Satsuma, were in unison with Toshihisa's, and he also made preparations for an attack, filled with remorse that Satsuma should yield, with none to save the the honor of her *samurai*; and he even hoped for success in face of such heavy odds, arguing that the long journey must have reduced the power of the invading army; he was determined to fight to the last.

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*Seisa was Toshihisa's nom de plume.

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combined the bravery of a *samurai* and the grace of a poet.

Under Nisshin, Tadamoto had received his baptism of fire and had served the Shimadzu family loyally and with no trace of selfish ambition for more than sixty years, having been under four other members of that clan. In the field he had been the most gallant of warriors, in the council he had rendered rare services, entrusted with every State secret. He is said to have declined the grant of extensive domains from his master at the suggestion of Hideyoshi, on the ground that it would reduce the income of his Prince. His superb fidelity, his discernment as a statesman, his literary attainments are all greatly admired. He is said to have spent many evening hours of his camp life reading Japanese classic poems by the light of the *hinawa* (rope match for a match lock). He passed away at the advanced age of eighty-five.

After the invasion of Satsuma by Hideyoshi, the domains of the Shimadzu family remained intact. Yoshihisa, in the following year, repaired to Kyoto to seek an audience with the *Taiko* who received him royally and entertained him lavishly, bestowing upon him many costly presents. Moreover, he obtained for him Imperial sanction for advancing his rank. It was doubtless sincere appreciation of these favors that afterward animated the hearts of Satsuma soldiers to fight so valiantly during the invasion of Korea, as well as at the battle of Sekigahara, when the fortunes of Toyotomi hung on that single battle.

The heart of a *samurai* is full of muses; even on the verge of death he shows no signs of consternation, and there are instances in ancient Japanese history, of famous generals, who were deeply engrossed in composing stanzas on the eve of decisive battle. The spirit of valor and bravery seems to have been harmonized with love for the beautiful and elegant in the *samurai* of Satsuma.

When Yoshihisa was about to depart for his native province, leaving his daughter, a princess of tender years, as a hostage at the court of Hideyoshi, he was filled with sorrow at the parting and expressed his feelings thus:

> How pitiful to part asunder child
> And father whose two lives should e'er unite.

On hearing of it, Hideyoshi gave orders that the young princess should return to Satsuma with her father, for which the latter was exceedingly grateful.

Yoshihisa was very fond of learning and engaged the priest Bunshi, a disciple of Keian, as his preceptor; the Prince's lofty ideals may be judged from numerous poems which he wrote. His just and merciful government of his people caused him to be held in highest veneration, and he was regarded with such love by his followers, that fifteen of them were constrained to commit suicide in order to serve him in another world.*

Yoshihiro, who succeeded Yoshihisa, as the seventeenth Prince of Shimadzu, proved a brave general and a magnanimous one, and during his time the invasion of Korea under Hideyoshi took place. Upon the *Taiko's* determination to attack the Ming dynasty, he asked Korea to act as guide, which being refused, he decided to attack Korea first.

In 1592 Yoshihiro and his son, Hisayasu, joined Hideyoshi's invading army at Nagoya, with a force of ten thousand. Tadamoto referred to above, was by this

*The custom of *junshi*, or death by his own hand of the retainer of a *daimyo* or other person of high rank at their demise, had its origin in the belief of the immortality of the soul and its ability to serve the same master in another world, and *junshi* was considered highly honorable; but, though commended in spirit, the practise was condemned and abolished in a later age as cruel and barbarous. At the time of the death of Nisshin such a large number volunteered for *junshi*, a strict injunction was issued against it.

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combined the bravery of a samurai and the grace of a poet.

Under Nitsuin, Ieharu to lead resistance to the invasion of the land had served the Shimadzu family loyally and with no trace of selfish ambition for more than sixty years, having been under four other regencies of that clan. In the field he had been the most gallant of warriors, in the council he had produced rare services, entrusted with every State secret. It is said to have declined the grant of extensive domains from his master at the suggestion of Hideyoshi, on the ground that it would reduce the income of his fiefdom. His superb fidelity, his divorcement as a statesman, his literary attainments are all greatly admired. He is said to have spent many evening hours in his study-like reading Japanese classics by the light of the flaming pine-knot torch for a much longer period than usual in the absence of electric lights.

After the invasion of Satsuma by Hideyoshi, the domains of the Shimadzu family remained intact. Yoshihisa, in the following year, repaired to Kyoto to pay his respects to the Taikō and entertained him royally and entertained him lavishly, bestowing upon him many costly presents. Moreover, he obtained for him Imperial sanction for advancing his rank. It was doubtless almost superfluous of those favors that afterward promoted the hearts of Satsuma soldiers to fight so valiantly during the invasion of Korea, as well as at the battle of Sekigahara, when the fortunes of Toyotomi hung on that single battle.

The heart of a swanwa is full of [illegible] even on the verge of death by [illegible] and [illegible] in search of [illegible] Tokugawa, who were [illegible]

[illegible]

[illegible]

[

time so advanced in years he was unable to join the ranks, and sent a poem expressing his regret to Yoshihiro as follows:

> My spirit sudden, since I must confess,
> The days are gone when strength supported valor,
> In enterprise or war, [illegible]
> To such a [illegible] is thither you embark.

To which the latter responded:

> How great and [illegible]
> For it goes forth [illegible]*

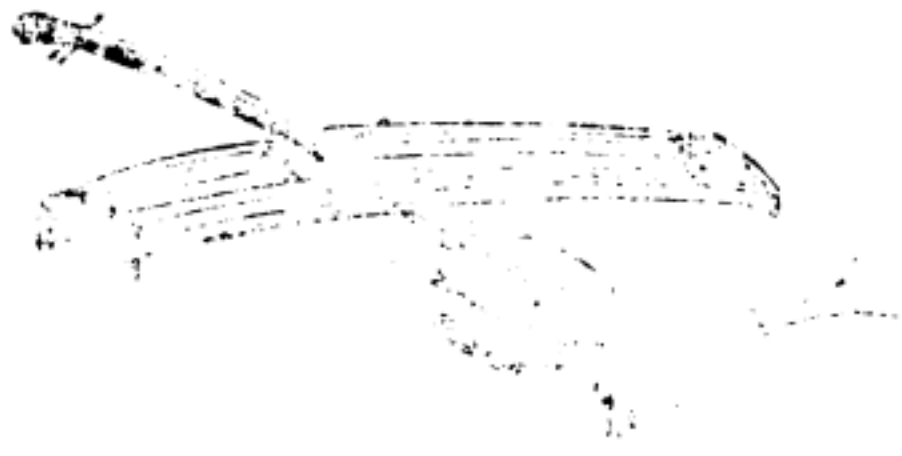
Arrived in Korea, the Japanese generals met with great success; among them Yoshihiro figured prominently, being several times honored with letters of praise from Hideyoshi, who awarded him for his military exploits. There was also a very gloomy side, however, for Satsuma was hardly able to provision the men at the front; but the martial spirit which had been nurtured for centuries bore the crucial test. For months the leaders, as well as the men, had but a single bowl of rice gruel a day, and endured the hard Korean winter wearing only thin cotton garments, but it robbed them of not a single man. Later, though, Yoshihiro lost his son, who fell ill, and a younger son, hearing of his brother's death, hastened to Korea to take his place at his father's side.

A favorite story among *samurai* was one written about Yoshihiro's tiger hunt in Korea. Hideyoshi conceived the idea of curing an illness by partaking of tiger flesh, and commanded Yoshihiro to slay an animal and send him the flesh, which he accomplished, together with several of his retainers, and the episodes connected therewith were interesting and lively.

Japan was victorious, and the King of Korea fled to the north and two young princes were made captives by the Japanese. The Chinese were at last obliged to dispatch an envoy to Japan to sue for peace. The Japanese made a triumphal return, Yoshihiro among them, being heartily welcomed and entertained by Hideyoshi.

Peace lasted but a short time, when Korea was again invaded, Yoshihiro returning and winning signal victories over the combined forces of Ming and Korea. In the following year, the great master spirit, Hideyoshi, passed away, during the last [illegible] of the campaign; but he left command ordering the cessation of the war. It seemed doubtful whether the Japanese army would be able to successfully withdraw, but Yoshihiro accomplished it most admirably by his success at Shisen, which proved the salvation of the Japanese forces.

* The Japanese word for China.



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time so advanced in years he was unable to join the ranks, and sent a poem expressing his regret to Yoshihiro as follows :

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In enterprise of war, e'en though removed
To such a distant land as thither you embark.

To which the latter responded :

How great and deep the feeling of your heart!
For it goes forth with us to far Sino.*

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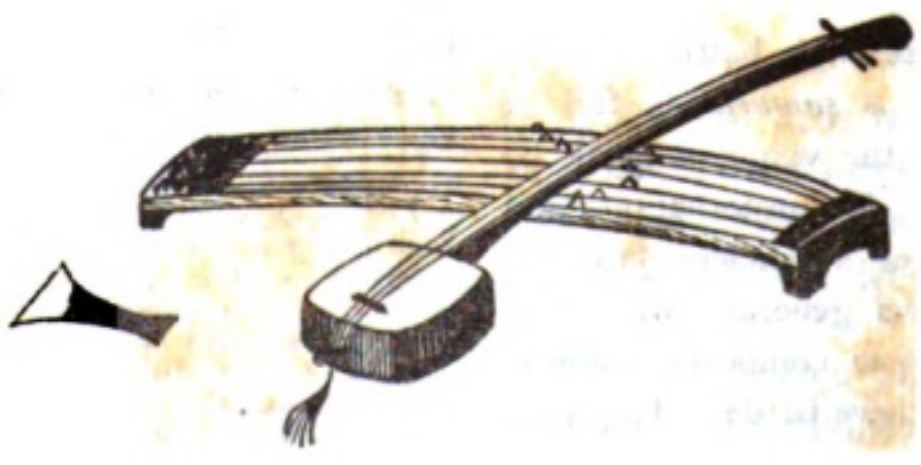

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# THE THIRTY-THREE PLACES

LEGEND assigns the origin of the Thirty-three Places, as such, to a command received by Tokudo *Shonin*, a Buddhist priest of profound learning and brilliant parts, from Emma-o, the ruler of Hades, while the former was in a trance which lasted several days, during which time he was as dead, save that his body retained its warmth, causing his friends who watched over him in great alarm, to refrain from burying him.

When the priest awoke from his strange sleep he discovered that he carried in his hand a jewelled seal, which bore testimony to the fact, as related to his followers, that he had been summoned to appear before Emma-o, who wished to make known to the world through him, the existence of Thirty-three Holy Places sacred to Kwannon, the goddess of mercy (who had divided her body in order that she might provide relief to all forms of suffering), and that all who made the pilgrimage to those places would be forgiven their sins and saved from the punishments of the lower-world over which he, Emma-o, held sway. Indeed such pilgrims would find themselves radiant with light, and with power to destroy all the one hundred thirty-six hells.

Accordingly, Tokudo was given a list of the Thirty-three Places with instructions to return to the world and make them known to all sinners, but realizing the scepticism of the people, he asked for some sign by which to verify his message, and had received Emma-o's seal, which he now carried.

The good priest and his disciples set out upon the first pilgrimage to the Thirty-three Places, going first to the oldest of the temples dedicated to the merciful goddess, Nakayama-dera, in Settsu Province and there they left the jeweled seal in a stone casket, where it still remains.

During Tokudo's time many believers journeyed to these Holy Places, but the custom later fell into disuse, to be revived again after two centuries, when Emperor Kwazan, upon the death of his much beloved consort, became a monk, and in accordance with a vision, undertook the pilgrimage inaugurated so long before by Tokudo *Shonin*, but in a different order, as presented here, which has remained unchanged down to the present time.

Each of these temples has what is called a *goyeika* which treats of the holiness and beneficence of Buddhism, giving the name of the particular temple to which it belongs; it forms a sort of psalm which the pilgrims chant many hundred times, on their journey, in a slow, plaintive tune to the accompaniment of a small bell, receiving in return a bit of rice or a pittance in money, as they go from house to house, and they have no other means of subsistence.

They wear a peculiar garment called *oidsuru*, made of white cotton cloth on which appears in Chinese characters the legend 'Pilgrim to the Thirty-three Places of the Western Provinces,' and at each temple visited its name is stamped upon their backs.

Amongst the hills and water-falls of Nachi, in Kishu, is number one, of the Thirty-three Places. It was founded in the time of Emperor Nintoku, by a Buddhist



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# THE THIRTY-THREE PLACES

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priest, Ragyo, who believed Mount Nachi to be sacred, and built there a small hut where he devoted himself to the study of Buddhist canonical books. One day, while he sat in quiet meditation gazing intently upon a water-fall, he saw an image of the goddess Kwannon, floating upon the foaming waters below, and as he fixed his eyes upon it, it moved toward him and finally rested upon his sleeve. He carried it into his hut and enshrined it there and prayed to it day and night. After the death of Ragyo, no trace of the image was found for more than five hundred years, when it was discovered by Shobutsu, and a temple was constructed for its worship. The present building dates back to the year 1590, and bears interesting testimonies as to the veneration in which it has been held by thousands of pious pilgrims. It is called Fukaraku-ji and its *goyeika* may be translated as follows: 'Waves on the shore of Fudaraku (Paradise) sound forth messages from Kwannon, echoed by the water-fall of Nachi, which to mere mortals has but the sound of rushing water, but is really a note in the teachings of Buddha.'

Kimii-dera, in the neighborhood of Osaka, is number two. Its legend attributes its founding to a miraculous incident in the life of a Chinese priest named Iko, who had come to Japan to spread the faith of Buddha. While seeking a place to establish a temple, he saw at night, on the top of a mountain, a wonderfnl light, and pursuing it found it to radiate from an image of Kwannon, standing on the branch of a pine tree. He located his temple there and enshrined the image, but considering it too sacred to be exposed to public view. he carved another image, which is now in the main temple, the first one being treasured in the reliquary.

Kokawa-dera, number three of the Holy Places, is also in Kishu, not far distant from Kokawa station. It is a very ancient shrine, having been founded 779 A. D. by Otomo Kushiko a *samurai* residing in that locality, who had made hunting his avocation, and while on such an expedition in the mountains, beheld, one night, a divine illumination which converted him to the teachings of Buddha, and he straightway forsook hunting and built a shrine, and spent his time in devout meditation.

A youth came to his cottage one evening and asked shelter for the night; he was most grateful for the priest's hospitality, and on leaving the next morning, expressed his desire to send him some gift, and inquired what he would most like. Otomo at once thought of the long-wished-for image for his shrine, and told the youth that was what he most wanted. It was promised and soon a golden image of Kwannon arrived, since which time Kokawa-dera has been a celebrated sanctuary.

The present buildings are not, of course, as ancient as the story of their origin, but are at least three centuries old, and contain carvings and various art treasures of much value, and are surrounded by beautiful gardens with splendid old trees.

Number four, or Sefuku-ji, is in Izumi Province, south of Osaka. There are forty-eight water-falls and thirty-six caves in its vicinity, and it is highly venerated as a sacred place, though little is known as to the founding of the temple. The famous Kobo *Daishi* studied at this place, which is situated in a mountain recess, and to reach which one must pass through thickly wooded pine and cryptomeria forests.

At Fujii-dera, in Kawachi Province, is Gorin-ji, the fifth of the Holy Places. This temple bears the distinction of

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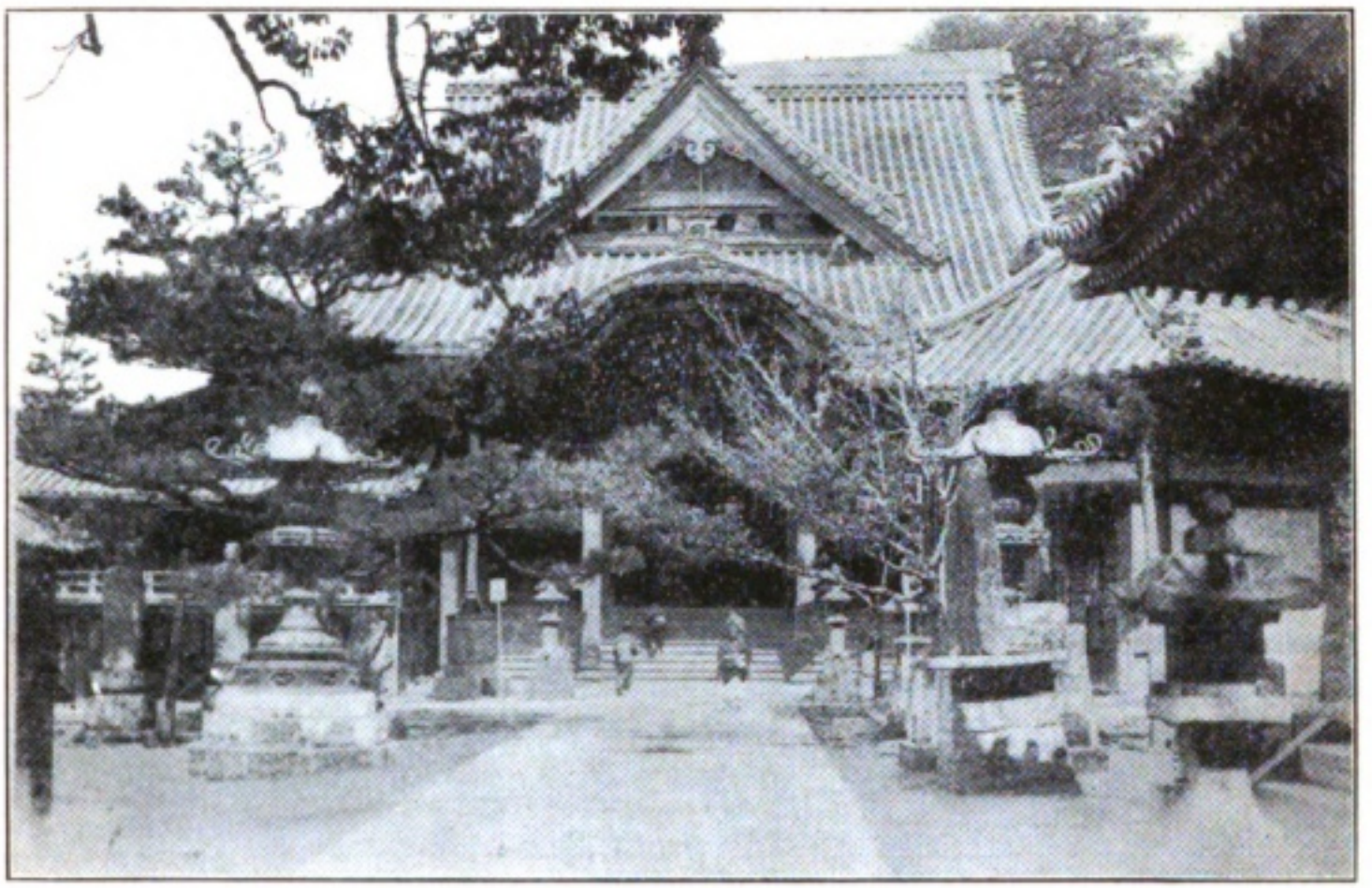

KIMII-DERA

KOKAWA-DERA

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TSUBOSAKA-DERA

OKA-DERA

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having been erected by Imperial order of Emperor Shomu, 1384. The principal image is the so-called Thousand-Handed Kwannon, about four and a half feet in height, carved by Keimonyekei Shami. Many rare historical relics are preserved is this temple among which may be mentioned the banner used by the youthful loyalist, Kusunoki Masatsura; an image of Buddha by Yeshin; a painting of the Sixteen Saints, by Takuma, and a picture of a pagoda by Tosa Shokan. The history of Gorin-ji was written by one of the most noted writers of the middle ages, Sanjonishi Sanetaka.

The next of the Thirty-three Places, Tsubosaka-dera, in Yamato Province, is also said to have been founded by Imperial order, in the eighth century, during the reign of Emperor Gensho, but a second tradition assigns its origin to a later ruler, Emperor Kwammu (782-805), who, being afflicted with a disease of the eyes which had entirely closed them, rendering him blind, called upon the Buddhist priests to heal him, saying if they were unable to do so Buddha was not worthy to be worshiped. It was some time before a priest was found who would volunteer to intercede for him, but at last Hoon Shiami, a famous priest living on Mt. Yoshino, learned of the Emperor's request and went at once to offer his services. He closed his eyes, recited passages of Buddhist scriptures, and lo! the Emperor's eyesight was at once restored. His Majesty immediately ordered the priest to erect a temple.

In searching for a suitable site, while spending the night at Tsubosaka-dera, the priest heard a voice repeating sutras which seemed to come from beneath the earth. Making an excavation he found an image of Kwannon, and the temple was erected upon that sacred spot. Another story relates how a blind man praying at this shrine for one thousand days had his sight restored, and with his wife set out on a pilgrimage to the Thirty-three Places.

Oka-dera, also in Yamato Province, as are five others of the Thirty-three, is number seven. This place was the site of the Imperial residence of Emperor Jomei (629-641), and then called Okamoto-no-miya, and the temple was originally named Okamoto-ji. It was established by Gien Sojo, a priest noted for his profound learning and high moral character, at the wish of Emperor Tenji.

Among the treasures of Oka-dera are a tablet bearing the autograph of Kobo *Daishi*, and a seal engraved by the Emperor Koken. Its *goyeika* is as follows: 'Gazing upon Oka-dera's garden with its morning dew-drops, shining gems nestling in the moss, it is like the Garden of Paradise, the ground of which is covered with lapis lazuli.'

Hase-dera is number eight; another of the Yamato Holy Places, (a pilgrimage of which is called *Yamato-meguri*), and perhaps the most interesting of them all. Its Kwannon is a life size figure in gilt and is surrounded by famous paintings, several of which are attributed to Kobo *Daishi*. It was founded in the eighth century; the present structures were built in 1650, and their position upon the hill-side command a fine view, and the many flights of steps, various gates, lantern lined ways and small shrines make it most picturesque. The *Nio-mon*, or Gate of Two Deva Kings, is at the foot of the hill, facing south and a distance of some five hundred feet from the main temple.

During the reign of Emperor Go-Ichijo (1017-1056), there lived in Kasuga, Nara, a man suffering with a cancer on his neck. He prayed to the god of Kasuga shrine to be healed, and in a dream was told by the god to pray at

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the temple of Hase-dera, whither he betook himself forthwith, and having prayed for seven days, on the seventh night he saw, in a vision, a crow flying toward him from the temple, and it attacked him and tore open the cancer with its beak. The next morning he awoke completely recovered. As an expression of his gratitude he had constructed over the stone steps leading to the main temple, a covering of *keyaki* wood, forming a corridor or gallery. This remained until the present year (1911), when it was destroyed by fire.

The *goyeika* reads: 'However often I come to Hase-dera, my feelings are the same as on my first visit; the place being so sacred, one's belief should be as deep as the river in the ravine.'

One of the small shrines of the once great Kofukuji, Nara, Yamato Province, forms the ninth of the Thirty-three Places, and is called Nanyen-do. The Kwannon worshiped there has three eyes and eight arms, and is the work of Kobo *Daishi* who presented it to Fujiwara-no-Takamaro, admonishing him, when asked how to secure the greatest blessing for his descendants, to pray to the goddess of mercy.

The surroundings of this temple have many ancient traditions; Nara is one of the most beautiful spots in all Japan, and fills one with a charm that lasts.

Mimuroto-dera, at Uji, in Yamashiro Province, is visited as the tenth of the Thirty-three Places. A legend says, that a most worthy and noble priest of Mount Kamidaigo, had revealed to him by divine light issuing from it, the sacred image of Kwannon in a pond near by. Considering it an expression of the will of Buddha, he enshrined it in Mimuroto-ji, which was afterwards made known as a Holy Place in Emma-o's revelation to Tokudo. The *goyeika* of this temple is: 'I am filled with worldly passions, which I pray Buddha to shake off, and with his blessing I hope to see paradise.'

Kami Daigo-ji, number eleven, is not far from Kyoto. It was founded at the request of Prince Kuzuna, grandson of Emperor Konin (770-781). Priest Shobo is said to have undertaken the work of establishing the new temple, and selected the site where it stands because while living at Todai-ji, the goddess Kwannon appeared to him in a dream and told him he would be blessed if he drank of the waters of Daigo, in Yamashiro, whither he went and found the spring of sparkling water which he regarded as that referred to by Kwannon, and there built his temple. It is regarded as a very holy place.

*(To be continued)*

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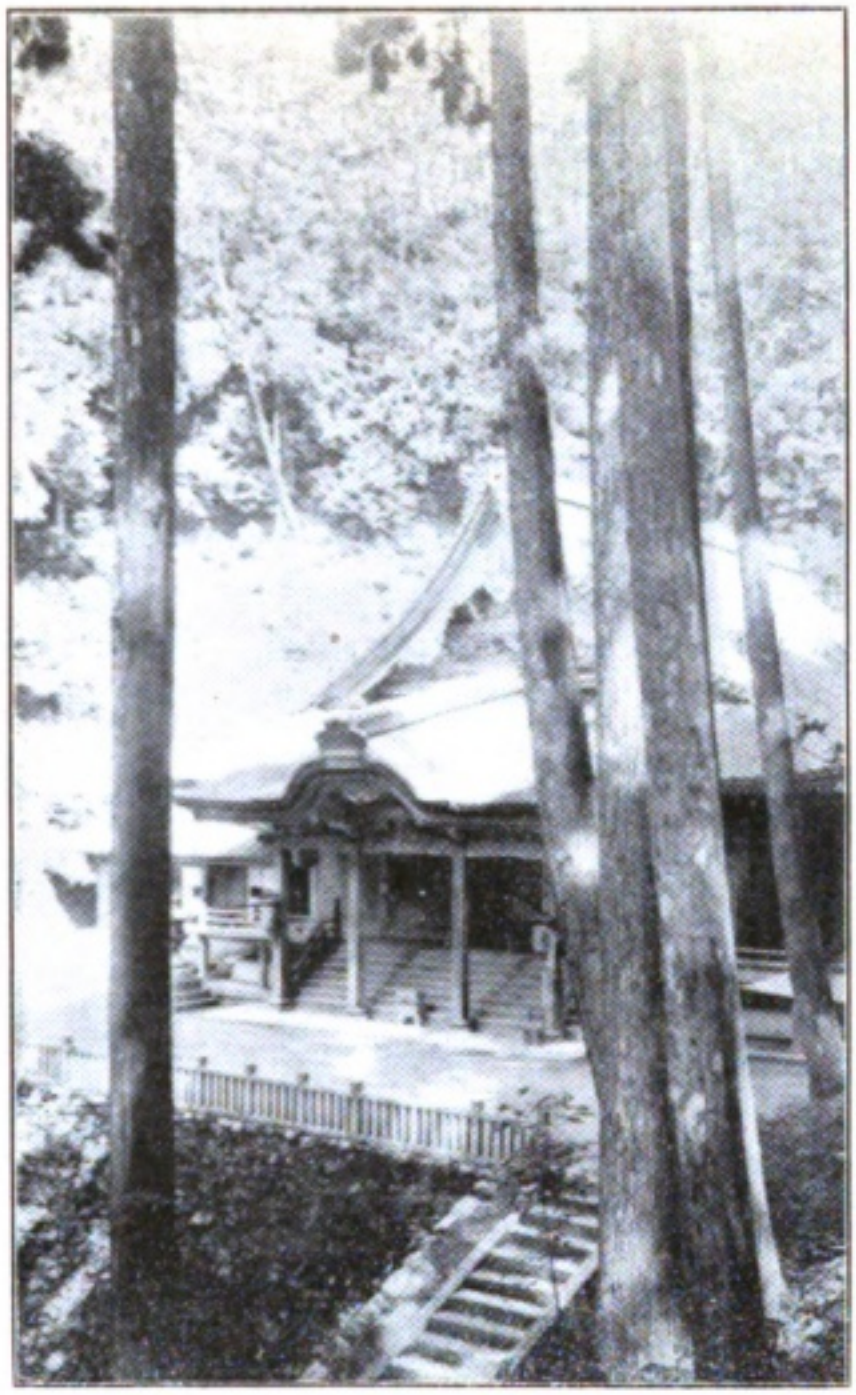
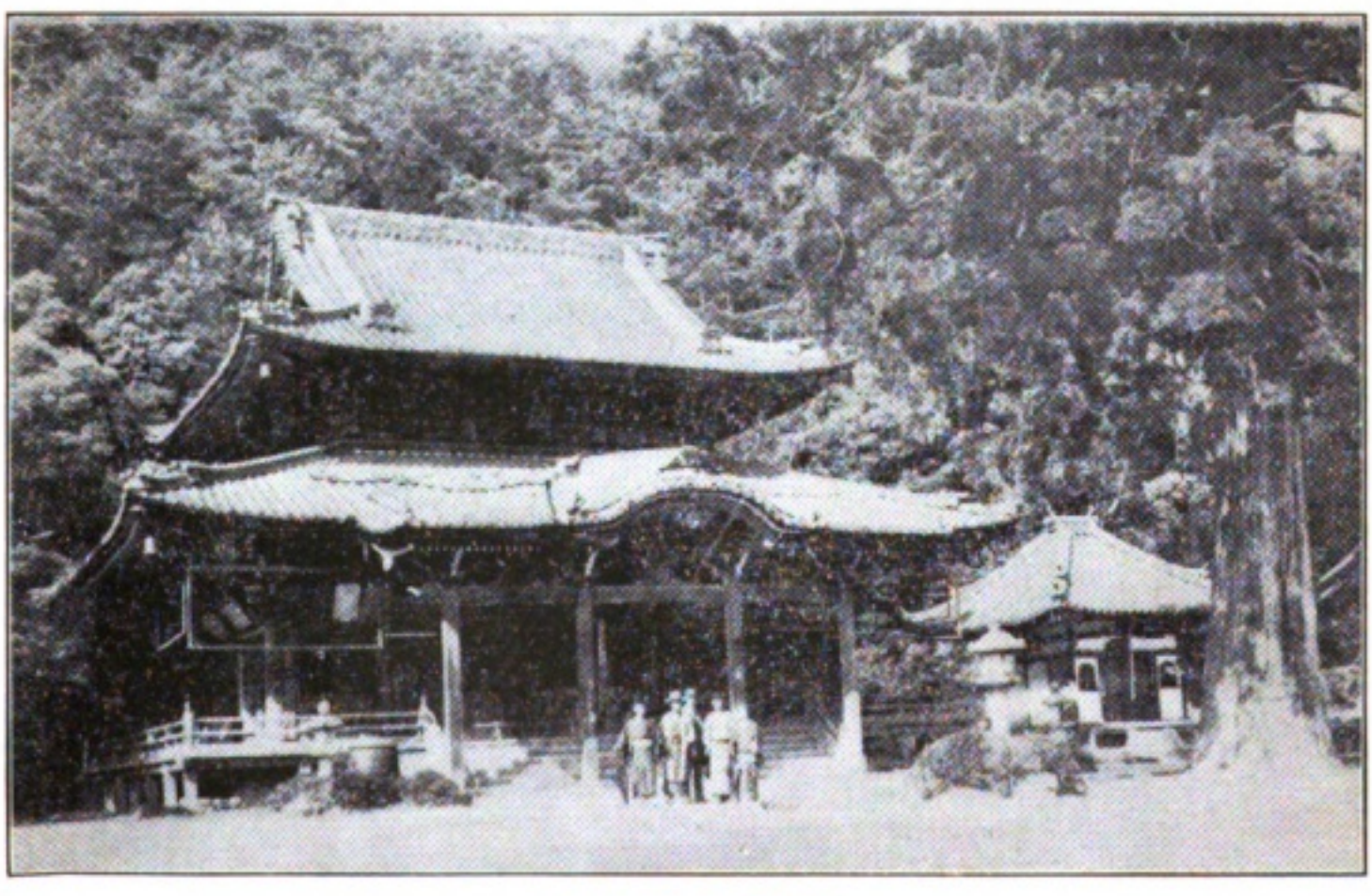


MAIN TEMPLE OF KAMIDAIGO



MIMUROTO TEMPLE

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PEARL FISHERS—MIKIMOTO'S PEARL-CULTURE FARM

WOMEN DIVERS—PEARL FISHERIES, TATOKU ISLAND

ATTACHED NATURAL PEARL

ATTACHED CULTURE PEARL

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# THE CULTURE PEARL INDUSTRY

THE idea of causing pearl-producing shell fish to form pearls by means of introducing some foreign object into its shell, probably originated with Linnaeus, the great naturalist, but his method of procedure, which was to pierce the shell and cause a slight wound, was never successfully followed, though experiments resulting from the idea advanced have proved successful.

In ancient times it was thought that pearls were produced in some miraculous manner, such as the crystalizing of a tear or dew drop, but when science stepped into the arena, men soon learned the true nature of those exquisite treasures hidden in the humble house of the mollusk.

The Chinese have achieved considerable success in cultivating pearls in the fresh water mussel, by inserting grains of clay between the shell and the delicate membrane covering the body of the animal. The Germans have produced some very interesting specimens and English naturalists in Australia have experimented in several different ways, but the most remarkable results obtained by Europeans were those shown by Dr. Louis Boutan, of Paris, about 1900, at which time he had succeeded in causing a pearl to be produced on an abalone shell, and this kind of attached pearl became known as "perle Boutan".

Prior to that time, however, pearl culture had been established on an extensive scale in Japan, by Mr. Mikimoto, and the mollusk made to yield a crop of pearls artificially produced that were of such commercial value as to make the new undertaking a permanent industry. This pearl-oyster farm is probably the largest and most successful enterprise of its kind in the world.

Pearls have been divided into three classes according to their shapes: virgin, baroque and seed pearls; the first, regular in form, round or pear-shaped; the second, irregular, somewhat rugged; the third, minute pearl particles found in nests together, very numerous in China, though it is the virgin pearl which is also known as 'oriental'.

They are found in the tissues of various species of mollusk, such as the pearl-oyster, which produces gems of the greatest lustre; the conch, from which are taken the beautiful pink pearls; the sea mussel, whence come black pearls; and the common oyster, giant clam and scallop, whose product is least valuable, having little life or color.

In its secret chamber, entrance to which is gained only at the sacrifice of its life, the mollusk lies within walls of mother-of-pearl of varying tints and brilliancy. In the abalone, or sea-ear, they are rich hues of green and blue and purple; in some pearl-oysters they are almost black, while in the superior pearl-oyster they are azure-tinted white, all having that peculiar iridescence which is the charm of pearls.

This beautiful lining is laminary and composed of carbonate of lime interstratified with animal membrane, and the same coating is deposited upon any foreign substance entering the mollusk's shell by chance or intent; when by chance, the result is a "free" pearl, the perle Boutan, or attached pearl occurring



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when an object is inserted by man for the purpose of a future pearl, as in the not been successful in effecting it by for a "tree" pearl. Not infrequently two tiny objects may enter it at once, about which the nacreous coating is formed, joining them together, making twin pearls. The value of all is according to size and luster, the attached pearls often being of great value because of exceptional beauty and richness of color and iridescence, the most notable one being that of the celebrated "Southern Cross" found off the coast of Western Australia and valued at fifty thousand dollars.

In early youth Mr. Mikimoto paid much attention to Japan's marine industry, and later became a dealer in pearls, which were then plentiful in the Bay of Ago, Shima Province; but the superior quality of the Ago gems caused a demand for them that soon exhausted the supply, which caused Mr. Mikimoto much concern, and he at once turned his attention to the scientific cultivation of pearls, and in a short time had established a propagation station in the bay. The initial effort was a failure, and for several years it seemed that the project would fail through, but its promotion would not consent to be defeated, and repaired to the island of Tatoku with his family, in order that he might personally superintend the work, and his untiring zeal was finally rewarded with success.

The idea having first been suggested to him by Professor Mitsukuri, of the Imperial University, Tokio, Mr. Mikimoto had spent some time in acquiring knowledge concerning the natural history of the pearl oyster, and he felt assured from the beginning of the result which he finally obtained, notwithstanding that his friends endeavored to dissuade him from such an undertaking, believing that he was "throwing his money into the sea" recklessly.

In 1890 Mr. Mikimoto rented this island of culture pearls, a return sufficient to establish the industry upon an encouraging commercial basis. A patent for the new process had already been taken out.

The rented island is about forty acres, which he leased from the government for the purpose, became the seat of a village of pearl fishers which has kept pace with the enterprise, and now numbers as many as fifty families. The area of these cultivated pearl fisheries has so increased in size that it now extends over the surrounding bay for twenty-nine nautical miles, granted by the Government in recognition of the importance of the enterprise.

The waters of the Bay of Ago are placed and the coast line is irregular with many indentations providing a suitable and agreeable home for the pearl-oyster.

The species of pearl-oyster cultivated is that natural to the bay and found in abundance in many other parts of Japan, and is much like the famous Ceylon pearl-oyster, from which are obtained the finest pearls in the world. They attach themselves, by means of a secretion, to rocks, sea-weeds and water plants at a depth of about five of six fathoms.

Mr. Mikimoto's method of culture is described by him as follows:

"Every year during the months of July and August, small pieces of rock and stone are placed in spots where the larvae of the pearl-oysters have been found to be most abundant. Soon small oyster-spat are found attached to them. As this takes place in the shallow waters of not more than a few fathoms, they would die from cold if left there during the winter, so together with the rocks to

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when an object is inserted by man for the purpose of a culture pearl, as he has not been successful in effecting lodging for a "free" pearl. Not infrequently two tiny objects may enter at once, about which the lustrous coating is formed, joining them together, making twin pearls. The value of all is according to size and lustre, the attached pearls often being of great value because of exceptional beauty and richness of color and iridescence, the most notable case being that of the celebrated "Southern Cross" found off the coast of Western Australia and valued at fifty thousand dollars.

In early youth Mr. Mikimoto paid much attention to Japan's marine industry, and later became a dealer in pearls, which were then plentiful in the Bay of Ago, Shima Province; but the superior quality of the Ago gems caused a demand for them that soon exhausted the supply, which caused Mr. Mikimoto much concern, and he at once turned his attention to the scientific cultivation of pearls, and in a short time had established a propagation station in the bay. The initial effort was a failure, and for several years it seemed that the project would fall through, but its promoter would not consent to be defeated, and repaired to the island of Tatoku with his family, in order that he might personally superintend the work, and his untiring zeal was finally rewarded with success.

The idea having first been suggested to him by Professor Mitsukuri, of the Imperial University Marine Biological Station, Mr. Mikimoto had spent some time in acquiring knowledge concerning the natural history of the pearl oyster, and he felt assured from the beginning of the result which he finally obtained, notwithstanding that his friends endeavored to dissuade him from such an undertaking, believing that he was "throwing his money into the sea" uselessly.

In 1898 Mr. Mikimoto reaped his first harvest of culture pearls, a return sufficient to establish the industry upon an encouraging commercial basis. A patent for the new product had already been taken out.

The uninhabited island of Tatokujima, which had been leased from the Government for the purpose, became the seat of a village of pearl fishers which has kept pace with the enterprise, and now numbers as many as fifty families. The area of these cultivated pearl fisheries has so increased in size that it now extends over the surrounding bay for twenty-nine nautical miles, granted by the Government in recognition of the importance of the enterprise.

The waters of the Bay of Ago are placid and the coast line is irregular with many indentations providing a suitable and agreeable home for the pearl-oyster.

The species of pearl-oyster cultivated is that natural to the bay and found in abundance in many other parts of Japan, and is much like the famous Ceylon pearl-oyster, from which are obtained the finest pearls in the world. They attach themselves, by means of a secretion, to rocks, sea-weeds and water plants at a depth of about five of six fathoms.

Mr. Mikimoto's method of culture is described by him as follows:

"Every year during the months of July and August, small pieces of rock and stone are placed in spots where the larvae of the pearl-oysters have been found to be most abundant. Soon small oyster-spat are found attached to them. As this takes place in the shallow waters of not more than a few fathoms, they would die from cold if left there during the winter, so together with the rocks to

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which they are anchored they are removed to deeper waters and carefully laid out in beds prepared for them.

Here they lie until they reach their third year, when they are taken out of the sea, and undergo an operation which leads to pearl formation. This consists chiefly in introducing into them the small pearls or pieces of nacre which are to serve as the nuclei of pearls.

The shells are then put back into the sea and left undisturbed for at least four years, at the end of which time they are taken out, and it is found that the animal has invested the inserted nucleus with many layers of nacre, and has in fact produced a pearl.

Pearl culture as we have described it may seem to be very simple, but in reality it is by no means an easy work. Large mortality among the pearl-oysters from various causes; the ejection of the inserted nuclei, the depredations of the oysters' enemies, uncertainties attendant upon long years of waiting, are some of the drawbacks which beset the industry.

The most dreaded of all the evils is perhaps the invasion of the so-called "red currant". This has been ascertained to be due to an immense accumulation of microscopic organisms causing a discoloration of the sea water.

Wherever this appears, it is followed, for some reason not yet understood, by a wholesale destruction of marine organisms, and when it invades the pearl culture grounds, it may undo in one day the work of years.

Another unwelcome intruder of the culture ground is a sea-weed called *mirumo* (codium), which if allowed to grow luxuriantly, will cover the pearl-oysters and stop their growth, or even kill them by, so to speak, smothering them.

Again, the octopus plays sad havoc among the pearl-oysters, which it seems to consider a great delicacy, and the starfish is another animal which especially enjoys a meal of pearl-oysters.

The pearls produced as described above are found to be usually attached to the shell, and must be detached. This to some may appear a drawback, but the results are very successful; they look exactly like natural pearls in color and lustre, and in their perfect symmetry. In all cases where half pearls may be used, the culture pearls can be employed and will be found to meet the requirments perfectly."

A most interesting feature of this remarkable industry is that the majority of the work of handling the oysters, transplanting them, placing them in beds, gathering them and returning them to the sea, is done by women divers, there being a universal belief in the regions of oyster fisheries in Japan, that women are able to remain longer under water and to accomplish more and better work than men.

The great success of Mr. Mikimoto's achievement has been recognized by His Imperial Majesty, the Emperor; by the Bureau of Decorations of the Imperial Court; by members of the Imperial family; officially and by many foreign expositions. The Emperor, when visiting the great Shrine of Ise, which is not far distant from the culture grounds, had Mr. Mikimoto summoned to his place of sojourn that he might relate to the Minister of the Imperial Household the history of his culture pearl industry.

The late Prince Komatsu, Viscount Sone and other distinguished Japanese, and foreigners have visited the culture farms to see the pearl banks.

In 1906, Mr. Mikimoto was awarded the Green Ribbon Medal, in accordance with Imperial Order. He received the Grand Prize at the St. Louis Exposition 1904, at the Liege Exposition, 1905, at the Milan Exposition, 1906, and gold

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Among the rare treasures and ornamental objects made or decorated with culture pearls, the one considered *par excellence* by Mr. Mikimoto is his reproduction of the *Gunkai Sen*, or War Fan, the original of which came from Korea and belonged to Toyotomi Hideyoshi more than three hundred years ago. It was presented to the Emperor in 1886, and afterwards exhibited in the Imperial Museum, where it attracted the attention of the pearl expert who desired to copy it. He used great care in selecting and matching pearls as to shape and lustre, the piece requiring more than six hundred, of which two hundred ninety of those used by Mr. Mikimoto are culture pearls. They are embroidered with gold thread upon a ground of rich silk, *Amazure Aishikki*; the handle and rim of pure gold are thickly set with same.

By years of experience, surprising skill has been acquired and many improvements in the quality of the pearls produced have been noted from time to time, and Mr. Mikimoto now has reasonable hopes of producing "free" culture pearls in sufficiently large quantities to be of interest to the market.

## JAPANESE PROVERBS

"The fortune-teller can not tell his own fortune."

"The doctor does not keep himself well."

"The sage sickens. The beautiful woman is unhappy."

"A charred stick is easily kindled."

"Though the magnet attracts iron, it can not attract stone."

"Proof is better than discussion."

"There is no teacher of Japanese poetry."

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# THE CHERRY

By E. A. STURGE

The cherry is grown for beauty alone;
The fruit that is left behind
Is bitter and small, and not eaten at all;
The petals that whirl in the wind
Like beautiful snow, seem to say as they go,
When called by each summoning blast:
"A lesson we give to people who live,
That beauty like ours will not last."

Long ages ago, in old Yamato,
These blossoms that quickly fall,
Taught brave *samurai* to be ready to die
At once at their master's call;
To die by the sword for their feudal lord,
So cherries wherever they blow,
With fragrance they fill the air, while they thrill
The spirit of Yamato.

In *The Spirit of Japan.*



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# THE CHERRY

The cherry is worn for beauty at first;
The fruit that is left behind
Is bitter and small, and not eaten at all;
The petals that vanish in the wind
Like beautiful snows, seem to say as they go,
"When called by each summoning Hour:
"A lesson we give to people who live
That beauty like ours will not last."

Long ages ago, a sad Queen
Whose life-years that cherry had,
Might have seemed to be ready to die
At once at their master's call;
To die by the sword for their world [illegible]
So always whenever they blow,
With a grace they till the air white they had
The petal of Queen

In Vase Spray of Lilies



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# LEGENDARY HEROES OF OLD JAPAN

ONE of the most ancient, as well as one of the most noted heroes of Dai Nippon is Nomi-no-Sukune, supposed to have been born two hundred years before Christ, and to have lived for three and a half centuries. The acts for which he is most famous took place during the reign of the Emperor Suinin (29 B. C.—70 A. D.), the most important, as to the prominence it has been given in Japanese minds, concerns also one Tayemano Kehaya, who became his opponent in the match which is said to have been the first wrestling bout which occurred in the land, where it has since become the national sport.

Tayemano Kehaya was known for his prowess and bravery, and about which he became a boaster, and challenged men far and near throughout the Mikado's Empire, finding none who was willing to meet him in weaponless combat.

Hearing this, the Emperor assembled his courtiers and asked, "Is there no one who is able to cope with this braggart?" Whereupon the name of Nomi-no-Sukune was mentioned, and he was at once summoned to appear before His Majesty and receive his orders. Tayemano was also sent for, and when the two arrived at the palace, they were ordered to wrestle in the presence of the sovereign.

An arena was made ready and the two took their places, with all the Court gathered to see the contest of strength. Tayemano, as his given name, Kehaya, implied, was an expert kicker, and depended upon the blows he was able to inflict with his feet to achieve the victory of which he felt assured. But Sukune, though he had not spoken of his power, was also skilled in that method of attack, and he succeeded in giving the first blow, which resulted in broken ribs for his adversary, and next administered a fatal stroke, winning great applause from the Emperor, who praised his valor and bestowed upon him the name *Koshieneta*, meaning 'the crushing of loin bones', and gave him also, all the domains owned by the dead and defeated Tayemano; and wrestling was ever after held in high favor, becoming eventually the national sport.

But Nomi-no-Sukune did not adopt it as a profession, having a liking for more elevating pursuits; and it is to him the honor is given of having prevailed upon the Emperor to abolish the custom of burying alive many of the retainers of a deceased person of high rank, for which he suggested the substitution of the clay figures which were first used at the death of Emperor Suinin's wife. Strange to say, Nomi-no-Sukune is better known for having instituted wrestling.

Another hero who is said to have lived, through several hundred years, is Urashima, the Rip Van Winkle of Japan, who disappeared in 477 A. D. and returned three and a half centuries later. His story is very fanciful and occurs in various forms among Japanese fairy tales and is well known to the children of his country.

Urashima was a fisher boy with a kind heart, and disliked seeing his playfellows torturing animal creatures to death, and often sought to rescue the victims. Once he saved a tortoise which he had to pay for in order to get it from its young tormentors, and carried it back to the



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sea, cautioning it not to be caught again.

Some time afterwards, when he had taken his boat far out for fishing, the tortoise came to him and offered, by way of expressing its gratitude, to show him the palace of the Dragon god; and Urashima, taking a seat upon the back of the tortoise, was carried away to visit the god of the deep, who received him with great pomp and ceremony.

While sojourning in the palace he met the daughter of the great Dragon, a beautiful princess, and the two fell in love and were married, Urashima remaining to make his home in this wonderful place where a year was but a day, and where age came not. But by-and-by he remembered that he had not for a long time seen his parents, and he proposed to his wife that he return to his native home to visit them. She gave her consent, and on bidding him farewell, entrusted to him a rare casket, which she said would enable him to return to her palace only upon condition that he did not open it, and Urashima departed promising her to obey the order strictly.

When arrived at his birthplace, to his great dismay, he found none whom he knew and none who knew him; the cottages were all changed; only the sea was the same. In his dispair he thought perhaps the casket which he carried might yield to him the secret that would restore to him the home which he had but so recently left, and raised the lid. A puff of smoke was whisked away from it toward the sea, and nothingness remained. But suddenly his youth was changed to old age; his hair was white and his figure bent and pitiful. The days he had spent in the Dragon palace had been long, long years upon the earth.

Kintoki is a youthful hero held up to Japanese lads as a model of strength and valor. He was the son of the "Old Woman of the Mountains," who had once been a beautiful lady; but having an unhappy love affair, had fled to the mountains of Ashigara and there reared her child.

For years the two were known only to the wood-cutters, who called the boy the "Wonder Child" because of his having from early infancy been able to accomplish great feats of strength, and also because he feared nothing, not even the wild animals of the forest, making playmates of the bears, the deer and the monkeys. Kintoki was also unusual to look upon, for he not only exhibited huge physical proportions, but his body was the color of blood, for it was said that his father had committed suicide in order to impart his own strength to his son.

One day as Kintoki wandered in the woods, he met the great warrior, Yorimitsu, who, being greatly struck with the extraordinary appearance and prowess of the youth, accompanied him to his mother and requested that he be allowed to have her son as one of his retainers. The mother considered this a most flattering offer, and willingly agreed, so off they went, Yorimitsu congratulating himself that he had secured the services of such a formidable fighter.

And the warrior was not disappointed, for Kintoki proved himself most useful. Yorimitsu was tormented by the spirit of a spider, and one-eyed monsters came to frighten the boy just taken into his service; but he fearlessly dispersed them, as he did other goblins by which they were annoyed. Kintoki's greatest success was won in the attack upon the demon, Shutendoji, in Mount Oye, Tamba Province, when that demon was slain and his head taken to the Emperor.

After the death of Yorimitsu, Kintoki was seen no more, and it is

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They ravaged the country until the Imperial Court at Kyoto had to issue a mandate against Tametomo, and an expedition was sent out to oppose his forces and put an end to the difficulties.

Tametomo said to his men, "It would be very easy to defeat these soldiers and effect an escape, but then I would indeed be branded as a foe to the Imperial cause: *Mosh!* a stigma I could not bear; so it is my intention to die by my own hand."

After sinking one of the Imperial ships with a single arrow from his mighty bow, the others were for the time withdrawn, but Tametomo retired to his residence and committed suicide. Another tradition there is which states that he merely feigned death, and subsequently disappeared from Oshima, going to Loo Choo, where he rendered aid to the king in quelling a rebellion and afterwards married the King's daughter, and his descendants ruled there up to the time of the Meiji era.

The hero of perhaps the best loved and most familiar of old Japanese stories, is Momotaro, born of a peach, but fostered by the poor humble peasants who had found the peach from which he stepped forth when it had been carried home. He proved so dutiful a son and brave a man, that huge statues of him are to be seen in schools, were stories of his wonderful adventures are told and the example of his filial piety and other noble qualities, is set before the children who greatly admire him. He protected the weak, destroyed many demons, released their victims, availed himself of their treasure and enabled his parents "to live in peace and plently to the end of their days."

Minamoto Tametomo was another marvel of physical prowess, an expert archer. His left hand was much longer than this right, and this gave him great advantage in handling his bow. He did not, however, possess an amiable disposition, and was the source of great annoyance to his father, who, after repeated efforts to control him, was compelled to banish him to the island of Kyushu.

Such was the military power of this extraordinary individual, that, at the age of fifteen, when expelled from his native province, he accomplished the subjugation of the chieftains of the island whither he was sent, and assumed the rule of their domains. Upon Tametomo's refusing to obey orders from the Emperor, his father was dismissed from service; and learning of the disgrace he had caused, the youth regretted it exceedingly, and with a party of his men proceeded to Kyoto to make amends.

When he arrived however, he found rival factions at war, and entisting with one of them, fought bravely, but was defeated and obliged to make a hasty flight with his followers. He then landed at Oshima and succeeded in bringing the inhabitants under his sway, remaining there for some ten years.

Being attracted by the flight of a heron in a certain direction, he followed it and came to a far off land peopled with devilish creatures; but even these he overcame, and returned to Oshima bringing a number of them with him.

thought he must have returned to the mountains to live with his mother. Dolls representing him with a wood-cutter's ax and in company with a bear, are displayed on the occasion of the boy's festival, as emblematic of strength and valor.

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# POTTERY AND POTTERS

I

WHAT is known as Kameoka ware is that exhumed in that part of northern Japan, and is the crude pottery of the aborigines who were displaced by the first continental immigrants. These latter also left in their burial mounds many examples of their pottery which were found to be hand-made, rough, unglazed earthenware of simplest unornamented forms. These probably belong to several centuries previous to and into the Christian era.

Belonging to a slightly more advanced period is the pottery found in the dolmens, and though still of crude workmanship, it had greater variety of form and possessed decorative features, there being vessels and vases with modeling in high relief; and a knowledge of the potter's wheel is evident in these specimens, though a Buddhist priest, one Gyogi *Bosatsu*, belonging to a much later epoch (670-749), is accredited with its invention.

These early specimens seemingly were used in burial ceremonies, and what are called *hani-wa*, or figures of men, women and horses made of baked clay, form a large part of the dolmen pottery, the first real industry in that line having been created by the demand for them, as they became a substitute at burials for human beings, buried alive with their lords, according to former customs.

Whether Gyogi was the first to use the potter's wheel in Japan or not, it is from his time that the making of pottery in Japan has a positive history. Gyogi was a Korean of Chinese origin, and reputed to have been learned in the teachings of Buddha and accomplished in various arts and sciences; an adept at wood carving, famed as a potter and skilled in engineering.

This kindly teacher traveled to many places in Japan, giving instruction in the crafts of which he possessed knowledge, but seems to have achieved the greatest fame for his work as a potter, though specimen products of his labor, or pottery which is attributed to be such, is hardly worthy of so great distinction, being "unsightly vessels of coarse, dark clay, with no trace of glaze other than that produced by the fusing of silicates accidentally present in the clay. and without any technical merit beyond a certain regularity of form due to the employment of the wheel in their construction." (Brinkley)

Articles for household use, utensils for religious ceremonies and jars for several purposes were made by potters of the tenth century in the following provinces: Izumo, Hizen, Harima, Settsu, Tamba, Sansuki, Awa, Choshu, Chikuzen, Chikugo, Ōmi, Mino, Owari and Mikawa. But this was unglazed ware, and not until the early part of the thirteenth century was the production of glaze accomplished and put into general use. This was done by Kato Shirozaemon, a potter who had traveled to China to learn the art, and who, after years of study there, returned to his native country and established himself in his new work at Seto, Owari Province. The main output from his workshop was tea jars, the which had been his first inspiration, as it was just previous to his going to China that tea had been introduced therefrom, together with the various objects used for containing and brewing it, and the finish of the Chinese pottery employed for the purpose, and then seen for the first time in Japan, was at once appreciated, and, as soon as the knowledge of



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# POTTERY AND POTTERS

I

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producing it could be received only by the privileged few.

Kato Shiosaburo used to say that the clay of a dark color, as was also the glaze, but more of a brown, with traces here and there of an azure hue. This ware became known as Seto ware, and was enthusiastically welcomed by the public. Other potters, that the term was soon applied to all Japanese pottery. To Mr. Tsuji's investigations esteemed by the public that he was skilled and wonderful in the "god of kilns," and a temple was erected in his memory where Tokichi's tablet was buried with great pomp. He is also called the father of pottery.

For several hundred years the Seto kiln little development in the pottery art was achieved, the exquisite glazes and coloring of Chinese ware being but a buried wonders to the Japanese, until one of whom, till Gorodayu Kagemasa (1519), undertook to learn the mystery of its technical secrets. On this potter it is, except that he was a native of Ise, is known as to his history. In order to visit to China, where he studied the art of underglaze decoration and the tz'u ts'ai used by Chinese potters; he returned after five years and settled in Akita, Ethen Province.

Porcelain clay was not then known to exist in Japan, and Gorodayu had brought with him from China all the necessary materials for making the ware he had learned to produce. It included which was a quantity of the wonderful Mohammedan blue used in the decoration, by which his pieces may be distinguished from the reproductions which were made after a demand arose for the first porcelain made in Japan, though not of Japanese clay.

This supply of materials did not last very long, and the discovery of the same in the very vicinity in which he worked, which afterwards made it the centre of pottery-making industry in Japan, did not occur until long after Gorodayu's death. The materials used by him were of both Chinese and native design, floral patterns predominating. This ware he produced was known as Shodaiko-kiuchi-mono in China, but he also made other things more such as censers, water jars, tea jars, cups and plates. Gorodayu early increased in celebrity, and many fine pieces in various collections bear testimonial to his skill.

The [illegible] in the direction of [illegible] potters in Japan came after. It opened but established his rule, and outlook to promote industrial arts. A [illegible] called Shoko-yaki, highly approved by him, was made at Ita-hima, near Kyoto, by [illegible]. It was so inferior, but nicely polished pieces were of a rich cream color, having blacks, red or gold lacquer decoration, representations of child's romance, in the form of toys and incense burners.

The Ame-ya possessed many splendid examples of the potter's art from China, which had come to him [illegible] from the Shogun Ashikaga, but this by no means satisfied him; it only served to stimulate him to [illegible] the craftsmen of his own country [illegible] objects of similar merit.

To that end he gave an order to his pensants who were being sent in charge of an expedition to Korea, that they should bring with them, on their return, as many expert Korean potters as possible. In obedience to this command, eventually potteries were established in various parts of Japan, Kyushu in particular, by the Korean potters thus obtained, and the Japanese began their real training in the art, the results of which brought fame to their country throughout the world; but Hideyoshi had passed away before much had been achieved in the attainment of what he sought for

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producing it could be acquired, adopted by her potters.

Kato Shirozaemon used a reddish clay of a dark color, as was also the glaze, but more of a brown, with traces here and there of another hue. His pottery became known as Seto ware and so enthusiastically was he followed by other potters, that the term was soon applied to all Japanese pottery. So highly was its originator esteemed by the public that he was deified and worshiped as the 'god of kilns,' and a temple was erected in his memory where festivals are celebrated twice yearly. He is also called the father of pottery.

For several hundred years afterwards little development in the potter's art was achieved, the exquisite glazes and colorings of Chinese ware being but admired wonders to the Japanese, and not one of whom, till Gorodayu Goshonzui (1510), undertook to learn anything of its technical nature. Of this potter little, except that he was a native of Ise, is known as to his history before he went to China, where he studied the art of under-glaze decoration and the methods used by Chinese potters; he returned after five years and settled in Arita, Hizen Province.

Porcelain clay was not then known to exist in Japan, and Goshonzui had brought with him from China all the necessary materials for making the ware he had learned to produce, included in which was a quantity of the wonderful Mohammedan blue used in the decoration, by which his pieces may be distinguished from the reproductions which were made after a demand arose for the first porcelain made in Japan, though not of Japanese clay.

His supply of materials did not last very long, and the discovery of the same in the very vicinity in which he worked, which afterwards made it the centre of the porcelain industry in Japan, did not occur until long after Goshonzui's death. The motives used by him were of both Chinese and native design, floral patterns predominating. The ware he produced was not the delicate kind made in China, but heavier, and the things were such as censers, water jars, tea jars, cups and plates, which steadily increased in estimated value, and have been treasured in various collections by native connoisseurs.

The next step in the direction of advancing the potter's art in Japan came after Hideyoshi had established his rule, and undertook to promote industrial arts. A ware called *Soshiro-yaki*, highly approved by him, was made at Fushimi, near Kyoto, by one Soshiro. It was an unglazed, but finely polished biscuit ware of a rich cream color, having black, red or gold lacquer decoration, specimens of which remain, in the form of tea jars and incense burners.

The *Taiko* possessed many splendid examples of the potter's art from China, which had come to him as princely gifts from the Middle Kingdom, but this by no means satisfied him; it only served to stimulate his desire to see the craftsmen of his own country create objects of similar merit.

To that end he gave an order to his generals who were being sent in charge of an expedition to Korea, that they should bring with them, on their return, as many expert Korean potters as possible. In obedience to this command, eventually potteries were established in various parts of Japan, Kyushu in particular, by the Korean potters thus obtained, and the Japanese began their real training in the art, the results of which brought fame to their country throughout the world; but Hideyoshi had passed away before much had been achieved in the attainment of what he sought for

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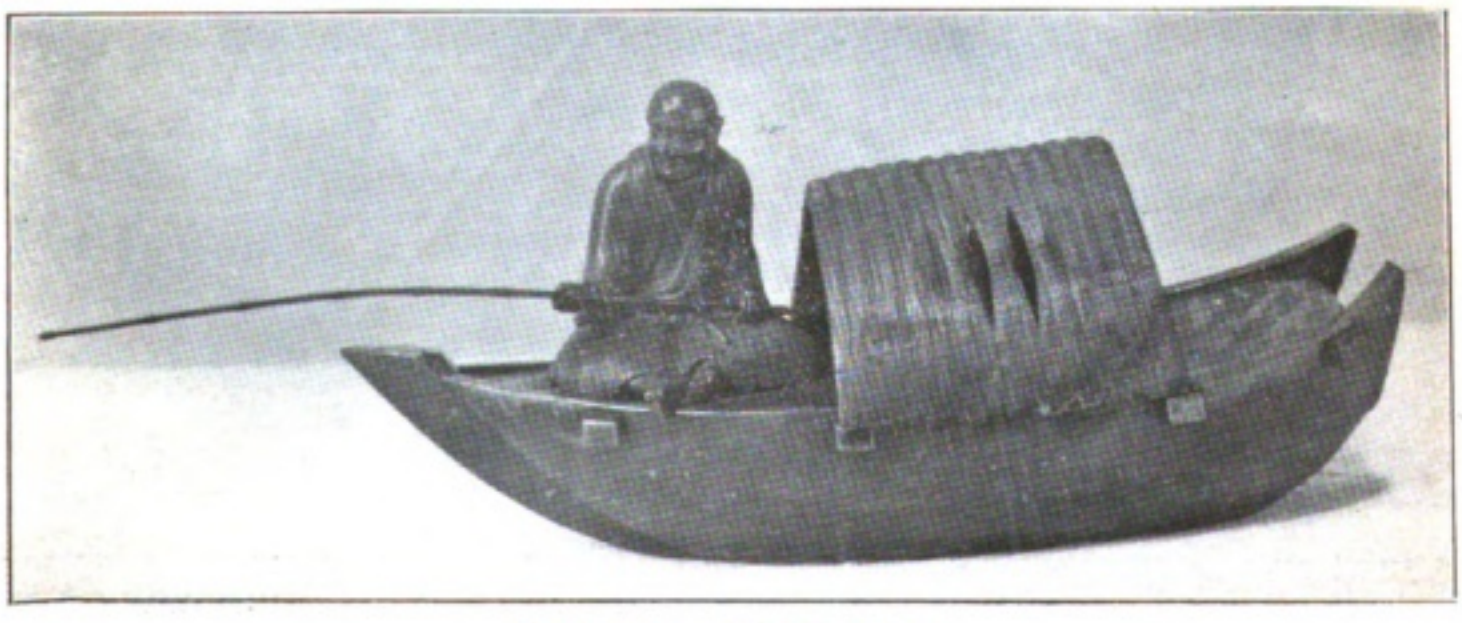
INCENSE BURNER — SETO WARE

INCENSE BURNER — AWO IMBE WARE



OKIMONO — IWAMI WARE

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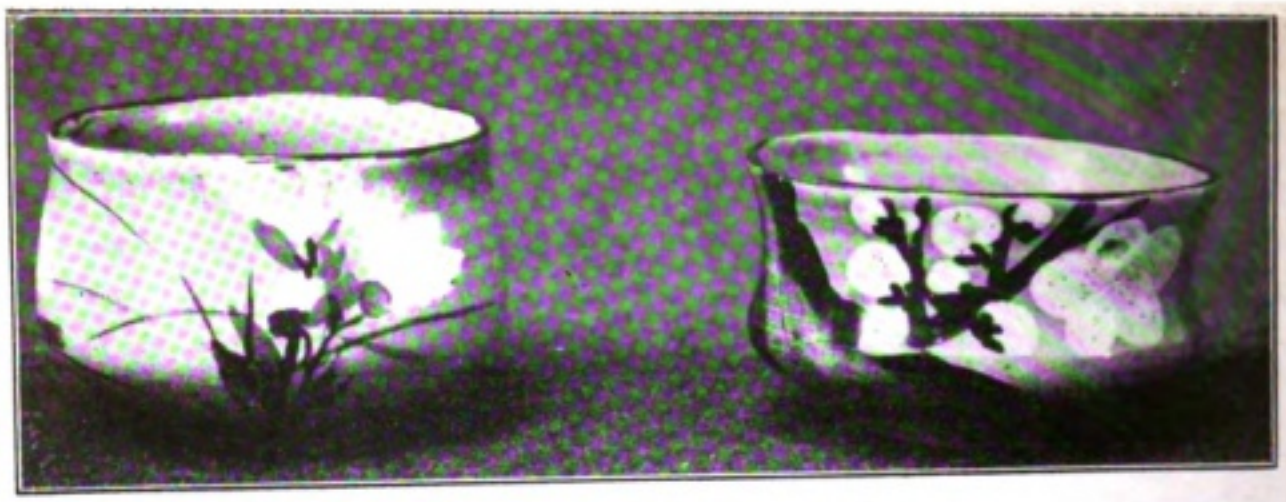
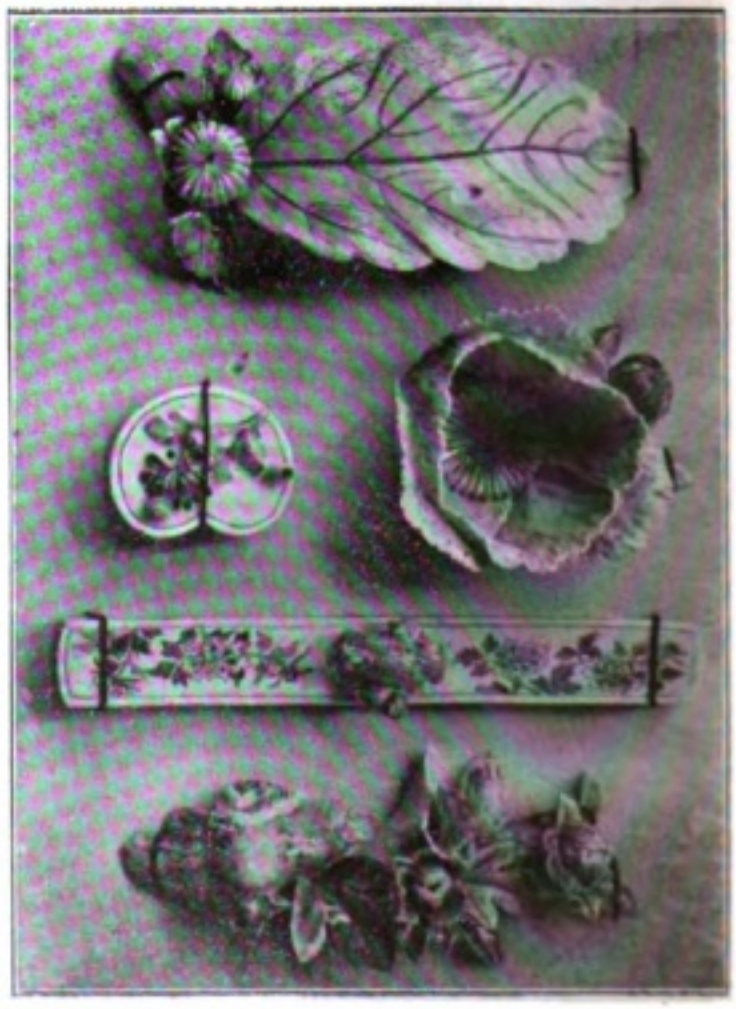


TEA BOWLS BY KENZAN — KYOTO WARE

LARGE PLATES — ARITA WARE

WATER JAR — AWATA WARE



WRITING SET — SATSUMA WARE

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Japanese potters.

The first Japanese pottery of a specific kind to become an industrial product was the famous *Raku* ware made at Kyoto since the second quarter of the sixteenth century. Its originator was a Korean potter who came to Japan about 1525, married a Japanese wife, and began the making of a ware which was called *So-kei-yaki*, but which had little to recommend it. Upon his death, in 1560, his wife took up the work which she accomplished with sufficient skill and art to attract the attention of the then great *cha-no-yu* authority, Rikyu. The ware made by the wife, and subsequently by the son, was known as *Ama-yaki*, and the son, Chojiro, succeeded in obtaining an order from Nobunaga, which made the ware popular, and it later attracted Hideyoshi's attention, and he granted Chojiro a gold seal inscribed with the name *Raku*, which was permanently adopted as the name and seal of this pottery, made by successive members of the family down to the present time.

The early examples of *Raku* ware were hand made, with a black glaze, which was changed later to a light red. The shapes were those best suited to the tastes of the masters of the tea ceremony, simple but odd. Light yellow, black marked with red, green, cream and varigated crackled glazes have been used upon *Raku*, and gold was used for decoration by one of the *Raku* potters. The most famous of these was the fourth in descent, who is known by two names other than that used in his industry: Doniu and Nonko.

The method of making *Raku* has caused many pieces to show tong-marks, which disfigure them in the eyes of the connoisseur, but which, under the name *Hasami-yaki*, 'tongs ware,' receive the admiration of the unknowing.

Among Hideyoshi's generals in Korea was Prince Nabeshima, a *daimyo* of Hizen Province, and upon his return to Japan (1598), the Koreans he brought with him established potteries in several places in Hizen, and the wares produced from this time onward, by the subsequent generations of these potters are *Imari-yaki*, *Nabeshima-yaki*, and *Hirado-yaki* upon whose excellence and beauty rests the fame of Japanese porcelain.

The discovery of porcelain clay in Japan is said to have been made in the year 1605, by a Korean potter named Kanagai Risampei, in a hill called Izumi-yama, near Arita, and it was at this place that *Imari-yaki* was made, the name of the ware having fallen upon it because it was shipped from the near by port of Imari. So that the manufacture of the first real Japanese porcelain began at that time, and the potters who, a little later, came into prominence on account of their admirable work in the new porcelain, were Takahara Goroshichi and Sakaida Kakiemon.

The decoration of this early porcelain was chiefly blue, of the under-glaze variety, though it was lately discovered that they also understood and used vitrifiable enamels. The latter mode of decoration was, however, very rudimentary until Kakiemon learned something more of the Chinese method of applying it, from a Chinese official whom he met in Nagasaki. After this time, or about 1650, Imari ware became much improved in both technical and decorative qualities, having a biscuit of fine texture, a soft, white glaze and chaste ornament.

What is known as "Old Japan" is the Imari ware which was produced according to foreign ideas for commercial purposes, the old Dutch traders considering the then sparsely decorated ware of the

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Arita potters unattractive. This is profusely decorated with enamels over the original blue under-glaze pattern, therefore requiring the piece to have been twice fired, which process robbed the glaze of some of its beauty, and often extended its detrimental effects to the blue decoration.

"If to floral subjects, scrolls and diapers are added the mythical phœnix, dragon, unicorn and lion, landscapes in medallions or panels, and figures of women in sweeping robes or of warriors in brightly pointed armor, a complete catalogue is obtained of subjects from which the Arita potter made his choice. The dominant colors of his pieces in those early days were blue and red; the former under the glaze, the latter over it. The quality of red in all specimens of good Imari ware deserves careful attention. The rich, soft color of the ancient keramists is no longer present, except in special cases: the common red of modern potters can be compared to nothing but sealing-wax. Gold was used in some profusion during the early period, and, indeed, has always been used. Gold scrolls on a blue ground, phœnixes with gilded feathers, flowers with gilt petals, and leaves with gilt veins are commonly found. The result of all these modifications was eminently satisfactory to the Dutch, who exported large quantities of the brilliant ware." (Brinkley)

In 1660 the feudal chief of Hizen interested himself in a pottery which had been opened at Okawachi, where wares for official use were being made, and desiring to have produced a porcelain of exceptional merits, he not only contributed largely in funds for the expense of conducting the work, but instituted the custom of giving expert potters a certain rank. The sale of the ware, which was called *Nabeshima-yaki*, was strictly prohibited, so that the entire absence of any commercial aspect, rapidly raised the standard of the work to that of pre-eminence among Japanese enamel-decorated porcelains.

Although the materials for this porcelain were brought from Arita, both the paste and glaze of *Nabeshima-yaki* are superior to that of Imari ware, and the decoration is in accordance with pure Japanese taste, being delicate and unobtrusive, mostly of floral designs, under-glaze decoration seldom being used. Besides this porcelain, the *Nabeshima-yaki* included exquisite *Seiji*, closely resembling the Chinese production which is so like jade.

The decoration, which is blue only, is exquisite in design, execution and color; having a wide range as to the first, embracing nearly all the subjects used by the potters of that time; but the tone of color was usually of a pure, clear blue, not found in any other ware. Many pieces are remarkable for their delicately modeled figures of children or animals.

Like Nabeshima ware, *Hirado-yaki* was made only for the private use of its promoter, its sale not being allowed, and very few pieces are marked, and few have passed into foreign collections.

(*To be continued*)

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# SHIPBUILDING IN JAPAN

THAT some form of vessel was known in Japan since pre-historic days, is implied from the fact that mythological legends say that one of the gods was banished and sent out to sea in a boat called *amano-iwakusu-fune*. Emperor Jimmu (660-585 B. C.) is said to have proceeded from Hyogo to Settsu with his warriors, in vessels, and an account is given of a ship one hundred feet long being built and launched at the order of Emperor Ojin (270-310 A.D.), though nothing is related as to the method or kind of construction; but there seems reason to suppose that camphor trees were used as material.

Even as late as the beginning of the seventeenth century, when Japanese merchant ships visited the Philippines, Siam and Mexico, no record was made as to the structure of their ships, but since Portuguese and other foreign vessels had reached Japan by that time, it seems not unlikely that the Japanese had acquired from Europeans knowledge of constructing sea-going vessels.

The largest Japanese junk was called *sengoku-bune*, signifying its capacity for one thousand *koku*. Such a boat had one sail composed of three hundred and twelve pieces of matting, from sixteen to eighteen oars, and an iron anchor with eight flukes, weighing about five hundred pounds.

Ship carpenters lived in fishing villages, and their trade was made hereditary, whatever knowledge was gained from experience by the father, being taught the son, and so handed down from generation to generation, the science of the art being entirely unknown to them.

Shortly after the Japanese had learned to build ships worthy the name, the Tokugawa Government interdicted all intercourse with the outside world and prohibited the construction of ships of large size, thus preventing any further progress in the art.

After the arrival of Commodore Perry in 1855, when the Government was made to realize the necessity of creating a navy, the first thing that had to be done was to revoke the interdiction against building ships of large size, and immediately ships fashioned after European models began to be built both by the Government and various clans in different parts of the country, among which may be mentioned first of all that built at Uraga by the Government, a two-masted vessel of the schooner type, one hundred fifty feet in length; several three-masted sailing vessels by Satsuma men, and a similar vessel built at Ishikawa-jima by the Mito clan.

In 1854, a Russian man-of-war was wrecked off the coast at Shimodo, by a tidal wave, and her crew of five hundred set about building vessels that would carry them back to their own country. Japanese carpenters and blacksmiths were engaged to assist them, and the work was accomplished at Kimizawa, of the same province, being completed the following year, when the Russians sailed for Vladivostock in the two schooners.

The artisans employed by the Russians made the best of their opportunity and were able to undertake work on their own account, and this it was that enabled the Tokugawa Government to construct vessels of the same type (which became known as the Kimizawa) by employing natives only, and these men formed the first working force in the naval dockyard



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subsequently established by the Government at Yokosuka.

During the same year that the Russian man-of-war had been wrecked, the Tokugawa Government had asked the Netherlands to send to Japan several instructors, who were to take charge of of a training school for naval cadets. These men brought as a present from the King of the Netherlands to the Tokugawa *Shogun*, a war vessel, which was renamed *Kwan-ko Maru* and stationed at Nagasaki. becoming the training ship upon which a number of young men selected by the Government were placed under the new foreign instructors, to study navigation and naval science.

In 1857, the Government established iron works at Nagasaki, ten experts in naval architecture and engineering being engaged from Holland to supervise the undertaking, and necessary machinery was imported from that country. This made it possible for Japan to keep in repair the ships she had acquired and to begin instruction in the art of shipbuilding.

A little later (1864) the Government arranged for a shipbuilding yard at Tategami, where men-of-war could be built, but only small merchant steamers were undertaken until the beginning of the Meiji era.

Graduates from the Nagasaki training school had been sent to the Ishikawajima dockyard, in Yedo (now Tokyo), to undertake the building of a ship of foreign model ordered by the Tokugawa Government. It was launched in 1864 and named the *Chiyodagata Maru*, being the first steamship built by Japanese experts and workmen. It was of wood, one hundred four feet long, sixty-horse-power engine, and one hundred thirty-eight tons.

Both Nagasaki and Ishikawajima were unsuited for the building of ships of very large size, being far too limited in scale, so in 1864 the Government decided to build a large naval dockyard at Yokosuka, and through the French Minister secured French naval architects and machinery, and the work was begun in 1866. M. Veny, engineer, directed the undertaking at a salary of four hundred dollars per month, while his first assistant was paid three hundred. The work was not completed until after the Restoration, being finished by the new Government, 1871, and has since been made by it the greatest naval dockyard in Japan.

The original equipment consisted of sixteen machines and fifty furnaces for casting and refining. One-hundred eighty-horse-power engines were employed.

The Department of Public Works took charge of the Nagasaki iron works and shipyard in 1871 and greatly enlarged its scope, adding a dry-dock and making other extensions.

The new Government established another dockyard at Kobe, in 1874, to be used for repairing; ten years later both the Nagasaki and Kobe dockyards were disposed of by the Government, the former being purchased by the Mitsu Bishi Company, and the latter by the Kawasaki Shipbuilding Company, which two concerns have become the most important ones of the kind in the Far East. Other shipbuilding companies worthy of notice are the Osaka Iron Works, the Uraga Dock Company, and the Yokohama Dock Company.

Up to 1877, however, all the steamships used in carrying trade were foreign built. At this time the Government began the construction of war ships at Yokosuka, and an increased demand for steamers in carrying trade in the Inland Sea encouraged the building of wooden vessels for that purpose in Japanese

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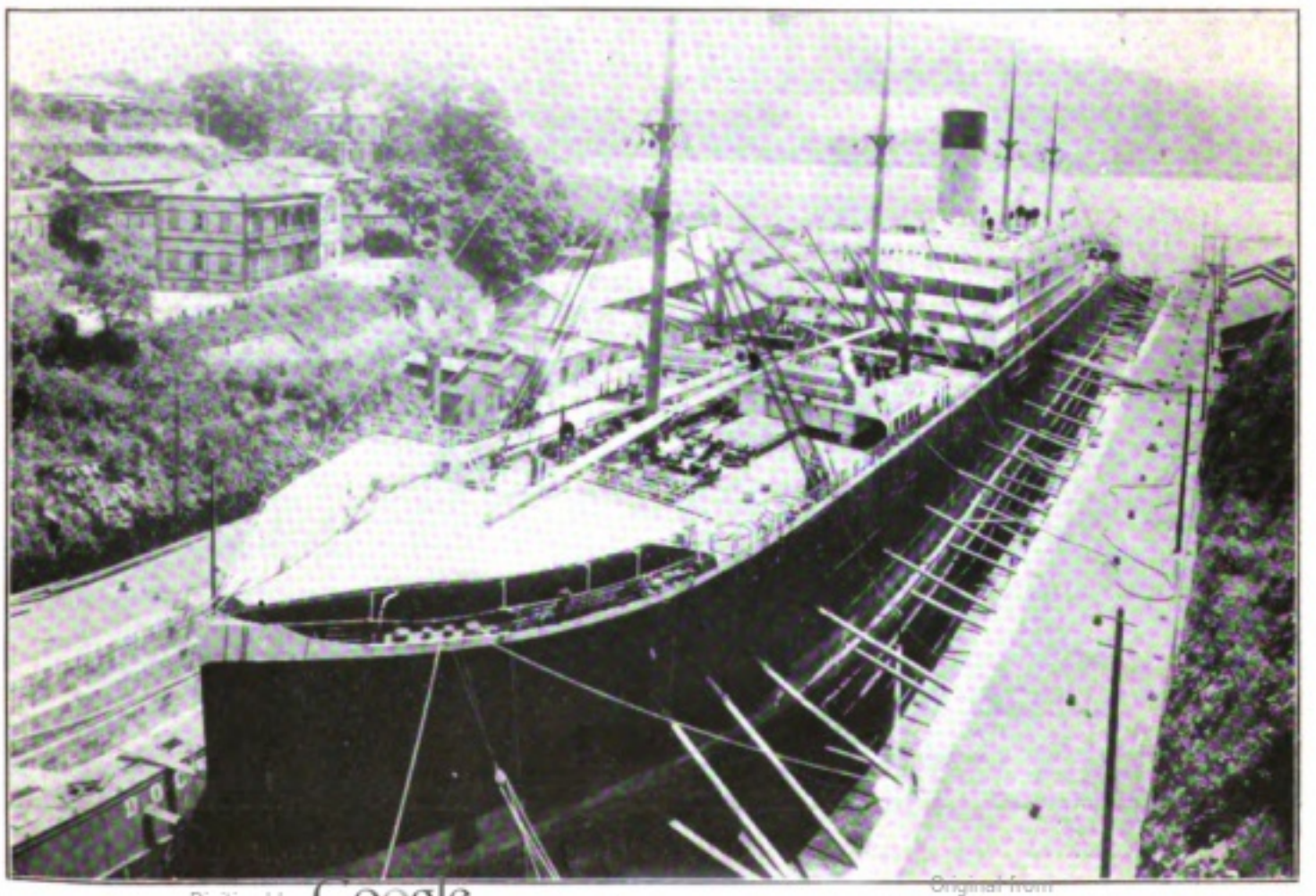
IMPERIAL JAPANESE MAN-OF-WAR IN KAWASAKI DOCK



"THE MINNESOTA" IN MITSU BISHI DOCK

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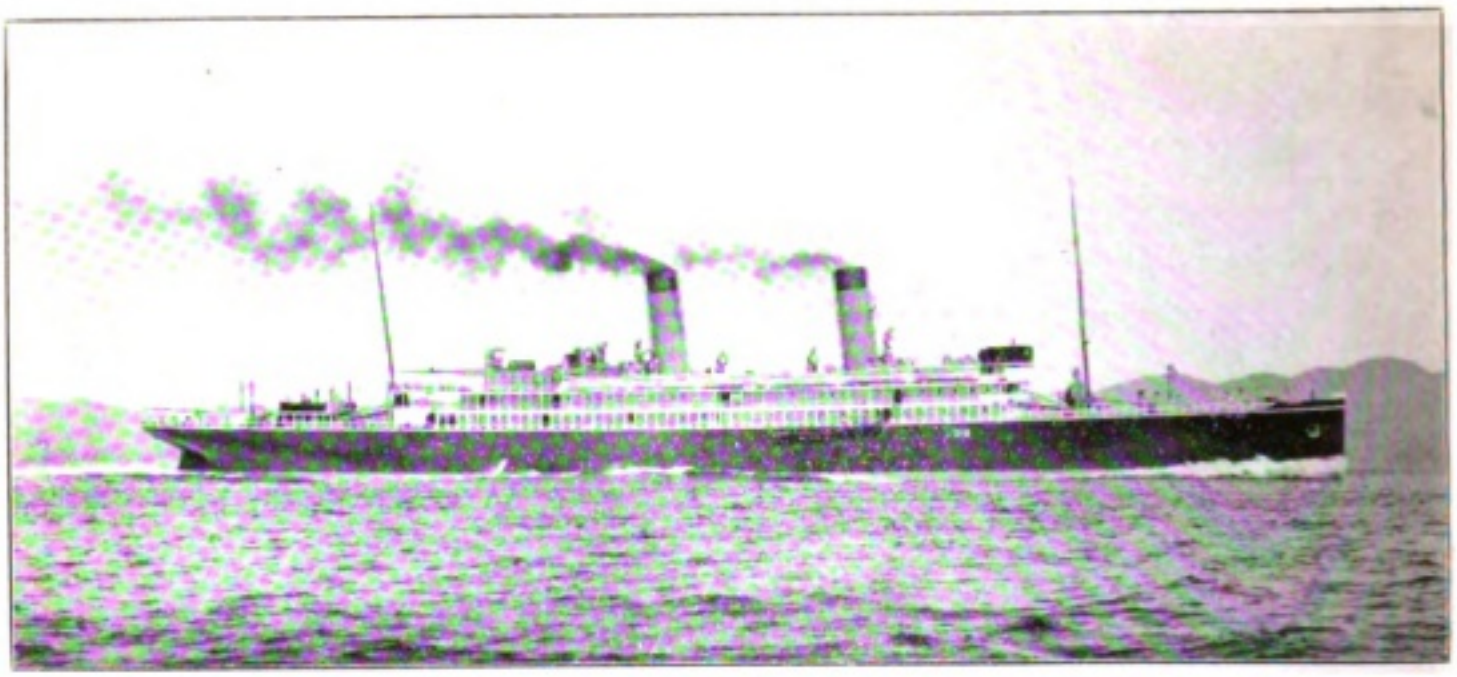
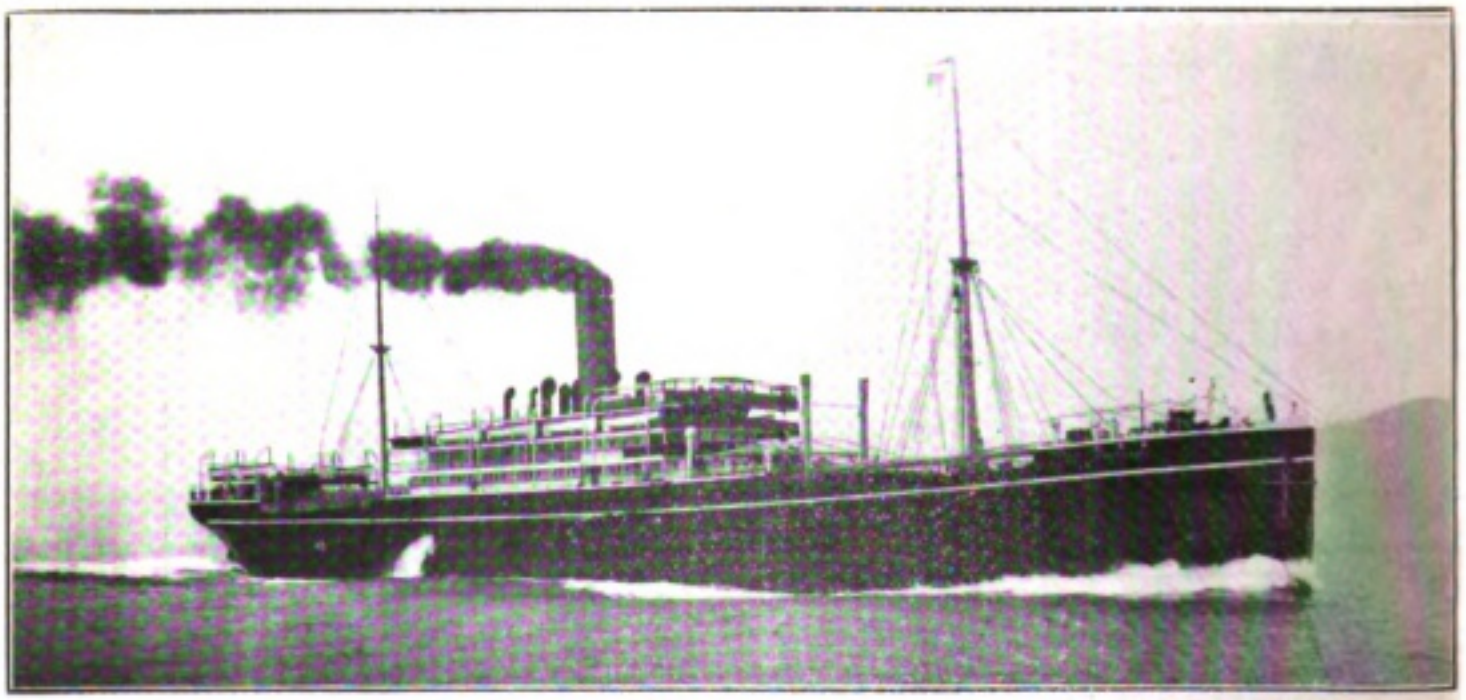


"CHIYO-MARU," BUILT AT MITSU BISHI DOCKYARDS, NAGASAKI



"MISHIMA-MARU," BUILT AT KAWASAKI DOCKYARDS, KOBE

LAUNCHING THE "SHUNYO-MARU," MITSU BISHI DOCKYARDS, NAGASAKI

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docks, and such progress was made in the industry, that the steamers required were entirely supplied from Osaka, Nagasaki, Kobe and Tokyo shipyards.

In 1897 the Government issued an order prohibiting the building of Japanese junks larger than five hundred *koku* capacity, on account of their not meeting the requirements of the time. This gave a further impetus to shipbuilding of a foreign type. In 1890 three steel steamers of seven hundred tons each were launched at Nagasaki, and the construction of similar ones was at once undertaken at other docks.

It had not been found possible, however, to build men-of-war of superior quality, and these were ordered from England and France, and steel and iron materials required for building Japanese steamers had to be imported from England and America.

But after the war with China, shipbuilding in Japan made sudden strides when the Government promulgated regulations for the Encouragement of Naval Architecture and Navigation (1896). A steamship company, the Nippon Yusen Kaisha, organized a European line, with plans for six steamers of six thousand tons each, one of which was completed by the Mitsu Bishi Company, at Nagasaki, 1898, at that time the largest steamer ever built in Japan. With the completion of the well equipped arsenals and the general progress in shipbuilding, Japan was now able to build first class men-of-war, still using steel and iron from abroad, but later a large iron manufactory was established at Edamitsu, Chikuzen Province, and there is now in course of construction a steel foundry of the most improved plan, at Muroran, Hokkaido, the president of which is former Vice-admiral Yomanauchi Masuji, of Kure Naval Station. So it is hoped, that in the near future Japan will be entirely independent of foreign countries for her supply of iron and steel materials for the manufacture of war ships.

Previous to the enactment of the Shipbuilding Encouragement Law, the largest ship made in Japanese dockyards did not exceed fifteen hundred tons with a speed of twenty-one knots, while since then steamships of above thirteen hundred tons and a speed of twenty-one knots have been made. In 1908 a partial amendment of the above mentioned law limited the grant of subsidy to steel ships of more than a thousand tons, the amount of subsidy ranging from five to ten dollars per ton.

In 1903 the Uraga Dockyard began the construction of five gunboats for the United States, to be used in the Philippines; the Mitsu Bishi Company built six steel steamers of from two to six thousand tons, and the Kawasaki Company built four steel ships, total tonnage eighteen thousand.

The *Tenyo Maru*, an ocean liner of the Imperial Japanese mail service belonging to the Toyo Kisen Kaisha, was built at Nagasaki by the Mitsu Bishi Company, in 1907, and is equal in every respect to any made in other countries. It is of steel, with double bottom throughout, bunkers for petroleum used as fuel, twelve water-tight compartments, Parson's turbine three-axle engine, and cylindrical, single opening boilers; its tonnage is 13,454 all told, and speed 20.35 knots at half load. There are three decks, accommodation for 261 cabin, 47 second class, and 816 steerage passengers.

The great increase in the number of shipyards after 1896 brought the number from less than forty up to two hundred forty, with fifty-five docks, in 1909.

The following statistics show the

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In 1897 the Government issued an order prohibiting the building of Japanese ships larger than five hundred [illegible] tons displacement. This prohibition [illegible] to shipbuilding yards [illegible] Nagasaki, and one [illegible] was at once taken in other docks.

[illegible] had not been found possible, however, to build men-of-war of superior quality, and these were ordered from England and France, and steel and iron materials required for building Japanese vessels had to be imported from Europe and America.

In 1894 the war with China, shipbuilding in Japan made sudden strides. Before the Government promptly declared [illegible] the Japanese [illegible] supply of iron and steel, the manufacture of our mills.

Previous to this [illegible] shipbuilding [illegible] Japan was [illegible] ships-of-war [illegible] Yokosuka did not exceed fifteen hundred tons, with a speed of twenty knots, while since then [illegible] have been [illegible] partial amortization of the [illegible] Imperial Navy limited the [illegible] to vessels of [illegible] the amount of subsidy ranging from five to ten dollars per ton.

In 1895 the Diet [illegible] began the construction of two [illegible] United States, to be used in the Philippines; the Yashima and [illegible] second-class [illegible] thousand tons, and the Kasuga [illegible] twenty-three knots. [illegible] Company, in 1897, [illegible] respect to any made in other countries. It is of steel, with double bottom throughout, bunkers for [illegible] and has [illegible] twelve water-tight compartments, Parsons's turbine [illegible] engines, and [illegible] Belleville boilers, [illegible] [illegible] [illegible]

development of shipbuilding in Japan since 1870.

| Year | Ships of War. No. | Tonnage. | Merchant Ships. No. | Tonnage. |
|---|---|---|---|---|
| 1870 | 2 | 2,572 | — | — |
| 1871 | 5 | 3,129 | 1 | 70 |
| 1872 | 6 | 4,629 | — | — |
| 1873 | 2 | 2,322 | 1 | 77 |
| 1874 | 3 | 4,051 | — | — |
| 1875 | 14 | 4,062 | 4 | 1,[illegible] |
| 1876 | 8 | 3,130 | 11 | [illegible] |
| 1877 | 14 | 4,[illegible] | 10 | 1,692 |
| 1878 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1879 | [illegible] | [illegible] | 50 | [illegible] |
| 1880 | [illegible] | [illegible] | 13 | [illegible] |
| 1881 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1882 | 27 | [illegible] | [illegible] | [illegible] |
| 1883 | 21 | [illegible] | [illegible] | [illegible] |
| 1884 | 16 | 4,[illegible] | 13 | 2,[illegible] |
| 1885 | 19 | [illegible] | 15 | [illegible] |
| 1886 | 15 | [illegible] | [illegible] | [illegible] |
| 1887 | 18 | [illegible] | 25 | [illegible] |
| 1888 | 18 | [illegible] | 18 | [illegible] |
| 1889 | 20 | [illegible] | [illegible] | [illegible] |
| 1890 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1891 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1892 | 34 | [illegible] | 8 | [illegible] |
| 1893 | 20 | [illegible] | 1 | [illegible] |
| 1894 | [illegible] | [illegible] | 10 | [illegible] |
| 1895 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1896 | [illegible] | [illegible] | 11 | [illegible] |
| 1897 | 37 | [illegible] | 19 | [illegible] |
| 1898 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1899 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1900 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1901 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1902 | [illegible] | [illegible] | [illegible] | [illegible] |
| 1903 | [illegible] | [illegible] | [illegible] | [illegible] |

* Including vessels under construction.

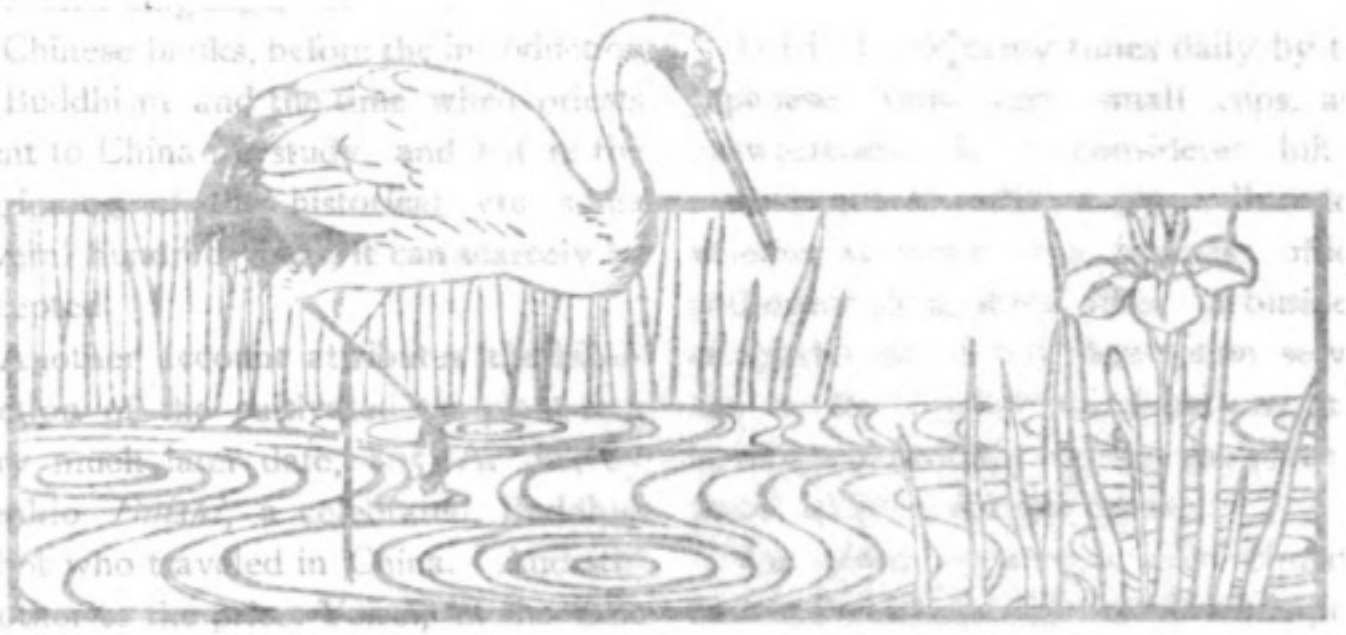
† The registered total tonnage.

The armored cruiser *Aso*, which has been dispatched to attend the coronation naval review at the Royal Cowes in Ireland, was launched at Yokosuka Dockyard in 1901. It is of 14,620 tons.

The battle-ship *Satsuma*, of 19,800 tons displacement, was launched in March of this year (1906) in the presence of His Imperial Highness, the Crown Prince. It is of 25,000 H. P., 20 knots speed, and is 320 feet long and 84 feet wide.

The *Tsushima*, launched in March last month, is a cruiser of the most improved type, intended to be used as a scout ship. Its displacement is 4,191 tons, speed 26 knots, H. P. 22,500, or nearly four times the displacement, the skilful use of the steam turbine having made such a result possible. It is 425 feet long and 46 feet 6 inches wide. The *Tsushima* is now the pride of the Japanese Navy.

Japan's progress has been made in the shipbuilding industry within the course of a decade or so, that Japan is now not only able to construct her own steamships and war vessels, but is able to undertake the same for other countries.



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development of shipbuilding in Japan since 1870.

| Year | Steamers No. | Steamers tonnage | Sailing vessels No. | Sailing vessels tonnage |
|---|---|---|---|---|
| 1870 ... ... | 2 | 57 | — | — |
| 1871 ... ... | 5 | 115 | 1 | 50 |
| 1872 ... ... | 6 | 78 | — | — |
| 1873 ... ... | 2 | 32 | 1 | 77 |
| 1874 ... ... | 3 | 64 | — | — |
| 1875 ... ... | 14 | 462 | 4 | 83 |
| 1876 ... ... | 8 | 146 | 11 | 639 |
| 1877 ... ... | 16 | 474 | 16 | 1,649 |
| 1878 ... ... | 24 | 886 | 51 | 5,204 |
| 1879 ... ... | 19 | 839 | 50 | 5,781 |
| 1880 ... ... | 41 | 3,193 | 150 | 10,931 |
| 1881 ... ... | 38 | 2 097 | 107 | 9,477 |
| 1882 ... ... | 27 | 1,884 | 73 | 8,175 |
| 1883 ... ... | 31 | 3,411 | 32 | 2,790 |
| 1884 ... ... | 11 | 1,338 | 19 | 2,889 |
| 1885 ... ... | 19 | 1,529 | 16 | 1,921 |
| 1886 ... ... | 16 | 1,128 | 23 | 1,485 |
| 1887 ... ... | 18 | 1,440 | 23 | 1,633 |
| 1888 ... ... | 26 | 2,696 | 18 | 1,348 |
| 1889 ... ... | 26 | 2,269 | 18 | 1,300 |
| 1890 ... ... | 30 | 6,868 | 13 | 1,213 |
| 1891 ... ... | 33 | 5,395 | 6 | 808 |
| 1892 ... ... | 32 | 5,944 | 8 | 688 |
| 1893 ... ... | 26 | 3,967 | 4 | 459 |
| 1894 ... ... | 33 | 5,847 | 10 | 1,311 |
| 1895 ... ... | 47 | 8,977 | 6 | 951 |
| 1896 ... ... | 36 | 5,860 | 11 | 1,061 |
| 1897 ... ... | 57 | 10,698 | 18 | 2,472 |
| 1898 ... ... | 54 | 13,929 | 202 | 20,836 |
| 1899 ... ... | 53 | 18,157 | 216 | 20,342 |
| 1900 ... ... | 53 | 15,308 | 193 | 17,873 |
| 1901 ... ... | 71 | 31,829 | 202 | 20,259 |
| 1902 ... ... | 67 | 16,328 | 137 | 13,035 |
| 1903 ... ... | 65 | 33,612 | 124 | 9,925 |
| 1904 ... ... | 114 | 27,500 | 119 | 11,275 |
| 1905 ... ... | 103 | 30,089 | 278 | 16,760 |
| 1906 ... ... | 90 | 35,151 | 411 | 26,444 |
| 1907 ... ... | 79 | 29,898 | 248 | 19,949 |
| 1908 ... ... | 77 | 68,070 | 192 | 14,607 |
| 1909 ... ... | 68 | 50,795 | 198 | 15,188 |

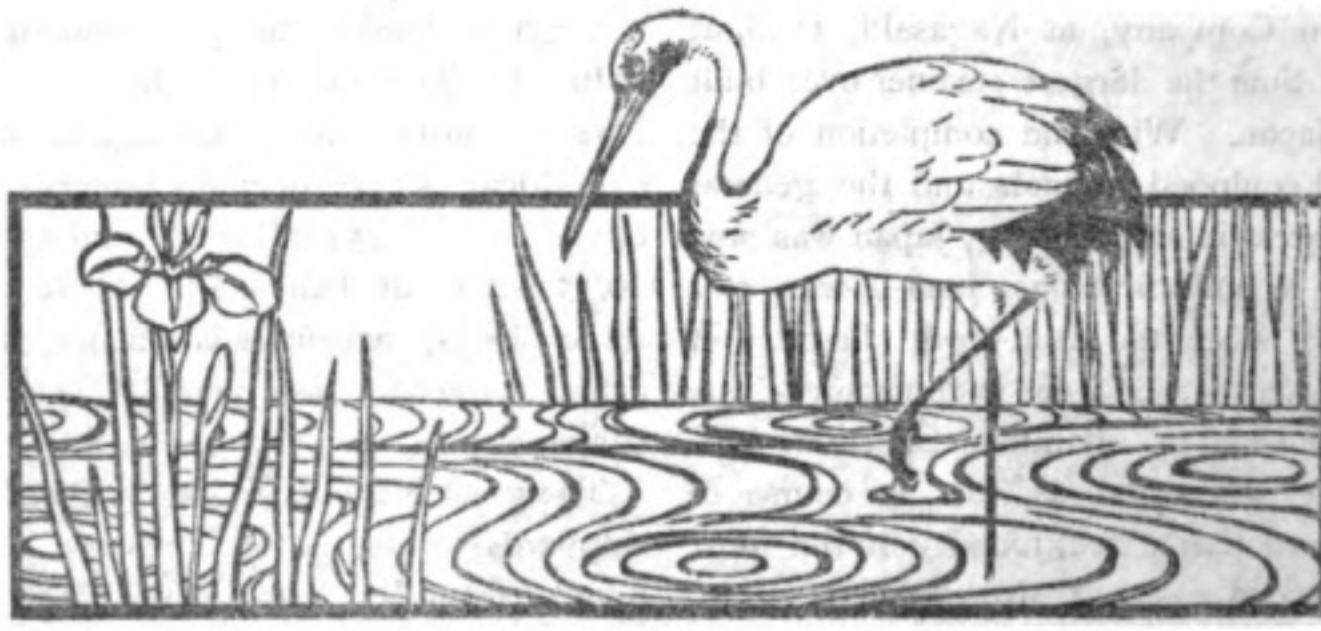
*Note*:—The tonnage given above up to 1889 is the registered total tonnage.

The armored cruiser *Kurama*, which has been dispatched to attend the ceremonial naval review at the Royal Coronation in England, was launched at Yokosuka Dockyard in 1910. It is of 14,620 tons.

The battleship *Settsu*, of 20,800 tons displacement, was launched in March of this year (1911) in the presence of His Imperial Highness, the Crown Prince. It is of 25,000 H. P., 20 knots speed, and is 526 feet long and 84 feet wide.

The *Tsukuba*, launched at Saseho last month, is a cruiser of the most improved type, intended to be used as a scout ship. Its displacement is 4,991 tons, speed 26 knots, H. P. 22,500, or nearly four times the displacement, the skillful use of the steam turbine having made such a result possible. It is 475 feet long and 46 feet 6 inches wide. The *Tsukuba* is now the pride of the Japanese Navy.

Such progress has been made in the shipbuilding industry within the course of a decade or so, that Japan is now not only able to construct her own steamships and war vessels, but is able to undertake the same for other countries.



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# THE CULTIVATION OF TEA

TEA grows wild in many mountain districts in Japan, notably in Hiuga, Higo and Iyo, but a beverage prepared from the wild green tea is not palatable, being too bitter in taste; but in some places it is gathered and manufactured into black tea. Several different accounts are given by various writers, as to the time when the tea which became a staple product in Japan, was introduced from China; but all agree that it was brought back by a priest or priests who had been to that country for the purpose of study.

It is stated in "Japan By The Japanese," that the cultivation of tea originated some two thousand years ago, when Japanese priest visited China and returned with seed of the tea plant; and that the first mention of tea in Japanese history refers to the kind called *hiki cha* being served to one hundred priests assembled to read one of their books, guests of the Emperor who reigned 131-192 A. D. Now as this was before the Japanese had a written language, before the introduc- of Chinese books, before the introduction of Buddhism and the time when priests went to China for study, and before the beginning of the historical era some several hundred years, it can scarcely be accepted.

Another account attributes the introduction of the cultivated tea plant to a very much later date, 805 A. D., by Denkio *Daishi*, a celebrated Buddhist abbot who traveled in China. And still another to the priest Yeisei, at the time of Emperor Go-Toba, 1186-1198, who returned from China with tea which he planted at Hakata, in the province of Chikuzen, and this fact is clearly stated in authentic Japanese history. Later, he sent tea seed to Myokei, a priest of Yamashiro Province, who planted it at Uji, a village not far from Kyoto, where the soil was so well adapted to the requirements of the plant, that the most excellent results were obtained, and Uji is now famed for her fine tea gardens, producing the best tea in Japan. During the Tokugawa Shogunate, Uji was known as Chadokoro, or Tea District, and the Government granted special privileges to families there which had been engaged in the cultivation of tea for several generations.

Some of the best tea was always sent to the Mikado's Court at Kyoto as an offering, and it was also the custom to supply that for the personal use of the *Shogun*, it being forwarded in a tea case called *chatsubo* handed down from ancestors, and when it was carried to Yedo, even the *daimyo* who chanced to be on the road were obliged to make way for the tea caravan.

Tea is drunk many times daily by the Japanese, from very small cups, and unsweetened. It is considered inhospitable not to offer every caller tea, whether at home or a business office, and every shop, store, office, or business establishment of any description serves tea to its employes and patrons, the beverage practically taking the place of water which is seldom drunk.

The plant requires a mild climate, and that which has the best flavor is produced on hilly ground having firm, dry soil; for, though it grows more luxuriantly under different conditions and in more



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# THE CULTIVATION OF TEA

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fertile soil, the tea manufactured from such leaves does not make as pleasant a beverage.

The seed may be sown directly in the garden in which it is to grow permanently, or elsewhere and later be transplanted to the garden. In Japan it is usually sown in the garden in April, though sometimes in autumn, the ground having been thoroughly ploughed and manured previously. After a month's time the plants appear, and during the summer the roots are covered with straw to prevent drying, and in the same way the plants are protected from frost in winter. For three years they are given care to keep them clean and flourishing, and for choicest quality, the bushes are sheltered from the hot sun, by matting. No leaves can be plucked until the spring of the fourth year.

After the plants have attained that age they are plucked yearly, in many instances twice, but rarely three times during one season. The plucking is done in early spring when the young shoots have put out just four leaves, three of which are culled, leaving one new leaf. After about a month's time a second gathering may be had, after which the bushes are generally pruned into a uniform round shape to facilitate the next year's work.

In small gardens the plucking is only undertaken in pleasant weather, but on extensive plantations, such as those in Uji, no such rule is observed. It is mostly accomplished by girls and women anywhere from fourteen to fifty years of age, who flock to the districts at the beginning of the season, from all the surrounding provinces for miles. They are called *tsumiko* and are especially garbed for the work, wearing black garments without the regulation long sleeves, black gaiters, black or white *tabi* or cloth socks, black hand coverings, and cotton towels arranged over their heads. They carry suspended from their necks, round baskets about eighteen inches deep and wide, which usually bear the family crest of the planter, who is, in case of a small garden, also the manufacturer.

These tea gatherers begin at daybreak and work until sunset. They are paid according to the weight of the amount gathered, the contents of the baskets being weighed by the *banto*, or overseer as each is filled, and the amount entered in his book. The best and most experienced pickers are able to earn thirty or thirty-fiev cents for their fourteen hours labor.

Each morning the overseer inspects the bushes and tags those which are to be plucked. The work is done from the lower part of the bush upward. The plantations at Uji are so large that no second picking is resorted to, and the first leaves being the best, Uji tea is superior to other likely to be made from the second growth.

The work of picking continues for about a month, sometimes longer. On the last day, at Uji, before the laborers disperse, they are given a farewell dinner, on which occasion the master also gives them some bonus in addition to their earnings, and general good humor and exchange of best wishes to meet again the next season prevails. So much for the planting and plucking.

No less important than the cultivation of the plant is the cultivation, or developing treatment, bestowed upon the leaves after they are gathered. They are first placed in a sieve and all foreign particles removed, then they go into the steaming basket called *seiro*, over a large kettle of boiling water, to be steamed for a short time, during which the cover is removed once and the leaves stirred with a pair of long chopsticks.

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After cooling, they are scattered in a paper-lined wooden tray called *hoiro*, in which they are placed over a charcoal furnace and while being dried are rubbed between the hands of the workmen, called *hoiroshi*; this operation rolls the leaves and keeps them at an even temperature. As the process of twisting continues and the moisture is driven off, the leaves gradually assume a blackish color and at this stage the tea is called *shinaage*. It is then subjected to a higher temperature and when thoroughly dry takes on a greenish hue. It is again fired at a lower temperature and again rubbed between the hands, when it is then ready for home market. This is the process of manufacture of the green tea commonly used by the Japanese.

Tea growers and manufacturers employ from ten or fifteen to a hundred laborers, according to the size of their plantations; but the majority of gardens and factories are small and the work of plucking and firing is often accomplished by the family, and their special brand bears any name which they may choose to call it.

The cultivators of tea on a large scale, usually sell the crop, when gathered, to a manufacturer or to a middleman; when fired, it is sold to wholesale merchants, who in turn sell it to export agents, at Yokohama, Kobe or Nagasaki respectively the largest tea shipping ports. Among tea exporting firms in Yokohama there are thirteen English, eleven American, three German, but only two Japanese firms.

The choicest Japanese tea is consumed at home, the price of the superior qualities being from two dollars and a half to three fifty per pound. The tea exported in such quantities to the United States and Canada is mostly the second and third crops colored with indigo and powdered with gypsum to give it the appearance which Americans have considered desirable; in Japan this tea is worth but ten cents a pound, but it is generally retailed in America at from forty to sixty cents.

Before shipment the tea is stored in godowns, where it receives a final firing before becoming a ship's cargo, to insure absolute dryness, for inferior grades of tea lose their flavor very quickly if allowed to become damp. This firing is conducted on a large scale, several hundred workmen being employed, who live in various villages some miles out of the city, but who may be assembled on short notice to fire a consignment ordered rushed.

They must stand all day, from six in the morning, over the brick furnaces with glowing charcoal fires and iron pans, stirring the tea leaves with long chopsticks, stopping only to eat their rice, which they bring already cooked, and drink their tea which they make in their own pots. For their day's labor over the scorching pans, they receive from fifteen to seventy cents, according to their skill.

Coloring the tea is called "polishing," and this is done at the last firing, when it is coated with indigo or Prussian blue. The powder is sprinkled in the pans, then the leaves are put in and stirred constantly until the color is evenly distributed, the workers who handle this process showing arms that are dyed blue to their elbows.

Important individuals in the employ of tea merchants are the tea-tasters, who are always busy during June, July and August testing samples of tea, and upon their decision the price of the tea is determined. "Over and over the tea is tested by sample infusions and the leaves carefully inspected. All summer, at the exporting houses, the tea-tasters are busy with their rows of white cups. A cer-

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tain weight of leaves is put into each cup, the boiling water is poured on and allowed to stand for five minutes. The expert notes, meanwhile, the color of the liquid and the aroma, carefully watches the unrolling of the leaves, and then tastes the brew by slow sips, meditatively, discriminatingly. The tea-taster takes care to swallow very little, as its effects are disastrous in time. Tea-tasters as a rule follow their business but a few years, severe nerve and stomach trouble being brought on by the constant sipping of so much stimulant. Of course they command high salaries. Astonishing stories are told of the acuteness of their sense of taste and the certainty of their judgements."

The chief difference between green and black teas is that the former is fired when freshly picked, thereby preserving in it, full strength, the theine, or stimulating element; while for black tea the leaves are allowed to ferment for a week or two, before they are fired, which greatly diminishes the theine property, and renders an infusion from them less harmful to the nerves. This process changes the color of the leaves to a dark red, and when fired they become quite black.

The American trade in green tea now practically monopolized by Japan, was formerly supplied by China, but the Japan product was cheaper and quickly became a substitue for Chinese hyson and gunpowder teas in America, but has never become popular in Europe, where Ceylon, India and China teas are favorites.

Great fortunes were made in Japan tea in years past, but ways and means have changed, and now only moderate profits are made by tea merchants.

When the import duty on tea was removed by the United States, in 1872, the price of tea suddenly rose and the increased demand for it was such as to bring about gross adulteration, which resulted in a reaction in the opposite direction, and the merchants lost heavily by the relapse in the trade.

About this time an experiment was made by the Government in manufacturing black tea, Chinese workmen being brought over, and Japanese being sent to China to study the preparation of black tea, but it did not prove a commercial success. 1878 saw an another decline in the export trade, and the following year a convention was held in Yokohama to make plans for the encouragement of the tea industry, which was followed by a remarkable improvement and rise in the demand, only to be again abused by adulteration, completely shattering the tea merchants' reputations. The Government then sought to form a syndicate and make regulations for the punishment of the guilty ones, and later granted a subsidy of thirty-five thousand dollars for central organization, and established offices in New York, Chicago and Vladivostock, and a great effort was made to insure a good quality in export tea.

Circumstances had caused the United States to legislate against the importation of tea of inferior quality, and all tea was inspected and bad tea rejected. The tea traders then instituted inspection on this side, and prevented the export of such as was found not to be up to the standard, and under these conditions the trade continued to grow in importance.

The total production of tea last year in Japan was valued at $6,740,977 an increase of $1,081,654 over the previous year, and the amount exported to the United States during eight month sending February, 1911, was 46,972,479 pounds, valued there at $8,058,364.

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GATHERING TEA

FIRING TEA

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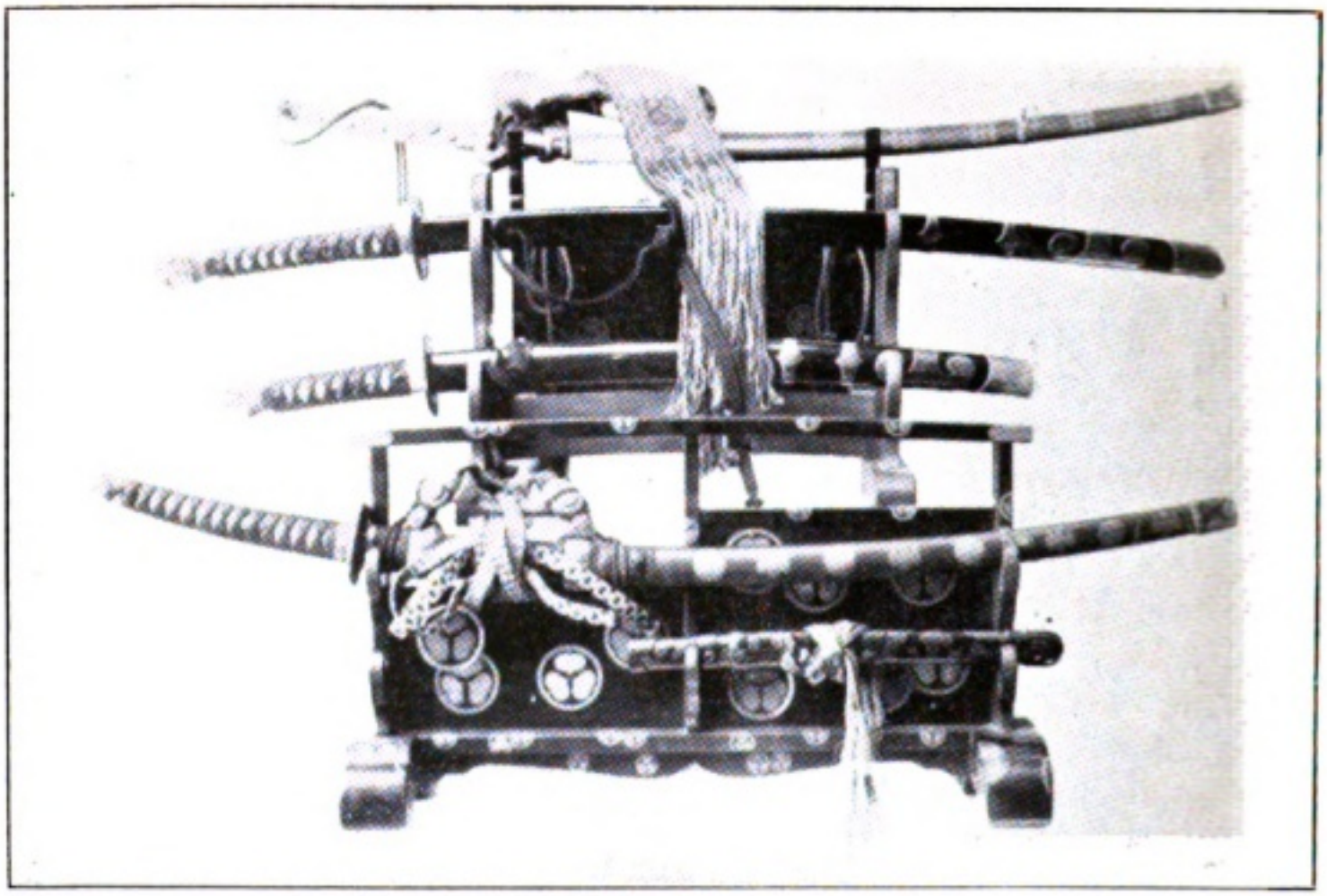
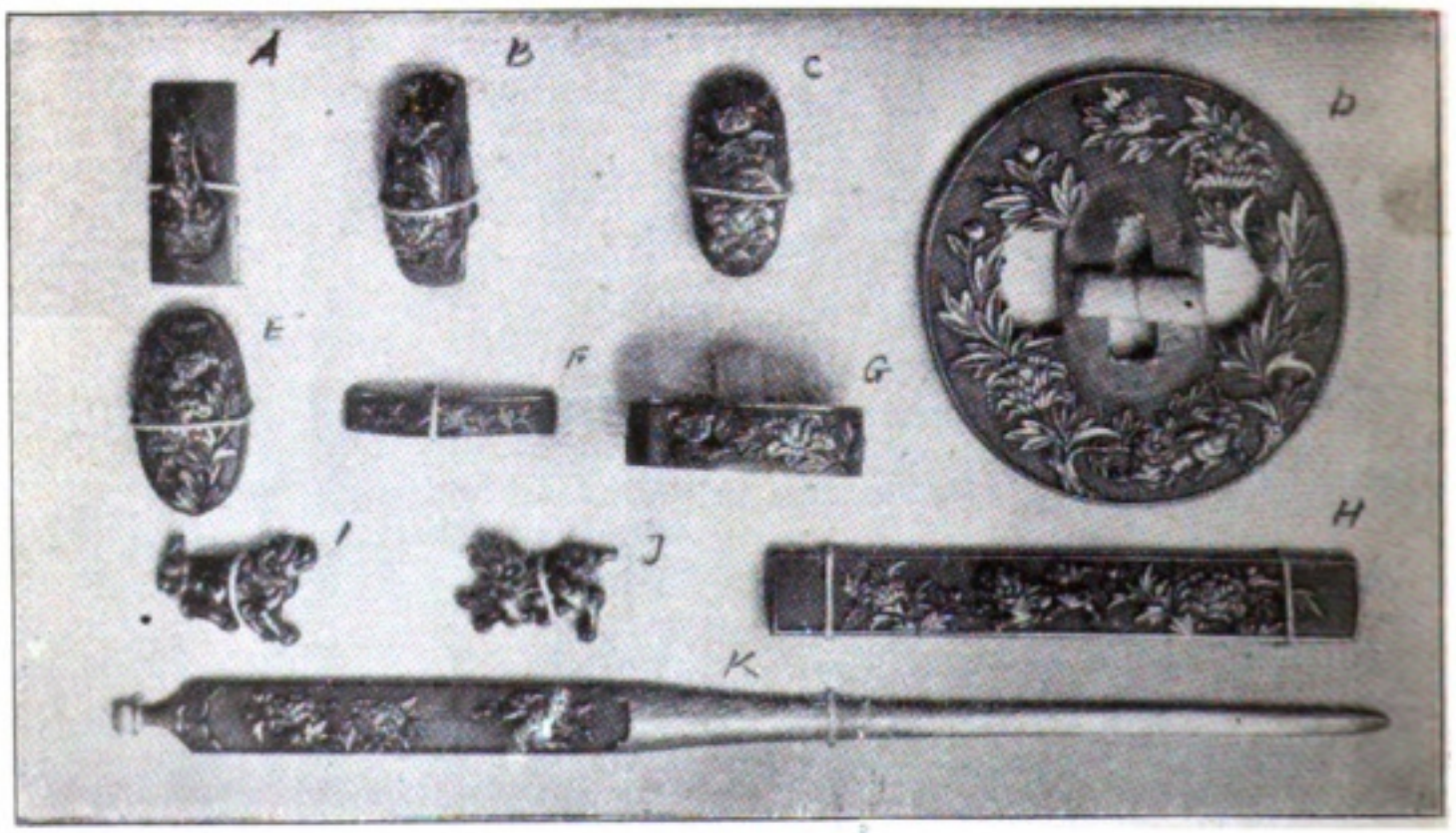


**JAPANESE SWORDS**

(*Imperial Museum*)

(From the top) Nobleman's dress sword, *Jintachi*, war swords, long and short. Another war sword, and *yoroitoshi*, a kind of dagger used in battle.




**SWORD FURNITURE**

(*Imperial Museum*)

**a**, b, *Soritsuno*. **c**, *Kojiri*. d, *Tsuba*. **e**, *Kashira*. **f**, *Fuchi*. **g**, *Kurigata*. **h**, *Kozuka*. **i**, **j**, *Menuki*. **k**, *Kogai*.

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# SWORD FURNITURE

IT was, perhaps, the high esteem in which the sword of the *samurai* was held, that gave rise to the development of the ornamentation of the the various parts known as its furniture, the nomenclature of which varies in different kinds of swords, of which there were a number.

The two mostly under consideration are those which were worn in the girdle; the long sword, or *katana*, and the short sword, or *wakizashi*. Peculiar to the latter are two small instruments inserted in its scabbard on opposite sides; a knife called *kozuka*, and blunt companion piece, *kogai*, which served as a hair pin, but in time of war was put to the use of identifying its owner as the victor over a slain adversary into whose head he should thrust it. Also belonging to the *wakizashi* is the *soritsuno*, an attachment to prevent its slipping in the girdle.

Both of these swords have the guard, *tsuba*, a ring above the guard called *fuchi*, the cap, *kashira*, and a pair of *menuki* under the frapping of the kilt, which ensure a better grasp, all of which are ornamented. There are two other articles that complete the furniture, which may be mentioned, but they were not decorated; a plate, the *seppa*, and another small piece just below it, called the *habaki*.

The earliest examples of swords in Japan were taken from her dolmens, and show straight blades with wooden hilts and scabbards capped and banded with copper, bronze or iron, their history evidently going back several centuries before the Christian era.

Sword hilts were often made of oak, but the magnolia hypolenca, or *honoki*, was the favorite wood. The length of the hilt varied according to the size of the sword, from eight inches to one foot and several inches, its width being about two inches. At first it was wound with arrow root vine to afford a good grasp, then *menuki* made of whale bone were used, and later these were made of metal and became ornamental.

The *fuchi* was once made of horn and iron bound with metal thread, but owing to the horn cracking and the iron rusting, *shakudo*, a Japanese alloy, took their place. The guards used upon early swords were iron, usually pierced, and not unlike the type used down to the present century, when the feudal system was abolished.

The covering of the hilt came to be made of shark skin, the idea coming from China, at first being used only upon nobles' swords for ceremonial use, but afterwards became universal, which fashion has continued to the present day. The part used is taken from the shark's mouth because of its small grained but rough surface, which affords a firm hold upon the weapon.

The zenith of metal work in Japan was reached by the makers of sword furniture, the earliest masters in which belonged to the Miyochin family, and later ones to the Goto family, the first of which was Yujo Goto, of Kyoto (1460), and it has been said that he invented the relief carving for which he became so famous.

Three of the pieces which received ornamentation were considered essential, the guard, the ring and the cap; while the others were useful but decorative, the *kozuka*, the *kogai* and the *menuki*; and these latter received far more careful attention from the Goto masters, the first of which worked exclusively upon



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# SWORD FURNITURE

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...several mixtures and alloys were used in inlaying. Several pieces, like those of Kan or Yoshi Masatsune, but the most typical work is comprised in a picture of the pheasants. In obtaining variety of color and texture by the use of iron, copper and gold, several methods were employed. In an instance from one of the pieces of yoshi, blue steel from the edge of a sword, ...ly, ...ed, ...ed, ...ed

such objects.

Several mixtures and alloys were used in making sword mounts, the foundation of which was iron; but the master metal workers manipulated it as a painter does his pigments, in obtaining variety of tone and tint; and with the admixture of copper and silver, or gold, marvelous effects were obtained in color and finish, the beauty of the patina being unexcelled. From an intense black there were shades of violet, blue and brown, exquisite tones of grey, yellow and green and a wonderful, rich mahogany.

The Japanese names of the chief of the alloys are *shakudo*, an alloy of three per cent. gold and ninety-seven of copper, not in use until the tenth century; and *shibuichi*, usually one part silver to three parts copper, but many other variations have been used, for which there are distinguishing names, such as *sambo-gin*, with one part silver and two of copper, but the best is said to be that having six parts of silver to ten of copper.

The compounding of these two alloys, though a difficult achievement, was accomplished by Soyo, a great master, the result of which was a *shibuichi* of a dark color.

Gold and silver were used but sparingly; that is, they were usually employed for the decorative features only, the ground metals being iron, copper and the two alloys referred to, which after their invention were more used than iron or copper. Very few guards were made of gold, though sometimes the copper ones of the early period were plated with gold. Solid gold guards are found only upon the short dagger used by the *samurai*, and the elaborate ones treasured in some foreign collections were made especially for them and were never used upon a Japanese sword. Pure gold was used, however, for making *menuki*, and for ornament.

Very careful attention was paid to the production of a beautiful patina, and after the seventeenth century, exquisite satin surfaces were obtained that greatly enhanced the beauty of the object. But the process used by the old masters was held secret, each family having its particular method. But that used by modern experts, producing almost the same result, is on public record.

Inlaying was a mode of decoration much used in early times, for which gold, silver and brass were employed. Inlaying was called *zogan*. There were several methods; one, the same as that employed by the Chinese, by grooving narrower at the surface, known as true inlaying, or *hon-zogan*; another, by chiseling the design, usually a sort of diaper pattern, is called *nunome-zogan*, because of its likeness to linen mesh. Then there was hair-line inlaying, *kebori-zogan*, inserted inlaying, *kirikami-zogan*, and so-called ink inlaying, or *sumi-zogan*. All these were used with marked success by various artists, some winning special distinction for their work in a particular kind, as the Nagayoshi family, of Kaga, famous for groove inlaying, Hosono Masamori, noted for hair-line inlaying, and Ito Kiyoyasu, Shichibei (1700) and Kusakari Kiyosada (1790) celebrated for *sumi-zogan*.

Other forms of decoration used upon sword furniture may be spoken of under the general name of chiseling, and the Japanese terms for its numerous forms are: *atsu-*, *chiu-* and *usu-niku-bori*, being high, medium and low relief; *kata-kiri-bori* and *kebori*, incised work, or more properly speaking, engraving, of which the former, pictorial engraving, reached a perfection that has called forth the world's admiration; the latter was hair-line cutting. Another style once great-

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ly in vogue, the workers in which attained wonderful skill, was *maru-bori*, or full relief carving, in which the design was pierced through the plate, being perfect in detail on both sides; the cutting necessary for its perfection was termed *sukashi-bori*. Each of these had some celebrated master as its exponent, sometimes several.

Almost as much attention was paid to the background as to the design of the ornament, and these too had their special names among which may be mentioned *nanako*, or fish-roe ground; *ishime*, or stone pitting, and *jimigaki*, or polished. The *nanako* and *ishime* are again subdivided into several different kinds, according to the distribution of the dots or pits, and again each kind was particularly the achievement of some special artist.

Of the "Three Later Masters" of the Miyochin family, Nobuiye (1520) was the third, and his best examples show line engraving and low relief, and pierced work in some of which the ideographs of a verse of poetry are cut, and in one, a *torii*. In the guards made by Miyochin artists down to Nobuiye, the slightly rough surface is what is called *moyaski*, and is caused by the finishing process of producing the patina, the finest of which is of a mahogany color.

Though much had been done in the decoration of sword furniture previous to the time of the Goto family, under them it assumed new features and attained high developments, and it was during and after that period that the most superb work of the kind was done.

Yujo, the first of the Goto masters, died 1512, leaving many enthusiastic followers, one of whom Sojo (1620), became known as the second Goto master, succeeding whom there were many others; Joshin, 1540; Kojo, 1550; Tokujo, 1570, and Yeijo, 1660, together with the above named two, being the first six of the Goto masters, the last great expert of that family, the seventeenth representative, having passed away only in 1879.

The dragon and *shishi* were the favorite motives used by this great line of artists, especially the dragon, which at that time was given prominence in all art, and the Goto expressions and interpretations of this mythological animal seem to exhaust all imaginable forms it could possibly assume. They did, however, use many other designs. They also made a study of gold alloys, and valuable formulae have been handed down by them. So highly has the Gotos' work always been esteemed, that examples by them are counted of great value, and but recently a pair of *menuki* chiseled by a Goto master were sold for two hundred dollars.

While the Miyochin and Goto families were most prominent in the work of producing and decorating sword furniture, there were a host of others whose representatives did highly skilled work and who deserved probably an equal share of fame, among whom were the families of Umetada, Muneta, Aoki, Soami, Kuwamura, Mizuno, Kuninaga and many others.

All these had hosts of pupils besides their own descendants, swelling the list of workers in this line to an enormous length, many of the names being famous.

Yokoya Soyo, early part of seventeenth century, was noted for his work in *kata-kiri*, and Somin, his grandson, is regarded by some as Japan's greatest master in metal engraving, his floral work bearing great distinction. His work is perhaps more highly valued by Japanese connoisseurs than that by any other, and few examples have passed into foreign collections.

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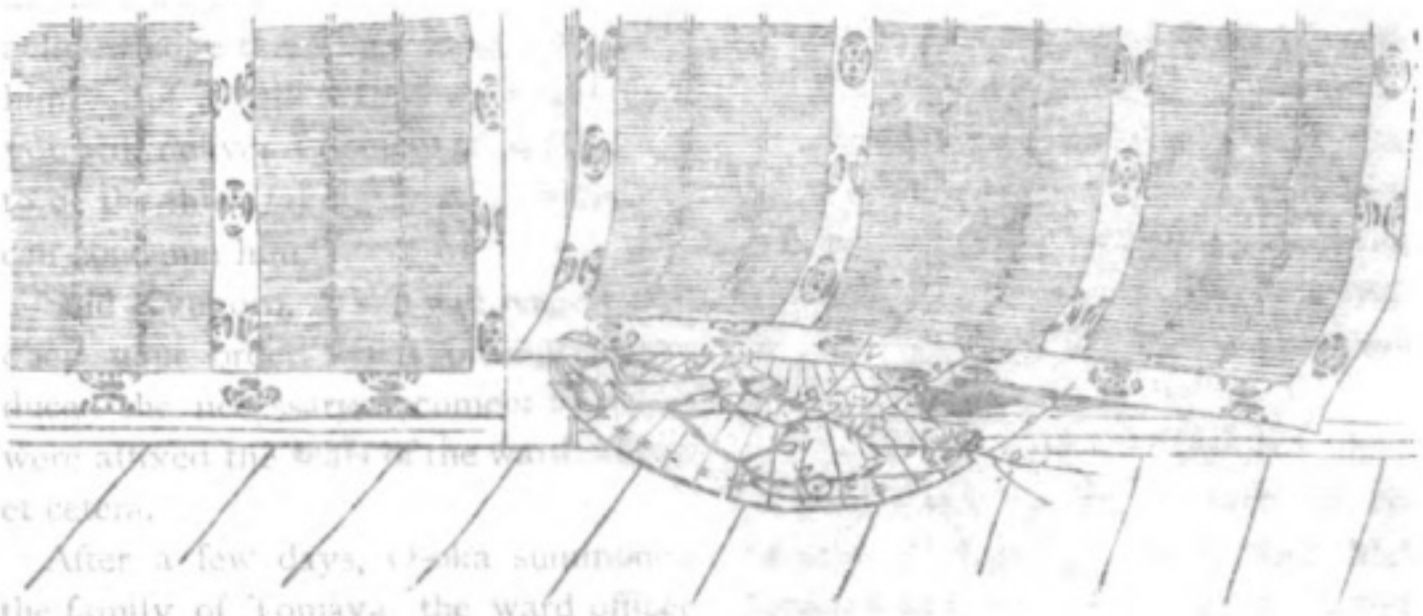
Many other artists of note contributed to the progress and development of the decorative work on sword furniture during the seventeenth century, the pierced work in full relief found on the guards of this period, being its most distinguishing and remarkable feature, the wide range of designs furnishing opportunity to the talents of floral and conventional artists, as well as to sculptors of animals and figures.

The eighteenth century developed a line of experts among whom Kikugawa Mineyoshi is famous for his carvings of chrysanthemums, Nara Yasuchika for his landscapes and Yasuyuma Motozumi, one of the greatest of the great, for his wonderful Chinese mythological figures, sculptured in *shibuichi*. At this time also several families not previously known in the work came upon the scene and supplied artists in sculptured sword furniture who carried the art to its greatest height; notably the Hamano, the Iwamoto, the Omori and the Okamoto families.

Kashiwaya Nagatsune (1750-1786), one of the most famous exponents of this class of sculpture, worked in both *shakudo* and *shibuichi* and employed a wide range of subjects, which he handled with consummate skill. His work was so much appreciated that he received a title from the Court at Kyoto.

The nineteenth century was one of extraordinary activity in this line of work, the latter half furnishing the best specimens many of which are now treasured in foreign collections. Famous among its names are Ichijo and Natsuo, of the Goto family, and Masatsune and Koretsune of the Ichiguro family.



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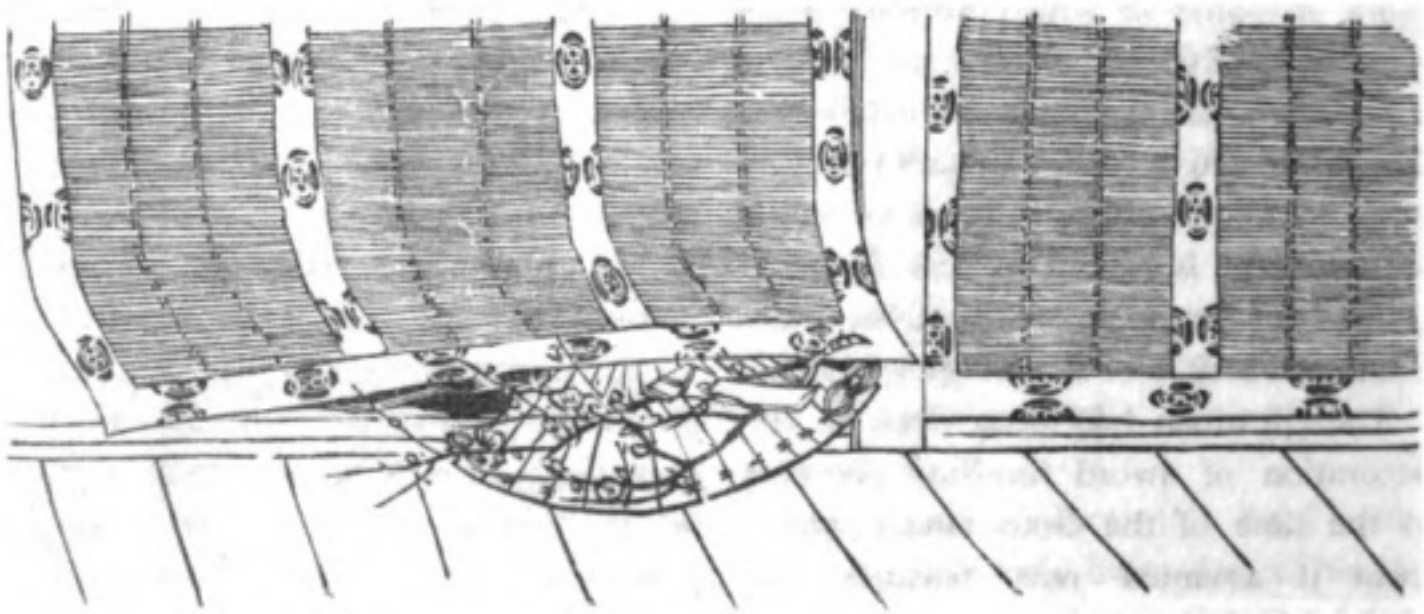

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# O-OKA STORIES

## THE INNOCENT MAN

A MERCHANT in Honkokucho, named Kyugoro Tomaya, missed fifty *ryo* from his shop and searched everywhere for the money, but without success. All the members of his family told him they were ignorant of it, but somehow they suspected Chusuke, the clerk, and accused him openly, abusing him severely. He stoutly denied any knowledge of the theft, but his master carried the complaint against him to the civil court. "There is no mistake about this man being the thief," said Kyugoro, "and as he confessed not the truth, I bring accusation against him."

O-oka inquired particularly into the cause of the accusation, and said, "If there is no proof that this man stole the money, although you, the master, think he is surely the thief, if he does not acknowledge the crime, I can not punish him. But I will examine him, and if you will deliver a document stating him to be the thief, taking it as a witness, I can condemn him."

Said Kyugoro, "We will respectfully obey your order," and promptly produced the necessary document to which were affixed the seals of the ward officer, et cetera.

After a few days, O-oka summoned the family of Tomaya, the ward officer and all concerned, and said, "As Chusuke, accused of stealing the money which Kyugoro, the master of Tomaya, lost on a previous day, refuses to admit his guilt even upon being tortured, I condemn him upon the testimony in the document presented by Kyugoro. So understand!" The complainants expressed their satisfaction and thanks, and withdrew from the court.

After many days had passed, Kyugoro, the ward officer and the others were again summoned before O-oka who said, "I recently had put to death one Chusuke whom you solemnly accused as a thief; but now another man confesses to have stolen the fifty *ryo* from Tomaya's shop, and since you caused an innocent man to be punished, you must now pay the penalty with your own heads, and obey the law of the court of justice."

Trembling and white with terror they prostrated themselves weeping and pleading repentance that they had brought an unjust accusation.

"I feel pity for you," said O-oka, "and on condition that you pay a large sum of money, I shall cause Chusuke to revive and return him to you, instead of sending you to the executioner."

Hearing this, all rejoiced greatly, and thanked O-oka gratefully.

"Now here is Chusuke, and since he suffered for a crime of which he was innocent, you are ordered to give him as much money as it will take to provide for him comfortably during his whole life."

## FOR THE SHOGUN

O-oka was paying a visit to the *Shogun* Yoshimune, when that high dignitary said to him, "You are a wise man, of whom there are but few to-day, and I have always admired the decisions you render. Can you judge a very difficult matter for me?"

O-oka respectfully replied, in self-depreciating terms, "Although I am a stupid fellow, I shall solve the problem, depending upon your authority."

"It shall be so," said the *Shogun* and he passed a petition, which he held, to



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O-oka, who examined it carefully and saw that it was a matter which he could not pronounce upon at once, but said, "I shall decide the matter before your eyes."

At his immediate answer the *Shogun* smiled and asked, "Let this be the court; I am a plaintiff, Okubo a defendant; try the case at once."

"I shall respectfully obey your orders," replied O-oka, "but I humbly beg your pardon to offer that you, the petitioner, must sit on the lower seat, and I, the judge, on the upper, or how shall I exercise my office?"

"Your word is reasonable," said the *Shogun* "you shall sit on the upper seat, and I on the lower." And accordingly they changed places.

The judge now looked at the petition and demanded, "What man are you who make such a difficult suit?" And when he looked at the *Shogun*, who made no reply, but put his hands upon his knees, he reprimanded in a loud voice, "When you are in the court of the Empire, why are you putting your hands on your knees? You are an audacious fellow! Put your hands down at once." And the *Shogun* complied.

"What person are you?" Asked the judge.

"I am a citizen of Yedo."

"But what is your name, and why did you not write it upon the petition? Tell me your name." Yoshimune was somewhat embarassed, but O-oka persisted, "Tell me your name at once."

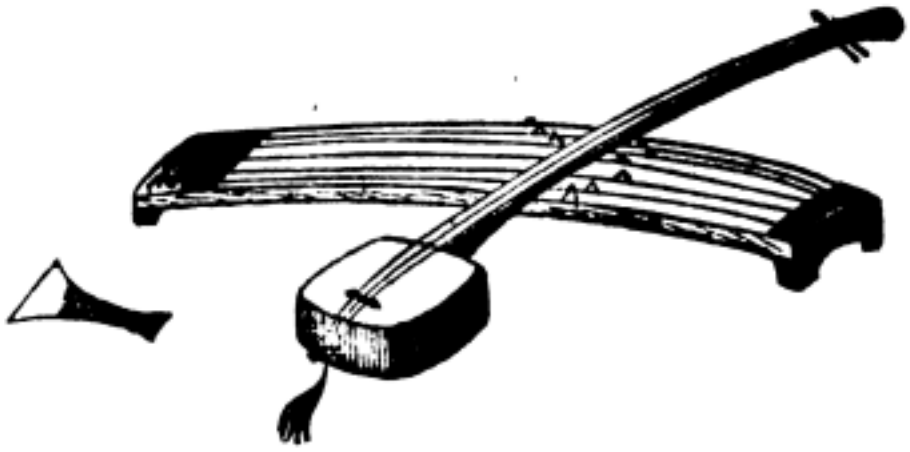
"It is called Yedoya," said the *Shogun*.

"That is a house name," called the judge severely, "what is your real name?" The *Shogun* faltered in announcing his true name. Then said the judge, "It is unbecoming that being only a citizen, you are wearing a coat which bears the *Shogun's* family crest, and clothing made of fine silk. Although I ought to imprison you, to-day I will allow you to withdraw, and will summon you again on a future day." And he immediately left his high seat, and bowed humbly before his lord saying, "I am full of fear."

"You have not judged my suit," said the *Shogun*, "but have said other things. What is the reason?"

O-oka replied humbly, "Often have I met with just such difficult cases, and not being able to judge them forthwith, made observations upon the plaintiff's defects, as I have remarked upon your name, coat, et cetera, allowing myself time to carefully weigh the real matter in question."

The *Shogun* was pleased and said, "You are a man of great wisdom, and even Fujitsuna Aoto, in the olden times, was inferior to you."



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# FROM THE JAPANESE PRESS

## GRAVEYARDS IN TOKYO

THE question of graveyards within the limits of Tokyo city is beginning to attract much attention. In the year of 1903 it was determined that the removal of all cemeteries outside the lines of the city should be encouraged, the method of encouragement being to present to the various temples the fee-simple of the land where the city graveyards originally stood. It was estimated that the selling-price of the land thus obtained would much more than suffice for the purpose of the corresponding area of cheap land in the rural districts and for the removal of the temples and graveyards hither. Fifteen hundred cemeteries were in question, and the area from which cemeteries have been removed during the past seven years aggregates 20,000 *tsubo*. There remains, however, a total area of 280,000 *tsubo*, and it is calculated that to remove all these cemeteries and the attached temples would cost eight million *yen*. On the other hand the sites thus made available within the city would be worth fourteen million *yen* at the moderate estimate of fifty *yen* per *tsubo*. The Tokyo municipality is anxious to see this work accomplished before the fiftieth year of Meiji (1917), and there is talk of establishing a special system of finance to provide funds.

*The "Japan Mail."*

## THE TOKYO FINE ART SCHOOL

The school-building of the Tokyo Fine Art School in Uyeno Park which was destroyed by fire recently will be reconstructed at a cost of 120,000 *yen*.

## JAPANESE ABROAD

According to investigations made by the Foreign Department at the end of 1909, the total number of Japanese subjects residing in foreign countries was 278,676, men being 199,413 and women 79,263. First stand in the list was Honolulu with 65,760 Japanese people, next Kwantung with 55,487 and then the United States of America with the figure of 53,361.

## THE UYENO LIBRARY

According to official returns the Imperial Library in Uyeno had 18,704 visitors last month, and the number of books lent out was 85,914.

## FOREIGN TOURISTS TO JAPAN

The total number of foreign tourists who visited Japan during last year was 17,283, showing an increase of 260 as compared with those of the year before last. There were 5,730 Chinese, 3,870 Americans and 3,161 Englishmen.

*The Yorozu Chōhō.*

## ARMY STATISTICS

A pamphlet recently issued by the War Office contains interesting information on the result obtained last year in regard to the conscription of new recruits. According to the statistics given in the pamphlet, the total number of youths of conscript age last year aggregated 551,924, showing a decrease of 17,373 as compared with the preceding year. Of this number the postponement of enlistment was granted to 684 (showing an increase of 61 over the figure for the preceding year) for the reason of "dif-



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The "Jiyu Jiron."

## THE TOKYO HOTEL [illegible]

The stock-holding of the Tokyo Hotel Company in Ueno Park which is shortly to be opened by the country will be [illegible] at a cost of 1,250,000 yen.

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The Japan Chronicle.

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ficulty in living"; to 83,662 (showing an increase of 1,208) in course of their studies in public and private schools; to 35,538 (showing an increase of 2,203) residing in foreign countries; to 26,678 (showing a decrease of 1,183) for the reason of disappearance, and in course of trial in Criminal Courts; to 6,6 (showing an increase of 262) for their serving terms of imprisonment, and to 8,383 (showing a decrease of 348) for sickness and some other reasons. Thus the conscripts who came up for physical examination altogether numbered 436,343. Out of every 1,000 about 703 were passed, as A and B classes of the physical standard, the rest being put to C or lower classes.

Out of 43,000 conscripts who came up for physical examination 7,941 were found suffering from an eye disease (known as trachoma) while the patients with venereal diseases numbered 11,593. With regard to height, those standing over 5 feet and 3 inches numbered some 323 out of every 1,000, showing an increase of about 9 as compared with the figure for the preceding year. The educational qualifications of the conscripts have shown great development of late, but there were about 43 in every 1,000 who are ignorant of the there r's. The attempted evasion of conscript duties is most conspicuous amongst those who have received higher education. The non-attendants at the conscription examination with good reasons numbered about 2,000 last year, showing an increase of 416 as compared with the preceding year. Contrary to the above phenomena, the number of those volunteering for enlistment showed a steady increase. These volunteers numbered 3,437 (of whom 2,227 were enlisted), showing an increase of 406 over the figure recorded for the preceding year.

*The "Japan Mail."*

## PERSONAL DECORATION

Mr. J. Russell Kennedy, of the Associated Press who was recently decorated by the Emperor with the Third Class order of the Sacred Mirror, has another mark of appreciation shown him for his fair and impartial work as the representative of one of the greatest news agencies of the world. His Japanese colleagues comprising the *Shinyubai* (the Press Association of the City), voted a resolution in form of a hearty address to Mr. Kennedy, [illegible] appreciating his good work in cultivating better understanding between Japan and the United States.

The address is practically an endorsement by his colleague of the appreciation in which his services are held by the Court and the Government.

So far, there have been only three foreign journalists here who have been honored with so high class a decoration as the Third Class [illegible] with, namely: Captain Brinkley, of the *Japan Mail*; Mr. Cockerill, of the New York Herald, who was here immediately after the China War, and Mr. J. R. Kennedy, of the Associated Press.

*The Japan Mail Vidal.*

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ficulty in living"; to 83,602 (showing an increase of 1,208) in course of their studies in public and private schools; to 35,538 (showing an increase of 2,263) residing in foreign countries; to 26,678 (showing a decrease of 1,183) for the reason of disappearance, and in course of trial in Criminal Courts; to 696 (showing an increase of 262) for their serving terms of imprisonment, and to 8,383 (showing a decrease of 348) for sickness and some other reasons. Thus the conscripts who came up for physical examination altogether numbered 436,343. Out of every 1,000 about 703 were passed, as *A* and *B* classes of the physical standard, the rest being put to *C* or lower classes.

Out of 43,000 conscripts who came up for physical examination 7,941 were found suffering from an eye disease (known as trachome) while the patients with venereal diseases numbered 11,593. With regard to height, those standing over 5 feet and 3 inches numbered some 323 out of every 1,000, showing an increase of about 9 as compared with the figure for the preceding year. The educational qualifications of the conscripts have shown great development of late, but there were about 43 in every 1,000 who are ignorant of the there r's. The attempted evasion of conscript duties is most conspicuous amongst those who have received higher education. The non-attendants at the conscription examination with good reasons numbered about 2,000 last year, showing an increase of 416 as compared with the preceding year. Contrary to the above phenomenon, the number of those volunteering for enlistment showed a steady increase. These volunteers numbered 3,437 (of whom 2,227 were enlisted), showing an increase of 466 over the figure recorded for the preceding year. *The "Japan Mail."*

## IMPERIAL DECORATION

Mr. J. Russell Kennedy, of the Associated Press who was recently decorated by the Emperor with the Third Class order of the Sacred Mirror, has another mark of appreciation shown him for his fair and impartial work as the representative of one of the greatest news agencies of the world. His Japanese colleagues composing the *Shunjukai*, (the Press Association of the city), voted a resolution in form of a brief address to Mr. Kennedy highly appreciating his good work in cultivating better understanding between Japan and the United States.

The address is practically an endorsement by his colleague of the appreciation in which his services are held by the Court and the Government.

So far, there have been only three foreign journalists here who have been honored with so high classa decoration as the Third Class to begin with, namely: Captain Brinkley, of the *Japan Mail;* Mr. Cockerill, of the New York Herald, who was here immediately after the China War, and Mr. J. R. Konnedy, of the Associated Press.

*The Tokyo Nichi Nichi.*

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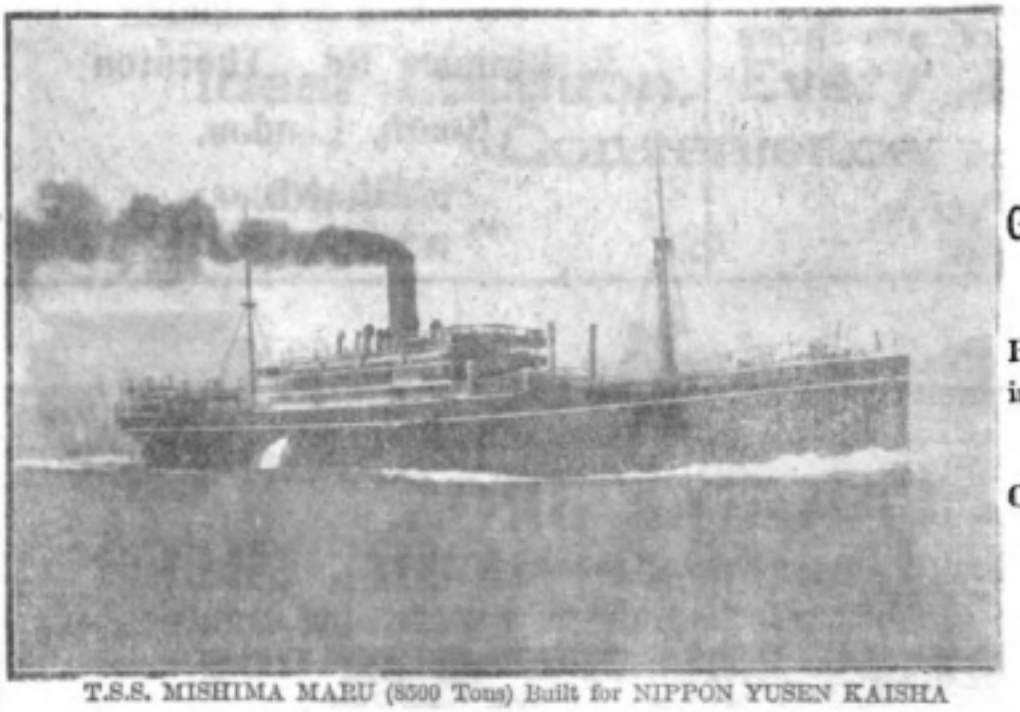

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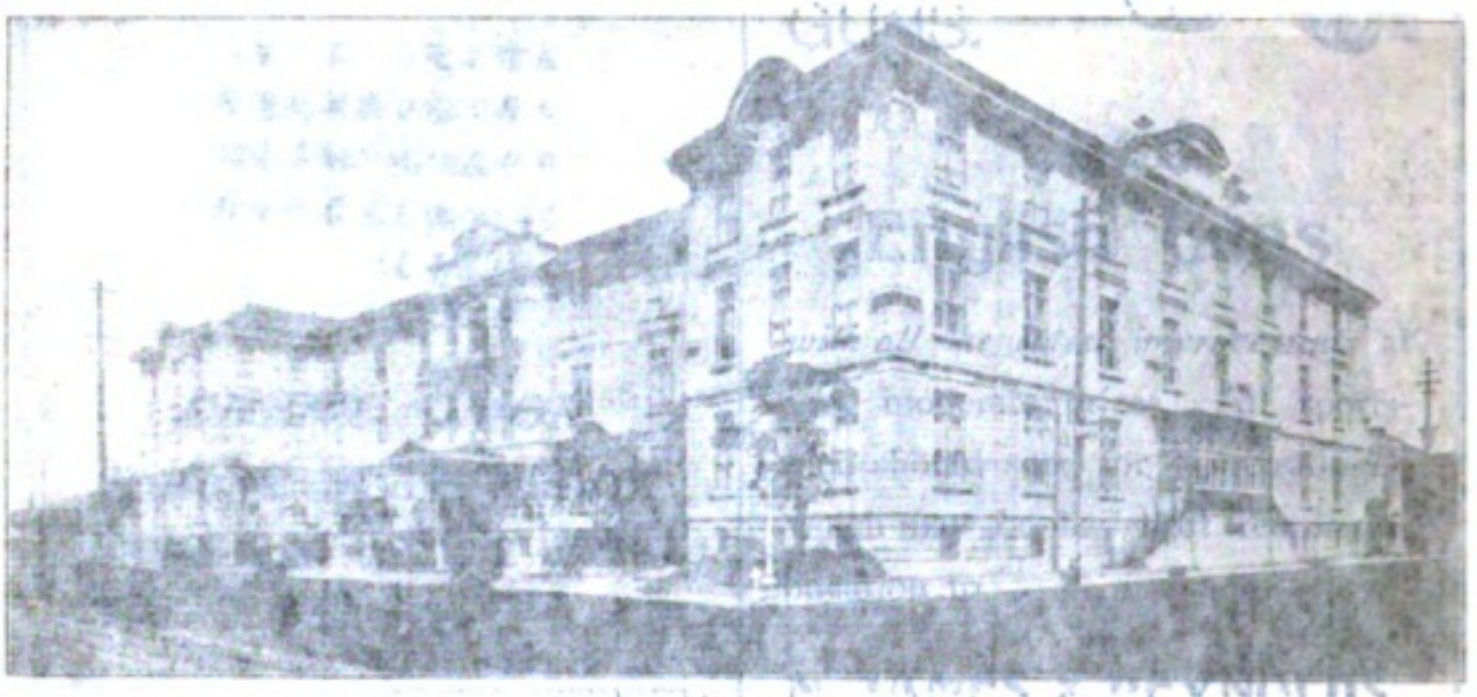

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質纖維にして、天然絹絲なることを知り得べし。

人造絹絲の染色法　人造絹絲が法品として初めて市場に現はれたる當時は之が染色法は甚不完全にして、色相の平を缺きたるのみならず大に絲質を損傷せり、人造絹絲の染色は天然絹絲の夫れに比し甚困難にして、染色浴槽の温度若し過度に失せんか直に破壞的作用を受けて强力を著しく失ひ其の重力すら支持する能はざるに至る、尙各種人造絹絲は各特性を有するを以て、同一の狀態又は染料を以て處理する能はず、從來人造絹絲は染色に關する幾多の試驗成績發表せられたれども、臨機の處置を要し之にのみ信賴し難き場合尠なからず、されば之が染色を完全になさんとせば先づ幾多の經驗を要す。

人造絹絲の染色に用ひらるゝ色素は次の三者なりとす。

(イ)「ダアイアミン」或は直接色素

(ロ)鹽基性色素

(ハ)硫黄質色素

以上三者の何れに依るも加熱の際は間接蒸氣を以てするを可とし、直接蒸氣により間歇的加熱をなさば色相の不揃を來すのみならず種々なる弊害を釀生し易し、尙人造絹絲の染色の際は少量宛漬浸するを要し、天然絹絲の如く多量をなすは甚危險なり、往々色素を投入する際の不注意よりして、染料の不溶解の粉末浮遊して絹絲に班點を生することあり、是れ染料は各其溶解の度を異にするが爲めにして、之等は濾過によりて避くるを得べし。尙其他注意深く取扱ふと否とは直ちに染色上の結果に現れ來るや勿論なりとす。



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その他

自己の欲するもの更に一製品となるものなくんば止まざる
す、之が為め米國綿業の如きは原料供給者たり、而
して製品の輸入を拒絶するの工夫に出でざるべからざる
ず、以て自給自足を求むる北歐圏に努むるの困難に、
機械的製造業者に於ては追ひて又原料を供給するに困難
を生じ、輸出原料を使用して悪しき貿易試験する
工業に結付き、破る殖業を形成し、相当品位なる勝緋
なる用途あり、されば本邦機械業者は此の点に於て
の作業にして、一製品工業の目的的なりとの方策に於ける
に現下に於ける原料國の輸出は各國に輸入に利益を與ふる
を得ずへも何國なるは少めて安んずべからず、然る
に當業者に提供せらるべき利益商工業的意義主義
自國に於ては製造加工し、自國の商人の支配に依りて
國なり。今や各國商工業者の方針は、自國の原料は

[illegible]

# 人造絹絲に就て

人造絹絲の性質　先づ手取りたる分類の天然絹

[illegible]

柄なり。今や各國商工業者の方針は、自國の原料は自國に於て製造加工し、自國の商人及船舶に依りて直に消費者に提供せんとする所謂商工業的帝國主義とも稱すべき傾向なるは更めて云ふを須ひず、然るに現下に於ける原料銅の輸出は恰敵人に糧を與ふるの有樣にて、一般商工界の國際的競爭の方策に添はざるや明かなり、されば本邦製銅業者は最近續逃諸工場に於けるが如く營業及研究に用意周到なる組織を用ひ、輸出原料銅を利用して悉く製造加工するに努め尙足らざるに至らば進んでは原料を海外に仰ぎ、以て東洋各市場を我勢力範圍に移すと同時に、此種製品の輸入を杜絶するの工夫に出でざるべからず、之を本邦紡績業の成功等に鑒れば原料を多く邦內に有するもの更に一段容易なるものなくんばあらざる也。

# 人造絹絲に就て

**人造絹絲の特點**　として擧ぐべきは價格の天然絹絲に比し遙に低廉なると、甚美なる獨特の光澤を有すとにありて、一時的裝飾用としての組物類、又は「りぼん」類には最も適し、此れ等の方面には天然絹絲を使用するよりも寧人造絹絲大に勝れり。

**人造絹絲の鑑識**　人造絹絲を天然絹絲と區別する最完全なる方法は顯微鏡檢査にして、天然絹絲は平滑にして圓筒形纖維、護謨質を以て相固着すと雖、人造絹絲は表面不規則にして原料塊たりし時、器械的操作を受けたる證として數多の溝渠あり、且燃れ橫斷面は數多の氣泡を存するを視るべし。尙化學的鑑識は淸淨なる且乾きたる試驗器中に供試品の少許を入れ、「アルコホールランプ」にて加熱し、之より昇騰する蒸氣中に靑色試驗紙を入れ、若し赤變せば酸類を含有するの證にして人造絹絲なるを知り得べく、若し角を燒けるが如き臭氣を發散せば是れ動物



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れば直徑は著しく增加し、高さは却て減少したるを見る。

二、熔銅用反射爐は、一般に其容積の大なるものを用ふる傾向にして、其最大なるものを使用せるは米國「クロノム」工場なり。同工場處用の反射爐は、一回の裝入銅二百噸のものを使用せり、而して其他の「マルチブル」式分銅工場も漸次同大のものに改造せられつゝあり、

三、電氣分銅に關する方法として「マルチブル」式と「セーリース」式との比較優劣に付ては專門學者間に議論あれども原料の品質及地方の事情により採擇すべきなり。

## 第四　歐米貿易上本邦銅業者の採るべき方針竝に要訣

本邦に於ける產銅額は生產に對する新鑛脈の開掘其他の原因に依り比年產出額の增加を示し、內地消費額の增加せるにも拘はらず、海外輸出額も自然に增加しつゝあるが如し。又淸國其他東洋市場の原料銅需用が減少すれば歐米への輸出は其價格の如何に拘はらず增加するは必然の趨勢なりと言はざるべからず。然るに歐米諸國の銅製品業を見るに却て東洋市場を目的とする特種品の製作に從事するもの少からず、英國バーミンガム諸製銅工場其他に於ける東洋向黃銅板製作の如き其一例にして、獨逸に於ける銅管、銅棒、眞鍮管、眞鍮棒の如き東洋市場に於ける需用は決して鮮少なりと云ふべからず、我國の如きも現に銅管及眞鍮管の輸入年々巨額に上り居るが如き有樣なるを以て、歐米銅工業者は我國より原料を買受け、商人仲介業者の利潤及遠洋輸送の運賃保險料を支拂ひ、更に歐米に於ける不廉なる勞銀及監督費を掛けて出來上りたる同製品が、再我國に逆送せられ、或は其他の東洋市場に於て我國製品を壓倒しつゝあり。斯の如きは適切に我製銅業の幼稚なるを證明するものにして、天與の利福を眼前に失ひつゝあるの狀は、邦家の爲め誠に痛心すべき事



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ール」は一部床下に在りて全体が高からざる様据付けらるゝが故、薄板の塲合には裝入側の職工も箸を出して他の側と協力し板を引取り居れるを見たり、

銅板の原料は尺五寸角若しくは二尺角厚さ四五寸のものを平型にて鑄造し、之を赤熱し横及縱に展延し中途一度「スケール」を削り取り後赤熱と展延とを續け四尺角の板として輸出せらる、其厚さは平方呎二十封度、二十一封度、二十二封度より三十封度迄東洋各地よりの注文多しと云ふ。

滊鑵車「ファイヤーボックス」用大銅板の製作は、水冷せる銅製の底と鑄鐵の枠より成る平型を以て正方形に鑄造せる厚さ七八寸、重量約一噸半のものより「レヴァーシング、ロール」にて赤熱の儘厚さ約二吋の板となし電氣「クレーン」を用ひて水に入れ冷却し壓搾氣鑿にて「スケール」を削り取り、再度赤熱の儘展延し厚さ五六分の板となして後蒸滊槌を用ひ擊ちて所要の形となすなり、上記「ロール」には「テーロール、ファレー」工塲のもの最多く用ひられ居れり。

## 第三　製銅に關する電氣工業に於て本邦に應用すべき技術上の要點

電氣分銅事業に關する技術は常に公刊せられ、本邦同業者に於ても常に其應用に腐心せらるゝの結果、特に改めて報告すべき顯著なる事項なしと雖、今二三の點を記述して未だ詳細知られざる處を補はんとす。

一、電氣分銅の原料たる「アノード」を製煉用「コンヴァター」より直接鑄造しつゝあるは、米國「グレードツオールス」工塲のみなれども、適當なる方法の下に於て本邦に應用し能はざるにあらず、同工塲は堅形「コンヴァーター」を用ふるを以て有名にして其形狀は幾度か改良せられ、現時は主として次の如き形のものを使用せり。

(1)9′6×8′6×13′ (2)12′×10′×13′ (3)12′×12′×13′

(1)及び(2)は橢圓形にして(3)は圓形のものなり是等を從來同工塲が使用したる7×7×14′形のものに比較す



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し、且微細の點に於て種々の差あるのみにして大体に於て同一原理に基くものなれば、之が詳細を省略して同機特許明細書の公刊物に讓らんとす、是等の方法による「ロール」にて製造せる管は水壓仕上機若くは「ドローベンチ」を用ひて製管の仕上をなすなり。

「エルモアー」式電氣分銅製管法は、獨逸「シュラーデルン」、英國「ヨークシャイヤー」等にて之を觀察したるも其製造方法は決して複雜のものにあらず、隨て之を本邦に實行するは甚だしき困難を感せざるべしと雖、其最成功せる獨逸工場に於ても直徑六寸以下の銅管は「ロール」式によるを利とするの實況にして、大なる銅管及び製鐵用「ロール」の複銅の如き特種品に限らるゝを以て其販路狹少、本邦にては工場の經營困難なるべし、本式の製造費は百「キログラム」に對し約二十二馬克なりと云ふ、

東洋向黃銅板及銅板の製作、主として英國にて製出せらるゝものにしてバーミンガム「ムレッ」工場及スワンシー「キリヤム、フオスター」工場にて視察せる處を略述せんに、黃銅の如きは總て容量約千斤の反射爐を用ひ、先つ銅を鎔解し充分還元作用を施せる後古黃銅を加へ爐の前に置かれたる「レードル」中に豫め熱したる亞鉛を容れ置き、之に右反射爐より鎔銅を流し出し、平型板「モールス」に汲み其表面に浮べる酸化物を掻き去りて冷却し厚さ約一吋の板を鑄造し、之を原料とす、此原料は更に反射爐に入れて燒鈍し、其熱し過ぎたるものは「ロール」の前面迄持ち來り「明ルミ」の消ゆる迄冷し、直に三回展延し長さ約三四倍となるや四尺程に切斷し、更に之を横に展延して約四尺角の薄板を作り更に「スリッター」にて一定の幅及長さに切斷し、燒鈍酸洗し回轉「ブラシ」にて表面を洗ひ乾燥し所謂印度行黃銅と爲す。

右「ロール」は直徑約二尺のものにして上段「ロール」の中心位迄の高さに「ロール、ハウシング」に取付けたる受けあり、其端に小「ローラー」を具へ「ロール」を通過し來る板を箸にて受けて廻り戻すに「ロ



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一所に合するも遠く牛だに及ばざる程の大仕掛にして仕上り經費の如きも極めて低廉なり。例へば一定成分を有する九七物乃至九九物一ヶ月處理斤量五十噸以上に對する分銅費は減失量の代價を合せて、二千封度に付き金十五弗位にして、更に數量を增加するものに對しては多少經費を減ずるが如し、彼一ヶ月常に千萬斤餘に上る「アナコンダ」產銅に對しては反射爐製「アノード」受渡にて分銅費一米噸に付き金十弗にて長期契約せられたりと云ふ、而して歐洲に於ける米國電氣銅の聲譽は我國電氣銅の及ばざる所にして之れ一は數量の大差あるによるべしと雖常に遜色あるを免れざるが如し。

歐洲諸國は西班牙を除くの外皆自國の產銅を以て需要を滿たすに足らず、悉く原料銅を米國其他の海外に仰ぐものなれば、分銅其他の銅業の規模に付て多く見るべきものなしと雖、銅製品工業に付ては規模の壯大實に驚嘆すべきものあり、即電線、「ケーブル」線、銅板、銅管、銅捧等の製造は顯著なる發達を示せり、之が爲め英獨兩國に於ける國內消費原料銅は約二十萬噸に達し銅製品輸出額は九萬五千餘噸に達したるを以ても其事業の一斑を推知するに足らん。

## 第二　銅及眞鍮管其他銅製品の製造狀況

一、銅管製作には英國式「マンチスマン」式、「スチフェルニコルソン式」、「エルモーア」式等の方法あれども現今最普通に用ひられ且經濟上有利なりとせらるゝは、「マンチスマン」式にして、共に同方向に回轉せる二ッの「ロール」を筋違に置き原料たる棹銅を「ロール」の軸の方向より差入るれば棹銅は「ロール」に接して回轉さるゝと同時に左に進むに隨ひ漸次に「ロール」の直徑增し圓周速力增加するが爲め棹銅の表面次第々々に擴り延され「ソリッド」より管が出來上る仕組なり。

「スチーフェル、ニコルソン」式銅管荒引機は、「マンチスマン」式の改良法にして「ロール」の形を異に



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有すること少き礦石より乾式製煉により得たる銅を其型に鑄造して市場に出され居るものにして、現今にては最早やB.S.は方法の名にてはあらざるなり。英國にては常に電氣銅に比し多少高價に賣買せらるる、是れ眞鍮製造用として電氣銅の純粹に過ぐるものに優れりと稱せらるゝによると云ふ、されど英國以外には彼の「レーキ」銅の高價を除くの外、斯の如き例を聞かざりし、尤銅板其他の粗斷力を增加するに、或分量泡砒素を含有するが利益とするは一般に認められたる事なれども、斯の如き特種の場合を除きては電氣銅の需用は減せざるべく、隨て其副產物たる金銀の採取と相俟て、電氣分銅業は依然として盛況を持續するは明なり。

現今世界に於ける主要電氣分銅工場は二十有數ヶ所にして、其大多數は「マルチプル」式を用ひ「セーリース」式を用ふるものは本邦日米工場を合せて僅に三ヶ所あるのみ、其數の上に於ては全體の八分の一を越へずと雖其製出量に於ては「セーリース」式電氣銅は世界全電氣銅の三分の一に上るべし。

今兩式の優劣に付ては、經濟上及技術上共に專門學者間に頗議論ある所にして、容易に決せざる所なるが、兩式の優劣は原料銅の品位にして或る一定性質を有する以上は、金利勞銀及職工の技能等の地方的情況に依て決定すべきものにして、方法に對する經濟上及技術上の根本的優劣を一般的に決することを得ざるに一致せるが如し。現に米國大西洋海岸地方に於ける「バルチモアー」、「ニコルス」兩會社の如き斯業の競爭激甚なる間に介在して十數年の久しき、「セーリス」式を用ひて常に擴張を行ひ社運益々隆々たるを見ても其一端を知るべきなり。

米國に於ける分銅業は、石炭代價の低廉なるに併せ處理數量の巨大なるとに依り、歐洲分銅業の遠く及ざる所にして、現に最近に至る迄我國輸出粗銅にして尙も分銅せらるゝものは、殆全部米國に送らるゝとも云ふべき狀況なりき、同國に於ける主なる同工場の規模は何れも我國に於ける全分銅工場を



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# 歐米製銅事業の一般

## 第一　歐米諸國に於ける製銅事業の一般狀況

近時世界の產銅額は、其需要額に比して著しく超過し兩三年以來の世界的不景氣と相俟て價格の暴落を來し、今尙依然として沈滯の狀況を脫せず、爲めに昨年以來歐米主要產銅業者の間に、生產制限に關する協定成立すべきやの風說稍盛なりしが、斯る合同若くは協約成立の効果如何等の難問題は暫らく別問題とするも從來產銅費節減の方策として積極的に產出量の增加を計り、仕上り單位の低廉を來せるは延て大規模の貧鑛處理となり、米國チバダ及びユタ地方露天堀新鑛山の盛況を視るに至れり。而して其製產費は、現今の低價を以てするも大なる利益を擧げつゝあるの實況なるが故に、前記合同により一時的顯象として若くは時に何等か大需要の突起により、銅價騰貴の事なきを保せずと雖、然らざる限り俄に其回復を期待し得べきにあらざるなり。

今銅製品工業の基礎たるべき製銅事業に付きて其一斑を述べんに、現今英國に在りて鑄造せらるべき「ベストセレクテッド」銅とは、有害なる不純物を含



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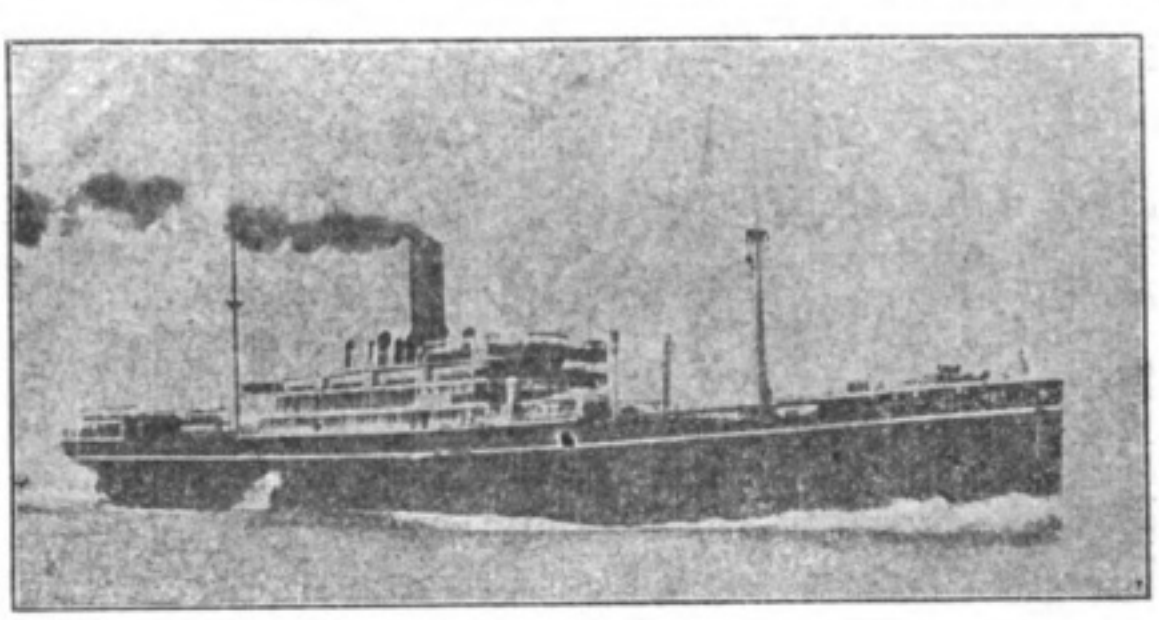

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